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MOVING PICTURE WORLD

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She shook a wicked shoulder and she owned a wicked wink— The Yale "grind" fell for her so hard that he married her; & then she proved to have a wise little head on those naughty little shoulders.

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VIOLA DANA *in* THE CHORUS GIRL'S ROMANCE

Adapted from "HEAD AND SHOULDERS" *by* F. SCOTT FITZGERALD
Scenaria by PERCY HEATH *and direction by* WILLIAM C. DOWLAN

METRO

Published by
Chalmers Publishing Company, 516 Fifth Avenue, New York

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NEW YORK

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THIRD ANNUAL Paramount WEEK SEPTEMBER 1920

Adolph Zukor *presents*

ELSIE FERGUSON

in

"Lady Rose's Daughter"

directed by HUGH FORD

They're waiting!

IT'S been six whole months since the last Elsie Ferguson Picture. For half a year the motion picture public has been waiting for the finest Elsie Ferguson picture ever made—a de luxe presentation of Mrs. Humphry Ward's great novel.

The story of a woman's soul in all its living reality, "Lady Rose's Daughter" is the greatest triumph of the beautiful star's career.

It is scheduled for release on the 12th of September.

They're waiting!

by Mrs. Humphry Ward *scenario by Burns Mantle*

Paramount Pictures

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NEW YORK

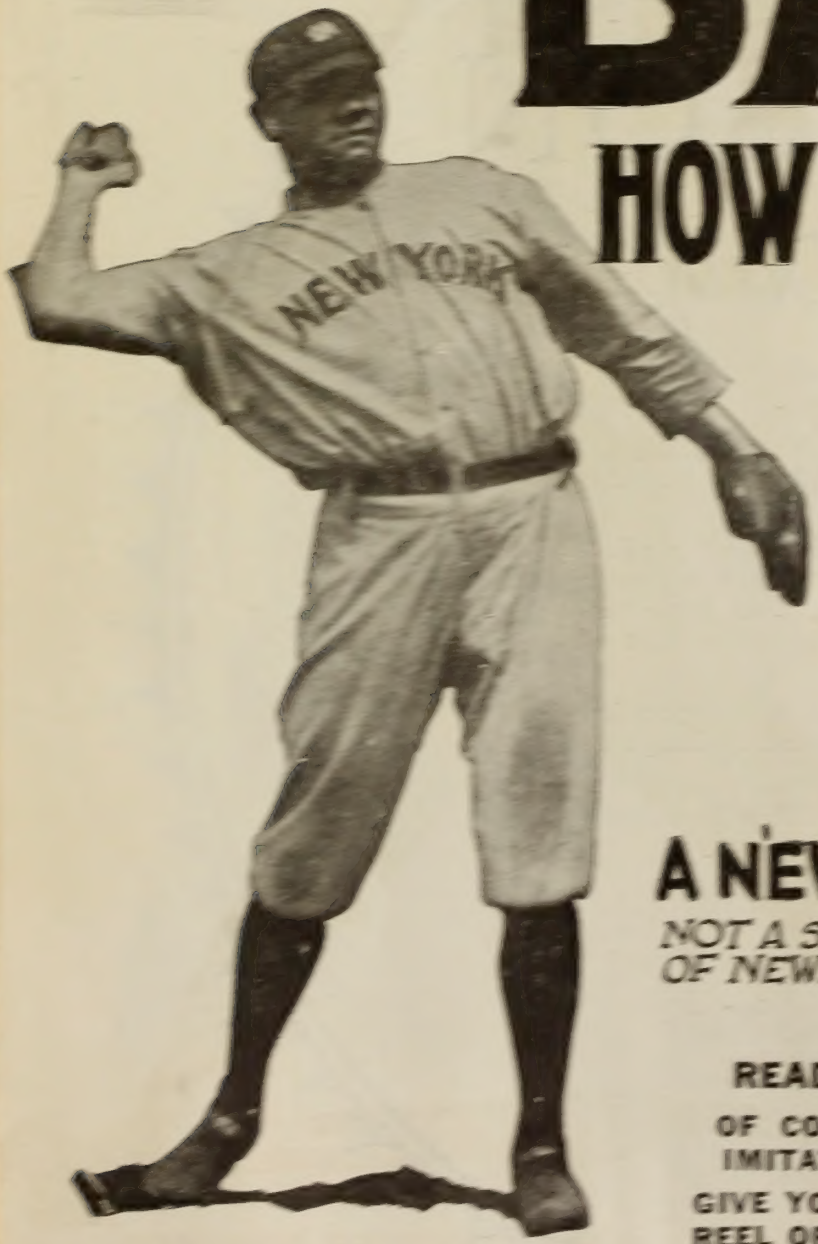
ARTCRAFT PICTURES

A Paramount Picture

THE MOST TIMELY SINGLE REEL

BABE

HOW HE KNOCKS



Taken in action with the Yankees and Cleveland Teams in actual 1920 game ....

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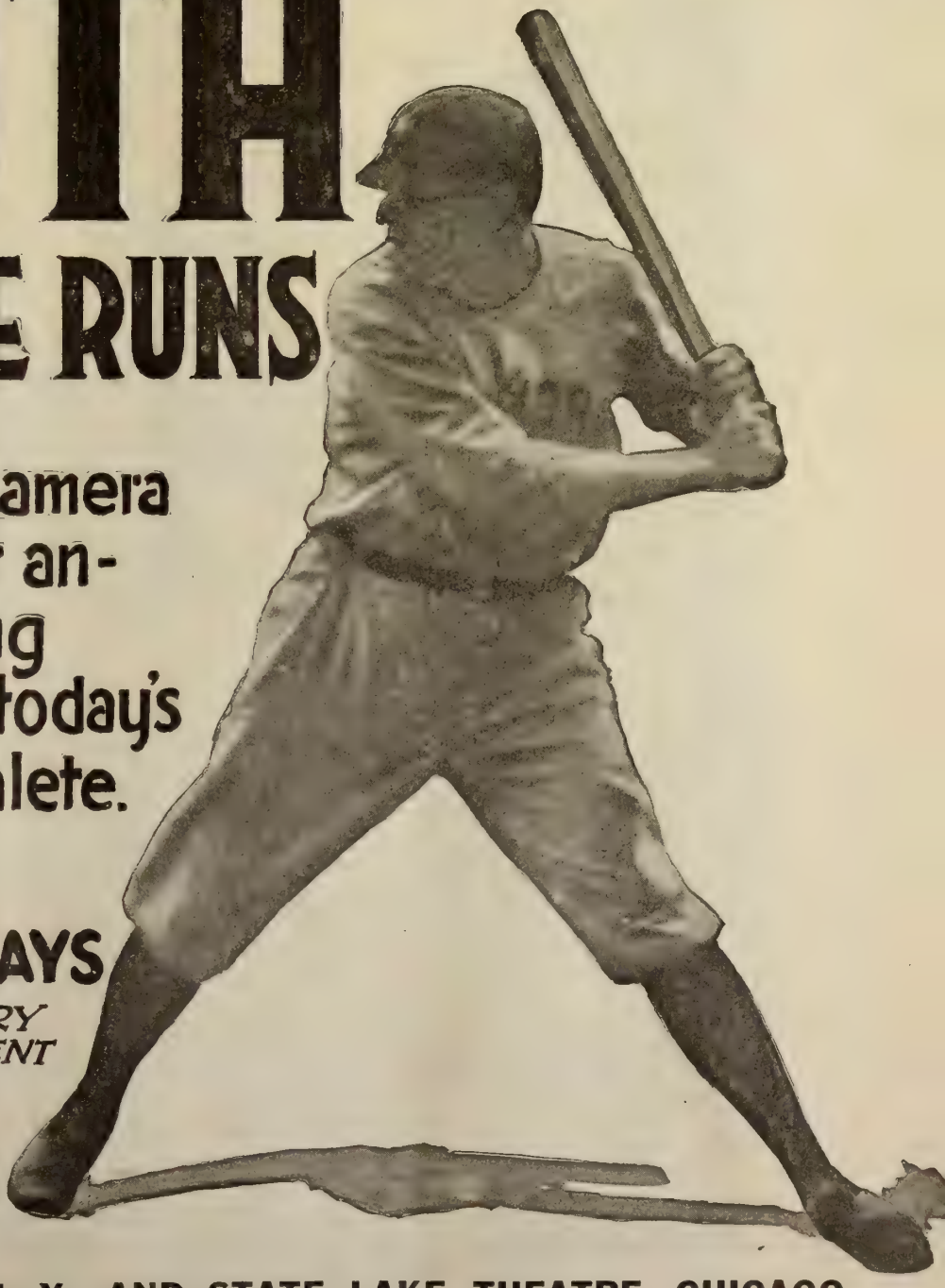

Slow motion camera shows in clear analysis, the swing that made him today's most famous athlete.

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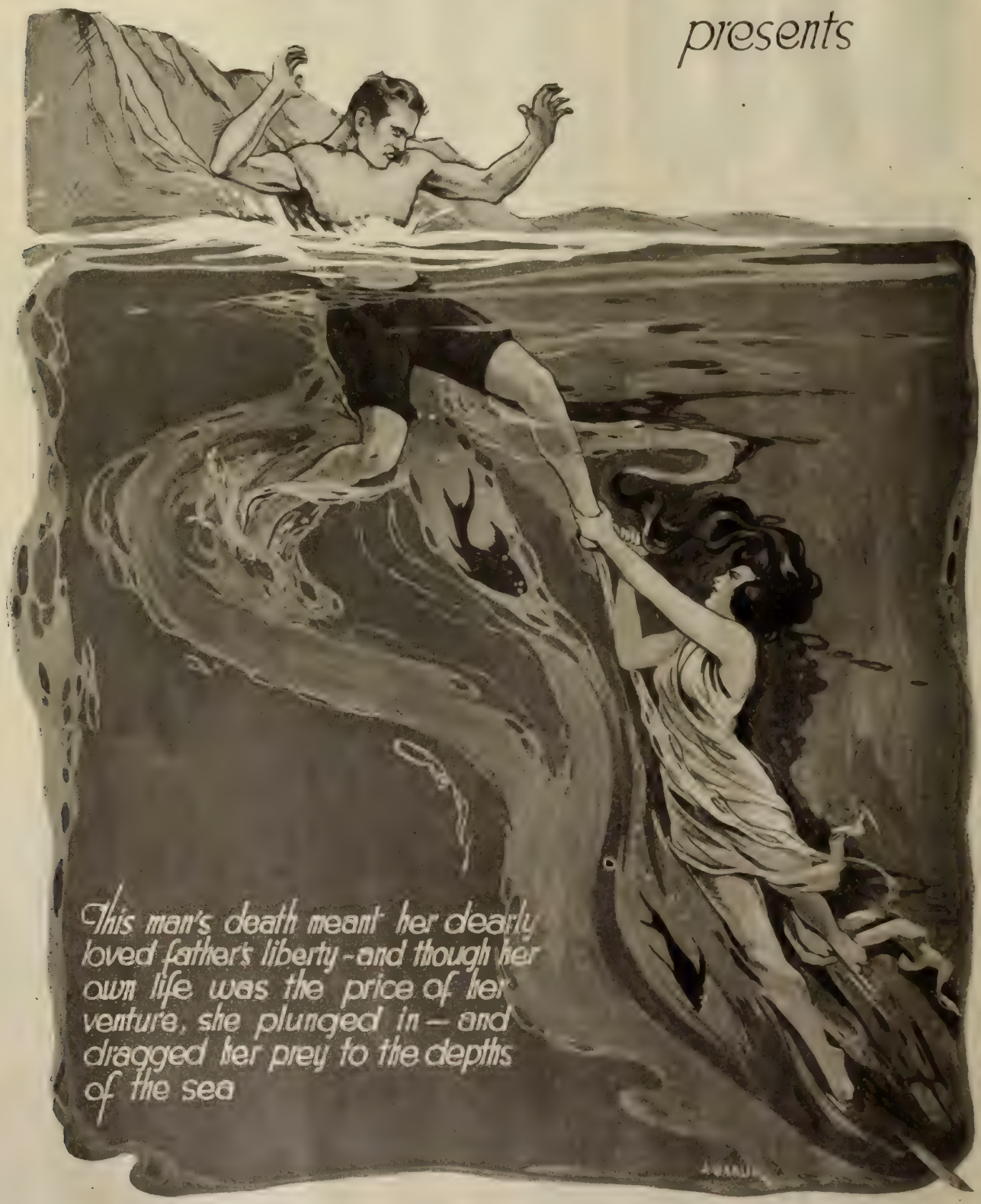
This man's death meant her dearly loved father's liberty - and though her own life was the price of her venture, she plunged in — and dragged her prey to the depths of the sea

GRIFFITH

"THE LOVE FLOWER"

From the Collier's Weekly Story
"Black Beach" by Ralph Stock

A REMARKABLE OFFERING, POWERFUL IN ITS MELODRAMATIC APPEAL, DARING IN ITS CONCEPTION, AND CARRYING THROUGHOUT THAT PERFECTION OF DETAIL AND FINISH THAT IS AN INSEPARABLE PART OF A GRIFFITH PRODUCTION

The cast includes Richard Barthelmess, Carol Dempster, Anders Randolph, George Mc Quarrie, Florence Short, Crauford Kent and others

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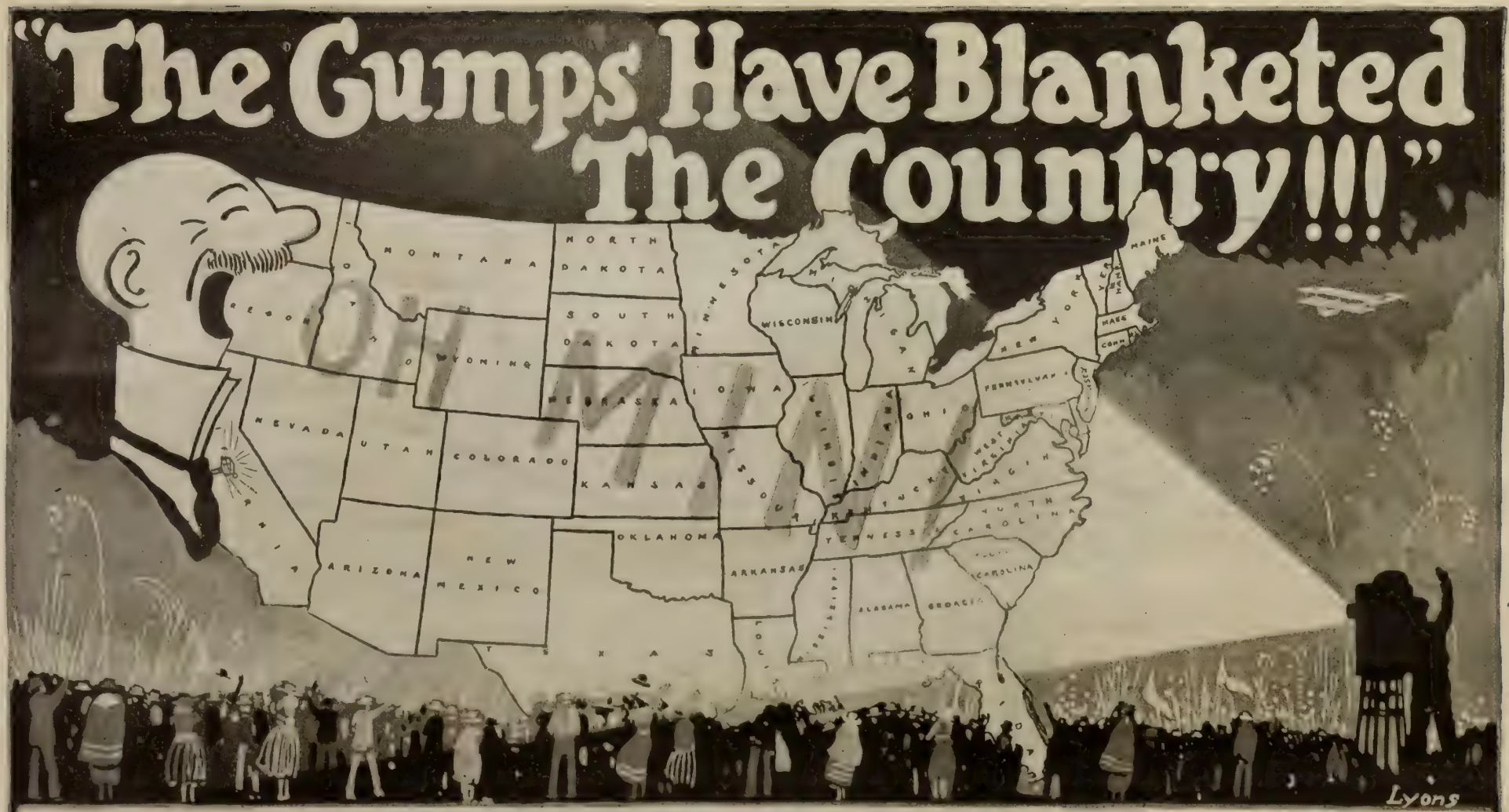

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"TRUMPET ISLAND"

The Dice of Destiny Were Loaded!

Strange things are shaken down from the tree of life by winds of destiny—winds now steady and dependable, now whimsical and full of ironic quirks. Surprise, the unlooked for twist are of the essence of reality. Forces bigger than human will cast men and women together, or hold them at arm's length.

A man and a woman who were, obviously, meant for each other, are central figures of simple power and charm in the unfolding of "Trumpet Island." But it happens to be a sportive breeze that blows on their lives. So they are thrown together time after time—look into each others' eyes—but never meet.

A malicious wind drops a fortune, with its possibilities of evil—into his lap, and hands her over to the mercies of a loathsome suitor. But a real wind comes along, and puts an end to fate's fooleries by hurling the woman out of the skies into the man's arms.

In an amazingly gorgeous and exotic setting, the tangled romance reaches culmination at last, but never by any set rules. It couldn't very well, for it is the clean, wholesome breath of life itself that acknowledges no formula.

"TRUMPET ISLAND"

VITAGRAPH

"TRUMPET ISLAND"

A TOM TERRISS PRODUCTION

FROM THE STORY *by*

GOUVERNEUR MORRIS

Edited by
LILLIAN and
GEORGE RANDOLPH CHESTER

HERE is a tale that enthralls with its sheer power and vividness and charm. It has been packed full of the breath of romance by master craftsmen, who have imparted those big and those subtle touches which set it apart as a classic. Stirring in its ever-present dramatic quality, appealing in its human side, ravishing in its exotic display to the eye—it is a production which enchants mightily.

"TRUMPET ISLAND"

VITAGRAPH

ALBERT E SMITH *President*

JIMMY AUBREY COMEDIES

The big laugh—the fun in a boy's life, is zest and joy unadulterated — the sortie to the swimmin' hole, the rough-and-tumble snow-ball battle, the rainy day spent in the attic with the rest of "the gang."

It is this spontaneous, clean and wholehearted spirit of laughter that Jimmy Aubrey has captured in his comedies. In "The Decorator" and "Paradise Alley," his latest and best offerings, he has the same fresh whimsicality, mock seriousness and sense of the ridiculous which appeal that universal comic sense of young and old alike. Aubrey is the Ponce de Leon of motion pictures—he has discovered the secret of eternal youth.

VITAGRAPH

"Which do you pity the most of us three?
My son, or the mistress of my son
With her wanton eyes, or me?"

Robert Browning

Coming~

In September

The First Big Feature of Our 1920-21 Season

AMERICAN FILM COMPANY, INC.
SAMUEL S. HUTCHINSON, *Pres.*

Robert Browning's
Immortal Classic

"A LIGHT WOMAN"

WAIT! WATCH!

Full Details in M·P·World of Sept 10th

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WILLARD MACK'S

Most vivid screen play

"HERITAGE"

A State Right Special De Luxe
with **Matty Roubert**
and a Brilliant All Star Cast

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JOSEPHINE
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in

"The Fall
of a Saint"

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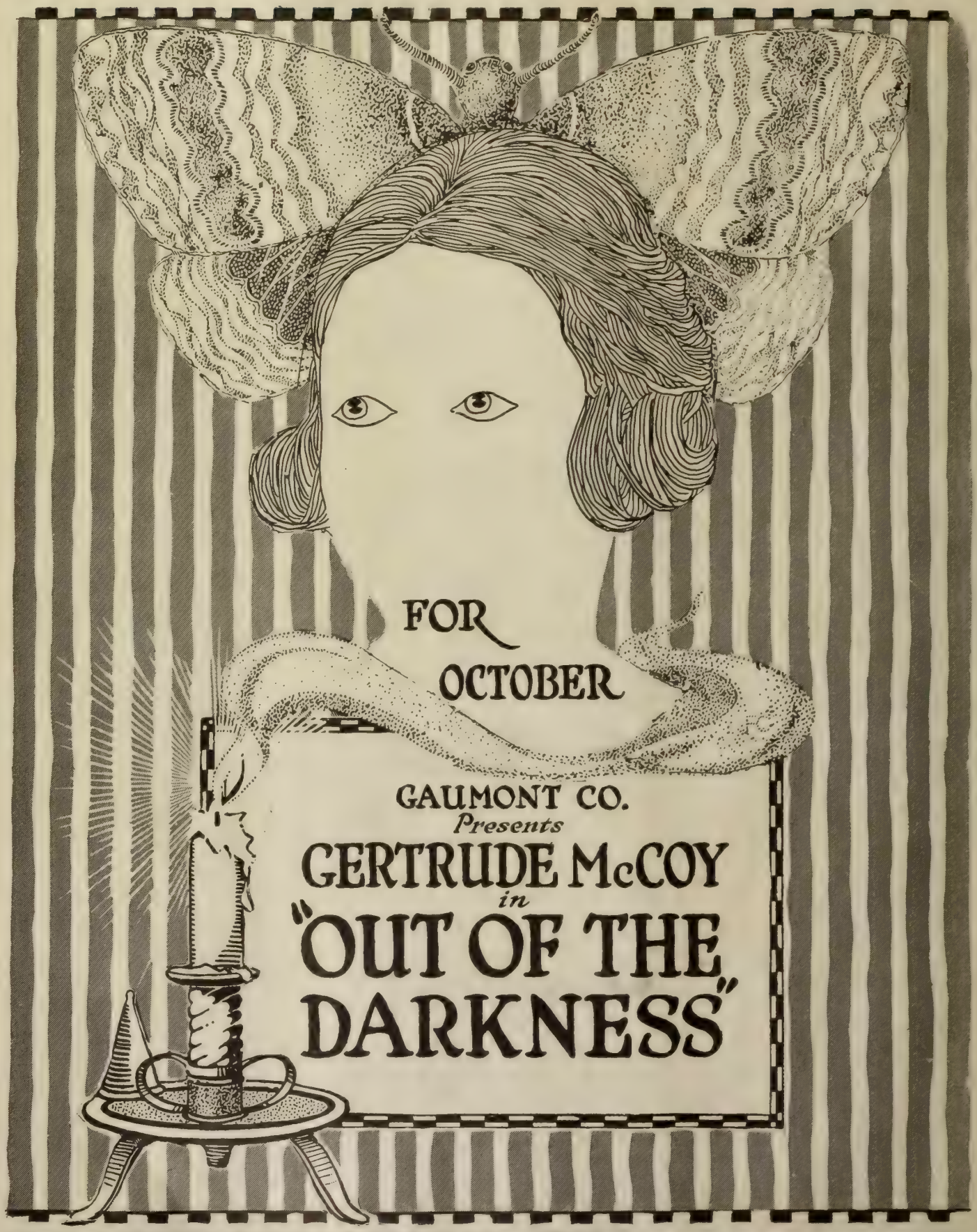
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The First

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ASSOCIATED PRODUCERS

Special

HOMESPUN FOLKS

featuring

LLOYD HUGHES

and an all-star cast

Story by Julien Josephson ~ ~ ~ Directed by John Griffith Wray

A Heart-Drama of Ten Thousand Small Towns and Sixty Million Small Town People.

Another "Old Homestead"

And "Way Down East"

"Homespun Folks" is the title. Julien Josephson, who wrote many genuine, natural dramas that increased the fame of Charles Ray, is the author—and this is his greatest story.

Thomas H. Ince, with the authority of his great skill and genius, has provided as his first Associated Producers special production a clean, fine, wholesome American theme in a small-town environment typical of all the small communities that ever were.

Now you know why Thomas H. Ince more than a year ago placed Lloyd Hughes under contract. He saw in him a quaint, natural boy who would become an idol of the American people. In "Homespun Folks" the Ince star-making vision is fulfilled.

"Homespun Folks" is not a cocktail drama. It has romance and tenderness. It has pathos and robust comedy. It has tenseness and the rush of melodramatic action with big scenes involving hundreds of people. It is a beautiful mother story that hits the greatest target in the world—the human heart.

"Here are the days of Triangle beginning all over again," exhibitors will say when they receive Thomas H. Ince's first Associated Producers' special production, "Homespun Folks."

Historic days those were in production. You still think and talk about them in every managerial office. New blood; new personalities to become famous and enrich your theatre earnings; new ideas; new technique; but mature, skilled producers with sure and certain mastery of their craft. All of this and more is what Associated Producers now mean to the industry—this year and for years to come.

MARSHALL NEILAN - ALLAN DWAN - GEORGE LOANE TUCKER - MAURICE TOURNEUR
J. PARKER READ JR. - THOMAS H. INCE - MACK SENNETT

ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY

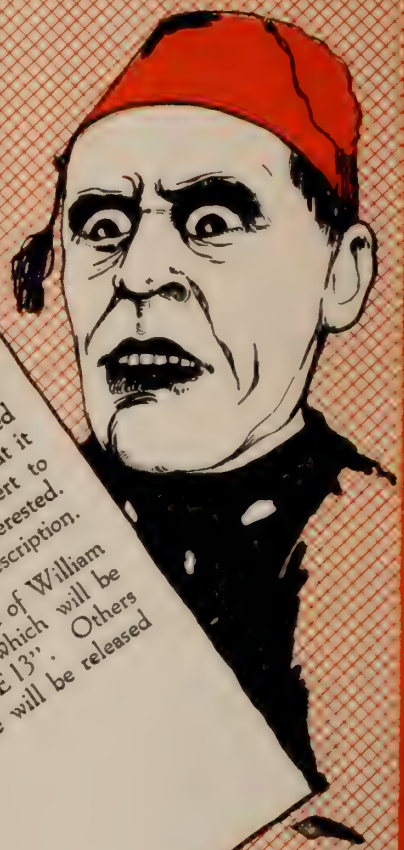
WILLIAM FOX *presents*

"BRIDE 13"

The serial supreme in fifteen episodes

Staged by RICHARD STANTON
Story by E. LLOYD SHELDON
Scenario by EDWARD SEDGWICK

BRIDE 13



To the Motion Picture Exhibitors of America:

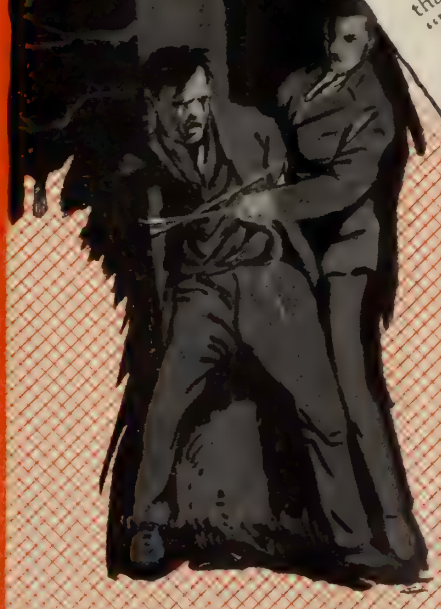
In presenting to you "Bride 13", the first serial I have ever produced, I am conscious of a deep responsibility. I have not attempted to embark upon a policy of serial production without the most careful consideration of your needs, and the most painstaking preparations to insure you BIG PROFITS.

Before permitting a serial picture to bear my name I made doubly certain that the creation should reflect abundantly the experience, knowledge and success that have come to me as a producer of feature pictures of worldwide fame. "Bride 13" is therefore the fruit of earnest endeavor to provide the exhibitors with a serial that outclasses anything ever done before. It represents Fox Showmanship applied to Serial Production.

This picture was made on a very ambitious scale. An entire fleet of the United States warships and aircraft, with thousands of men, assisted in its making—a fact unique in film annals. I am confident that it will not only evoke the enthusiasm of serial fans but will convert to that class of picture a huge following of persons heretofore uninterested. "Bride 13" promises BIG MONEY for theatres of every description.

"Bride 13" is only the first of serials that will bear the name of William Fox. Another is in the making, the first episode of which will be released the week following the final episode of "BRIDE 13". Others will follow. Under my new policy one serial episode will be released every week in the year.

William Fox



BRIDE 13

For sheer daredeviltry, for a startling succession of thrilling stunts and narrow escapes from death, "Bride 13" stands pre-eminent. There is no faking anywhere in the picture. Everything seen on the screen was actually performed by the players as called for in the script, and there is not a single incident that taxes the credulity of the most discriminating.

This picture is remarkable for the high speed with which it moves. From start to finish it progresses with an amazing dash, its interest never lags for a moment and there is surprise after surprise in each of its episodes. If ever there was suspense on the screen it is revealed in "BRIDE 13"

BRIDE 13

An insidious, unseen, apparently irresistible menace striking at the flower of American Womanhood! Fathoms below the sea lurks the sinister force that siezes the daughters of leading American families with an ease that is uncanny. The Secret Service, in spite of its efficiency, is for the time being baffled. The United States Navy is appealed to for aid. Out over the dark waters of the Atlantic Ocean the mighty ships of the Atlantic Fleet, cleared for action, go scurrying in pursuit of the pirate submarine, a majestic armada, bound on an errand of justice and vengeance.

Such is the theme of "BRIDE 13," the Serial Supreme. Mystery horror, sterling valor and steadfast devotion play their part in this serial.

BRIDE 13

Nowhere is there a man, woman or child who does not delight in motion pictures of breath-taking adventures by sea. "Bride 13" is replete with such scenes, many of the episodes being devoted entirely to action on the water. Fights on submarines, on destroyers and yachts, battles with seaplanes and dirigibles and fearful encounters in the waves themselves are offered in large measure. Beautiful and unusual effects were obtained in the marshalling of the great fleet that helped in the making of the picture.

A magnificent tribute to the devotion and bravery of our womanhood is embodied in "Bride 13." Face to face with the hideous influence that aims to besmirch the hearths of the Nation, the Thirteenth Bride bids it defiance, though her death seems certain. Crystallized in this one sterling character are all the fine qualities of the good woman so beloved by Americans.

BRIDE 13

From the mansion of a millionaire to the hold of a pirate submarine, into the depths of an iron mine, in the torture chamber of a castle, in mid-air in a seaplane, in the desert in North Africa—such is the broad sweep of "Bride 13." Through forests and over streams, on land and on sea the serial carries the onlooker irresistibly forward to the final episode. The picture is an example of perfection in staging, the interiors representing studio art at its best and the exteriors displaying a complete grasp of the niceties and skill of first-class directing.

Now we are skimming over the sea on the deck of a submarine chaser; a minute later we are sailing high over Newport in a seaplane pursuing the villain in his automobile. Again, we creep through subterranean corridors with the hero, striving to evade the pirates; then we take part in a happy reunion on the deck of a palatial yacht. Later we witness the wreck of a schooner on Mediterranean shores and see the hapless brides seized by African tribesmen. Variety, speed and withal coherence—that characterizes "Bride 13."

BRIDE 13

Thanks to the Navy

To the Secretary, Officers and Men of the U. S. Navy:

It is to you that thanks are due for having made possible the filming of "Bride 13". Without your generous co-operation this serial could not have been presented to the exhibitors of this country.

I wish to assure you of my appreciation of your invaluable assistance. For months men, ships, seaplanes and dirigibles of the Atlantic Fleet were engaged in a great photoplay. Your part was not an easy one. "Bride 13" is not a war picture, as you know, but unfolds to the American people a clear and vital conception of the peacetime activities of our men afloat and ashore. Officers and men gave the limit of their energies to the task. The work of our Navy has been splendid and I feel that your efforts have been capably portrayed on the screen.

The best way to thank the Navy for its help was to make a good picture. I know "Bride 13" *IS* a good picture. Every citizen of this country must come away from a screening of the serial with a comfortable sense of the security of these shores while the United States Navy remains to see that right shall prevail over might.

Sincerely and appreciatively yours,

William Fox

Fox Showmanship
Applied to Serial Production

"Bride 13" means crowded theatres. It offers HUGE PROFITS to discerning showmen. It appeals to every class of motion picture audience. If you want to share in its big returns, GET BUSY NOW.

Fox Entertainments

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EASTERN PENNSYLVANIA AND SOUTHERN NEW JERSEY

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WE ARE OPEN FOR

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LET US HEAR FROM YOU

William Fox presents

WILLIAM FARNUM

in

IF I WERE KING

from the great stage success and novel by
JUSTIN HUNTLY McCARTHY

Scenario by E. Lloyd Sheldon

Directed by
J. GORDON EDWARDS

FOX ENTERTAINMENTS

As Villon the vagabond poet and later as Grand Constable of France

Farnum excels, by sheer artistry of interpretation, any of his previous roles

A star with a marvelous following

A story with an audience already "sold".

Now playing *at*
LYRIC THEATRE
NEW YORK

OUT OF THE NIGHT

The first of three great episodes complete

in

WHILE NEW YORK SLEEPS

1920
Cinemelodrama of life in the great metropolis

Staged by
Charles J. Brabin

FOX
ENTERTAINMENTS

William Fox *presents*

WHILE NEW YORK SLEEPS

One phase of New York night life — the terror that strikes — from the dark — at the heart of the home — at the safety of the nest — when its guardian is away.

This is just one of the three dramas in this great picture of TODAY

William Fox *presents*

Lt. ORMER LOCKLEAR

A blazer of new trails
The most daring of pathfinders in air realms.

Ten per cent of the profits of "THE SKYWAYMAN" exhibition throughout America will be given to the families of Lieut. Ormer Locklear and Pilot Milton Elliott by Fox Film Corporation.

in The Skywayman

by
JULIUS G. FURTHMAN

Directed by
JAMES P. HOGAN

With
LOUISE LOVELY

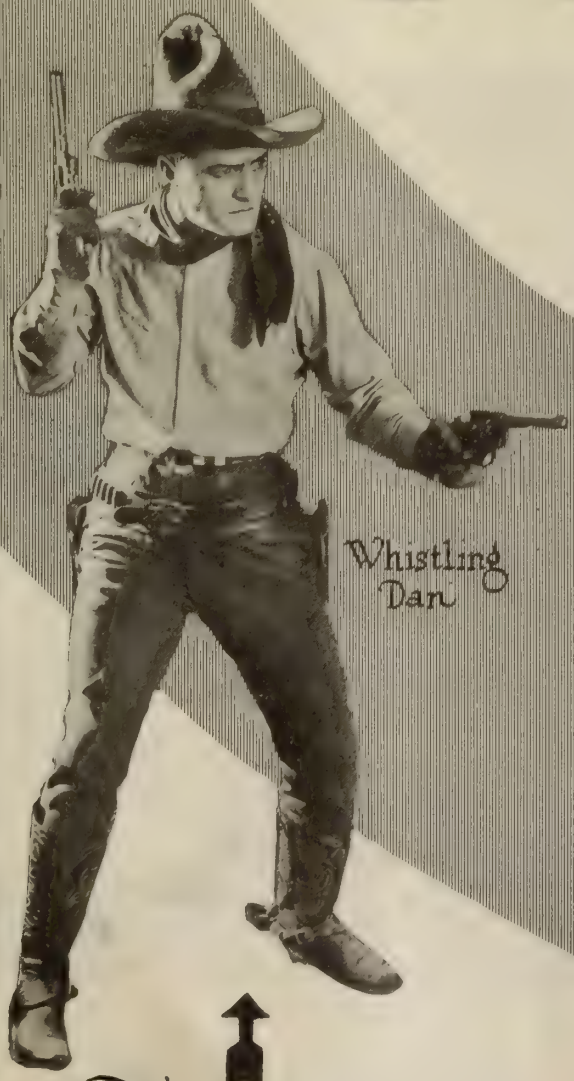
A drama of life and thrills above the clouds

RELEASED SOON!

William Fox

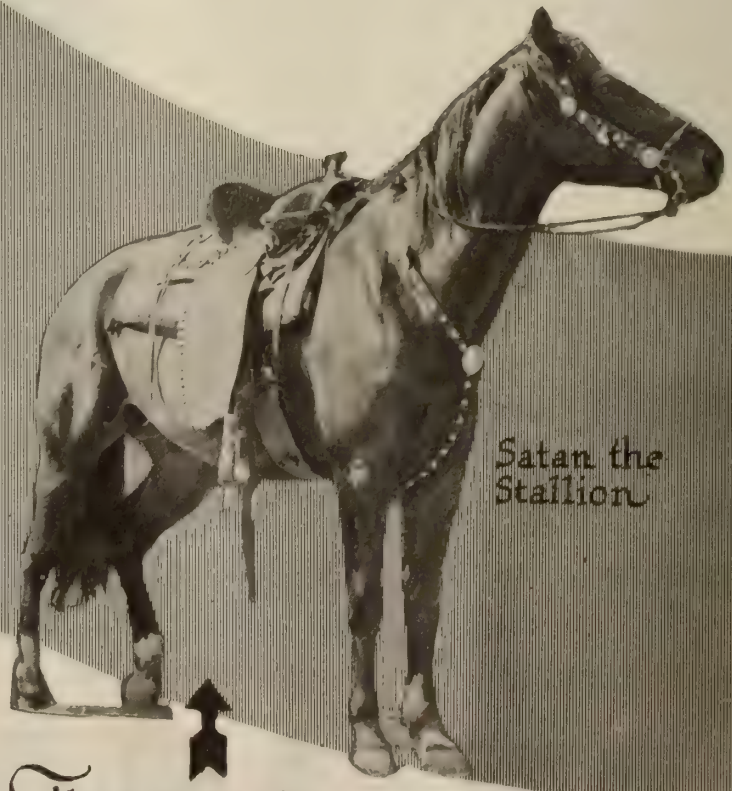
presents

TOM MIX



Whistling Dan

This is the man



Satan the Stallion

This is the horse

Fox Entertainments

in The Untamed

Story by MAX BRAND

Scenario by H. P. KEELER

Direction by EMMETT J. FLYNN

And this is the greatest Western ever filmed

Bart the Great Dane

This is the dog

This is the girl admitted to the friendship of this strange trio.

William Fox
presents

PEARL WHITE

The best known star in every hemisphere in her

FIRST
FEATURE
PRODUCTION

A stirring story of the underworld

As a novel "The White Moll" is now numbering among the season's "best sellers"—

As a photoplay it is proving the greatest asset of the season to exhibitors—

Fox Entertainments

in *The*

White Moll

by FRANK L. PACKARD

Directed by HARRY MILLARDE

Scenario by E. LLOYD SHELDON

Benj. B. Hampton Scores Again

A Benjamin B. Hampton Production

WINSTON CHURCHILL

"The DWELLING PLACE of LIGHT"

From the great Novel by WINSTON CHURCHILL

HERE is a picture which offers to the amusement-seeking public everything that they demand in screen entertainment.

A most enthralling story from the pen of the foremost novelist of the day has been made into a production through the genius of Benj. B. Hampton that will live for a long time in the memory of everyone that sees it.

It is big, vital, engrossing! It is LIFE. And it probes every corner of the human heart and delves into every strata of society.

Directed by
JACK CONWAY

With all star cast including
ROBERT McKIM
CLAIRE ADAMS
KING BAGGOT

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ Exchange, Incorporated
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BENJ. B. HAMPTON
Producer of the Great Successes
DESERT GOLD
THE WESTERNERS
THE SAGEBRUSHER
RIDERS OF THE DAWN
NOW BEING BOOKED THROUGH W.W. HODKINSON

"box office receipts have been steadily growing"

REALART PICTURES

THE RIALTO TIMES SQUARE — NEW YORK — THE RIVOLI BROADWAY AT 49TH STREET

OFFICE OF THE MANAGING DIRECTOR

August 20th,

1 9 2 0

Mr. Morris Kohn, Pres.,
Realart Pictures Corp.,
469 Fifth Avenue,
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Dear Mr. Kohn:

Let me congratulate you on your delightful picture "The Soul of Youth" which has charmed my audiences at the Rivoli Theatre. At the same time it may interest you to know that the box office receipts have been steadily growing from day to day.

With kind personal regards,

I am,

Yours very sincerely,

Hugo Riesenfeld
Managing Director

THE GREAT
WILLIAM D. TAYLOR
SPECIAL FEATURE PRODUCTION

THE SOUL OF YOUTH

went over with a whoop in its premiere release at the RIVOLI in New York

And what Mr Riesenfeld says about BOX OFFICE RECIEPTS will apply to every theatre that books this great REALART production

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An avalanche of responses from independent state rights buyers has already made

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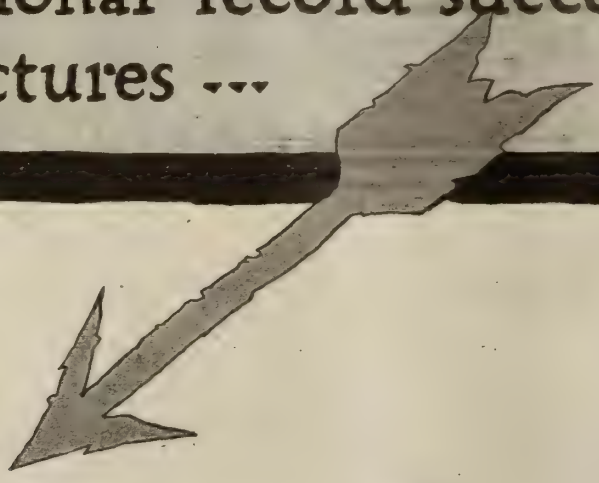

We give you our best word that the rapid closing of territory calls for prompt action if you would ride with the big tide of money -

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Produced by Yankee Photo Corporation -

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Federated Exchanges

announce

BESSIE LOVE

in

A Series of Four Special Productions

Presented by

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Supervision of Arthur S. Kane Pictures Corp.

Federated Film Exchanges of America, Inc.
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Federated Exchanges

Announce the release of four superior productions starring

Bessie Love

The first release is ready for screening at all exchanges

Federated Film Exchanges of America

Bessie Love

The Princess Charming

She needs no introduction to you or your audiences.

She is the favorite of millions.

For the first time she is making her own pictures.

She will make four super-productions from the works of famous novelists.

The best Directors in the industry will direct her.

Tremendous advertising and Exploitation will be furnished.

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FEDERATED EXCHANGES

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Federated Film Exchanges
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Executive Offices
220 West 42nd St., New York

ROBERTSON-COLE
SUPER-SPECIAL

R-C PICTURES

Gasnier presents

LEW CODY

in

Occasionally Yours

ROBERTSON-COLE
SUPER ~ SPECIAL

DUSTIN FARNUM'S

GREATEST PICTURE

BIG HAPPINESS

Story by PAN

Directed by COLIN CAMPBELL

Out of the ruin of an absinthe-crazed being, love-purifying, wonderful love — wrought its miracle and on through the perplexing road of life made of this man - a triumph.

Big Happiness is the pursuit of all— Dustin Farnum shall bring Big Happiness to the exhibitor in his greatest picture.

R-C PICTURES

THE STEALERS
are coming

A STATEMENT OF POLICY

Every industrial success in the world is built upon one cardinal principle — GOOD PRODUCTS AND FAIR PRICES.

THE AMERICAN CINEMA CORPORATION is now entering its third year of existence. The past twelve months has brought to this company a recognition by fans, exhibitors, distributors and the press—a recognition which has been won through a sincere and painstaking effort on the part of the executives of this company to supply good products and to deal fairly.

During the coming year, ten more "Super-Specials" will be produced by us. The many first-class distributors mentioned on the opposite page have purchased the franchises in their respective territories for our entire series, because they have become convinced that our products are big and our policy is right.

"THE INNER VOICE," "WOMEN MEN FORGET" and other big pictures made by us in the past year have been unqualifiedly approved by the American picture-loving public. We look forward to their further approval and patronage with the utmost confidence.

AMERICAN CINEMA CORPORATION

WALTER NIEBUHR, President

411 FIFTH AVENUE NEW YORK

MR. EXHIBITOR:—

The following distributing companies hold franchises for the AMERICAN CINEMA SERIES—Communicate with the distributor in your territory at once and let him know you want these pictures.

Pioneer Film Corp.
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Philadelphia, Pa.

Pioneer Film Corp.
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Pioneer Film Corp.
St. Louis, Mo.

Equity Distributing Co.
Portland, Ore.

Pioneer Film Corp.
Omaha, Neb.

Co-Operative Film Exchange
San Francisco, Calif.

AMERICAN CINEMA CORPORATION

WALTER NIEBUHR, President

411 FIFTH AVENUE NEW YORK

$UCCESS $UCCESS $UCCESS

"Well staged and well acted drama."
—Evening Sun.

"Those to whom abstract ideas of brotherly love detached from the realities of life are forceful will doubtless see great nobility in 'Democracy.' "—N. Y. Times.

"'Democracy' fills the Casino with an admiring audience—screen story with big central thought and gives a spirit of Bigness."
—American.

NOW PLAYING

CASINO THEATRE

Broadway & 39th St., New York City

A Triumph on Broadway

"DEMOCRACY"

THE VISION RESTORED

"Bolshevism hit by Democracy in film. The scenes in which multitudes of men appear are stirring."
—N. Y. Sun.

"Closed in dramatic fashion as the strongest kind of propaganda for Christianity."
—Evening Telegram.

$UCCESS $UCCESS $UCCESS

$UCCESS $UCCESS $UCCESS $UCCESS

$UCCESS $UCCESS $UCCESS

"A modern miracle play — a photoplay with an ambitious message."
—Evening Mail.

"A powerful photoplay of Americanism and democracy. Capacity audience cheers stirring scenes."
—Tribune.

All Star Cast

J. H. GILMORE
WILLIAM NIGH
LESLIE AUSTIN
ALBERT TRAVERNIER
HAL BROWN
CHARLES SUTTON
MISS MAURINE POWERS
ELSIE DE WOLF
AND OTHERS

DRAMA, THEME, TITLES BY
LEE FRANCIS LYBARGER

SCENARIO BY
NINA WILCOX PUTNAM

DIRECTED BY
WILLIAM NIGH

ART DIRECTION
JOHN COAKLEY

SEE IT NOW!

BROADWAY THEATRES
ARE NOT AVAILABLE LONG

THIS IS
YOUR OPPORTUNITY

"A film of vigorous message. The play is melodramatic—stampede of banqueting financiers by returning Doughboys most taking scene."
—The World.

$UCCESS $UCCESS $UCCESS

"Anti-Bolshevik film strikes at monopoly; pleases spectators."
—Evening World.

"'Democracy' is timely — it holds interest through the story told and it is most carefully produced."
—Moving Picture World.

$UCCESS $UCCESS $UCCESS

It's A Great Life!

—when you can have your enemies boiled or fricasseed, according to your mood.

—and you sit on a golden throne all day, surrounded by your savage subjects.

—and dusky slaves bring you bushels of pearls and golden-brown vamps do the hula.

—and then, blooie! the alarm-clock rings!

A screamingly funny picture of school boy life, from Mary Roberts Rinehart's famous story.

Samuel Goldwyn and Rex Beach present

It's a Great Life

Adapted from the famous story-Empire Builders

By Mary Roberts Rinehart

Directed by E. Mason Hopper

GOLDWYN PICTVRES CORPORATION

SAMUEL GOLDWYN President

FIVE WEEKS FREE SERVICE

BY

"SMILING JIMMY" KELLY

WE NEED YOUR

MORAL SUPPORT

AND

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WIRE OR WRITE
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NEW YORK CITY

Camouflaging "THE HOOK"!!!!

Among the many hundreds of applications that have poured into this office, came one from A. V. Wade, Mexia, Texas, as follows:

"You've got 'The Hook' well camouflaged, Jimmy, but I'll bite, hook, line and sinker, make me a charter member."

No, Mr. Wade, there is no "Hook," but we can't blame you much, because we know that you have been treated pretty badly in the past, and along with the other exhibitors you have been forced to swallow UNBUSINESS-LIKE METHODS! "Skin games," stock promoting propositions, and, in fact, most everything imaginable that should have been frowned upon by REAL BUSINESS MEN.

DEPOSITS MUST BE ABOLISHED!

The Moving Picture Industry must be run upon business lines, if the exhibitor intends to exist!

The producer and distributor are "KILLING THE GOOSE THAT LAID THE GOLDEN EGG."

Ten years ago TEN PER CENT. OF THE EXHIBITORS WERE HONEST AND CONSCIENTIOUS in their dealings with the exchanges! Whereas, NINETY PER CENT. OF THEM WOULD "CHEAT," A LITTLE! (Some more than others).

TO-DAY over NINETY PER CENT. OF THE EXHIBITORS ARE "ON THE SQUARE" and have real bona fide business instincts, but the distributor won't play with them on that basis!

TO-DAY THE HONEST EXHIBITOR WHO IS ENTITLED TO A CREDIT RATING, is looked down upon by The Distributor and handled in the same manner that "The Cheater" was ten years ago.

SEVENTY PER CENT. OF THE COMMERCIAL BUSINESS OF THIS COUNTRY IS DONE ON A CREDIT BASIS!

Did an exchange ever tide you over a "bad spell" and extend you credit for ninety or a hundred days? NO NEVER, and there is a reason!

Write for particulars and we will gladly inform you, regarding the company that is in the making, who will afford you the same dignity and credit rating that is afforded the merchants of your city by Bradstreet and Dun!

1,500 Exhibitors throughout the country have already aligned themselves with us to UPLIFT THIS INDUSTRY and place themselves in the same dignified sphere in their community accorded the Banker, Lawyer, Doctor and Leading Merchants.

We are sane, human beings, backed and financed by business men, whose motto is "THE GOLDEN RULE."

The days of the mighty are numbered!

The Exhibitor is bound to survive with BUSINESS PRINCIPLES!

"SMILING JIMMY"

REGARDING CHARLES CHAPLIN AND "THE KID"

New York, August 20, 1920.

To Whom It May Concern:

In reference to the published statements of Charles Chaplin to the effect that he intends to sell a motion picture produced by him in approximately five reels, entitled "The Kid," we wish to warn and advise you that Charles Chaplin, by virtue of a contract entered into on the 19th day of June, 1917, with the First National Exhibitors' Circuit, Inc., a New York corporation, is under contract to produce solely and exclusively for the First National Exhibitors' Circuit, Inc., eight photoplays; that the term of the said contract has not yet expired and that until the expiration of the said contract the said Charles Chaplin has no right or authority to produce motion pictures for any person, firm or corporation or to sell any motion pictures produced by him to any other person, firm or corporation other than the said First National Exhibitors' Circuit, Inc., and further, that the said First National Exhibitors' Circuit, Inc., claims and contends that the distribution rights for the world for the aforesaid motion picture entitled "The Kid" belongs to it, and that the said Charles Chaplin has no right or authority to dispose of same.

First National Exhibitors' Circuit, Inc., further gives notice to all persons that it will prosecute and defend its rights in the premises in the courts of the land to the utmost of its ability.

First National Exhibitors' Circuit, Inc.

per H. O. Schwalbe, Secretary

Mr. Henry Lehrman:

We wish to congratulate you on your latest personally-supervised production, "THE KICK IN HIGH LIFE." There are more laughs in it than in a dozen ordinary comedies. We also wish to congratulate Charles Conklin, Al Ray and Charlotte Dean on their splendid work. This is high class comedy in every sense of the word, and comedy with a real PUNCH.

First National Exhibitor's Circuit, Inc.

A Lehrman Comedy

A First National Attraction

A mid-September Release

There'll be a Franchise everywhere

"Popularity Grows

Katherine MacDonald Pictures Corporation
Sam E. Rork, President
present

Katherine MacDonald

The American Beauty

in

"The Notorious Miss Lisle"

Rothacker Prints

Her Wonderful Emotional Acting

There'll be a Franchise everywhere

With Each Picture"

Wid's

Emotional Ability Is Effective

"Handled differently and with many artistic touches. Katherine MacDonald is a beautiful woman beyond question of doubt, and in her role here, she appears to her best advantage. She also reveals an emotional ability that is at all times effective.

"Considering the records that the previous Katherine MacDonald pictures have made, it is entirely probable that the present production will score to even better advantage. The artistic touches and the fine backgrounds are going to count largely in its favor.

"As to the box office angle there are no misgivings. The title is one that will undoubtedly attract attention. It is a box office title in every sense of the word. The star's popularity is growing with each picture, and so the appearance of her name in the advertising of this should prove the proper finishing touch in box office value."—*Wid's.*

APPEALS TO WOMEN

"'The Notorious Miss Lisle' offers all the allurements of society melodrama. It is an artistic production which exploits the widely advertised beauty of the star to the best possible advantage. The settings are ornate and the plot holds its interest to the finish. Feminine patrons will be especially attracted by the beautiful costumes which set off Miss MacDonald's graceful figure.

"The well-advertised beauty of the star should be of great help in exploiting this picture."—*Exhibitor's Trade Review.*

ACTING WELL DONE

"Katherine MacDonald plays well the role of the bride in 'The Notorious Miss Lisle' at the Strand theatre."—*New York News.*

BEAUTY IS STRIKING

"The striking beauty of Katherine MacDonald is not the least feature of this film. Rarely do we find a picture actress who can compare with this star in true beauty. She also wins acting honors. Interest and suspense sustained. Settings deserve special mention."—*New York Morning Telegraph.*

A REALISTIC DRAMA

"'The Notorious Miss Lisle' has in its favor a vitally important point in screen or stage drama—reality."—*Motion Picture News.*

NOW A REAL ACTRESS

"'The Notorious Miss Lisle,' is one scenario out of a hundred well knit, logical and convincing. Miss MacDonald has much more variety of expression than when she made her screen debut. Her classic is more plastic, and she is a warm blooded, impassioned emotional actress now."—*New York Mail.*

GOOD THROUGHOUT

"'The Notorious Miss Lisle' presents the strikingly beautiful Katherine MacDonald as the stellar attraction at the Strand. The story sustains the interest throughout."—*New York Evening Telegram.*

STORY SUSTAINS INTEREST

"Miss Katherine MacDonald exercises her striking beauty in 'The Notorious Miss Lisle' at the Strand. The story sustains the interest."—*New York Sun and Herald.*

SPLENDID ACTING

"Katherine MacDonald seems to grow prettier with each photoplay. In 'The Notorious Miss Lisle' the young woman with the blond hair and bewitching eyes is supplied with a story that holds the interest through each minute of the play. A very pretty story, splendidly acted—and then, you have Miss MacDonald to look upon for ever so many minutes."— *New York Tribune.*

CAPABLE AND BEAUTIFUL

"Miss MacDonald is certainly a beautiful woman, and to her beauty may be added capability. Her direction is also good, and the technical execution of the picture is of high order. Altogether delightful."—*New York Evening Post.*

LENDS IT DISTINCTION

"Katherine MacDonald lends distinction to 'The Notorious Miss Lisle,' headlining the Strand's attractions. Miss MacDonald plays the role of an English girl with her usual serenity and wears a gorgeous assortment of smart frocks."—*New York American.*

From the Novel by Mrs. Baillie Reynolds

Directed by James Young

Photographed by J. Brotherton. Art Director, Milton Menasco.

By arrangement with Attractions Distributing Corporation, B. P. Schulberg, President

Foreign Representative, David P. Howells, Inc., 729 Seventh Avenue, New York City

FIRST NATIONAL EXHIBITORS CIRCUIT

A First National Attraction

Is Even Greater in "Curtain"

There'll be a Franchise everywhere

"Best Picture of Season"

—Brooklyn Citizen

Speaking of

King Vidor's

Production

"The Jack-Knife Man"

Taken from the Novel by

Ellis Parker Butler

Directed by King Vidor
Scenario by William Parker
Photographed by Ira H. Morgan

Foreign Representative, David P. Howells, Inc.,
729 Seventh Avenue, New York City

FIRST NATIONAL EXHIBITORS CIRCUIT

A First National Attraction

Brooklyn Citizen

SPLENDID FILM AT THE STRAND

Brooklyn Audience Enthusiastically Applauds "The Jackknife Man."

Managing Director Hyman, of the Strand Theatre, is offering one of the best programmes of the season at that popular theatre this week, where the feature is King Vidor's latest motion picture, "The Jack-Knife Man," one of the best movie productions ever shown on the screen. It was enthusiastically applauded by the big audience. The story abound in human interest, pathos and comedy. It centers around a kind-hearted old man, Peter Lane, the "jack-knife man," whose golden rule is "help thy fellow man." The author Ellis Parker Butler, introduces in his story unusual characters.

The self-sacrificing and suffering of the "jack-knife man" in shielding little Buddy, who is left friendless after the death of his mother, furnishes a story of pathos and humor. The scenes throughout are very good, especially the rainstorm scene in the early part of the production.

Fred Turner portrays the character of Peter Lane, giving it the right touch, and is ably supported by such well known screen artists as Harry Todd, Willis Marks, Claire McDowell, Lillian Leighton, Charles Arling, Florence Vidor and little Bobby Kelso.

[illegible], the popular [illegible] in his latest [illegible]

There'll be a Franchise everywhere

MOVING PICTURE WORLD
The Trade Paper of Features

Not So Bad as It May Look

THE new twist in the relations between the Famous Players-Lasky Corporation and the Theatre Owners precipitated by the declarations of S. A. Lynch and Alfred S. Black that they will not meet the Committee of Nine to discuss matters pertaining to their territories may not prove to be as serious as the temper displayed by the two men might indicate. A careful analysis of the statements issued by the two somehow leaves the impression that theatre owners like actors are subject to fits of temperament. The chief grievance of each seems to be that he has been looked upon as a subordinate and not as a principal.

Mr. Black, whose letter was printed last week, declared any exhibitor who felt he had been injured by the Black organization would receive the personal attention of the head of the concern. Mr. Black's opposition to the Theatre Owners' committee naturally is not mitigated by his intimate associations with the old Exhibitors' League. In the case of Mr. Lynch there are no ancient political grudges to complicate things; he takes the position that he must not be quoted with the consequent possibility that his position may be misconstrued in the South and as a corollary his prestige impaired where to the outsider it seems a very tangible thing. He insists that if the situation in the South is to be considered by the committee of nine it must be through arrangement with him.

It all goes to prove there still remain fighters in the North and in the South. Mr. Zukor, around whose head the storms of many weeks have swept, is undisturbed, even serene, when discussing the latest developments. He is confident his promises to the committee will be kept, that any issue between his company and its affiliations and an independent exhibitor anywhere in the country will be taken up and adjusted to the satisfaction of all concerned.

What Is an Honest Review?

TO point out the merits of a picture seems a simple enough matter; in reality it is a very complicated affair. The reviewer owes a duty to the producer, the exhibitor and to the paying public; very often there is a serious disagreement about a picture by all three interested factions. The reviewer's verdict is not final.

The one Golden Rule that he should set down for his guidance is never to allow the personal point of view to influence his verdict. Personal bias is contrary to the precepts of good showmanship. Many an exhibitor books pictures that do not appeal to him, provided they conform to the policy of his theatre. The reviewer is expected to write an article that will meet with general approval and tell the subscribers to his paper the artistic standing and also the commercial worth of each release.

The task is simply beyond mortal power.

There are certain well defined standards to guide him on several important points of criticism. After that he can only tell the truth as he sees it; and then find that when the exhibitor comes to apply his personal problems to the picture and the public its personal likes and dislikes from one-third to three-quarters of both exhibitors and public will, at times, wonder how he could have been so mistaken in his judgment.

Here is a concrete case: Within the year a picture was released by one of the leading producers, received a favorable review in most of the trade papers, and was turned down by the booking committee for a chain of theatres in a Middle West city. To the surprise of this committee a venturesome rival engaged the largest auditorium in town, put the picture on for a run and showed to excellent business for three weeks.

It is only necessary to read the reports sent in by the exhibitors themselves to realize how widely opinions differ on the merits of a picture.

An honest review tells the truth, as the reviewer sees the truth after being careful to avoid everything in the nature of a personal opinion.

THE following incident also has some bearing on the matter: Discussing the question of reviews with the president of a State league of exhibitors, he said: "I read the reviews in all the trade papers. If they all agree that a picture is good, I feel safe in booking it. If they all agree that it is bad, I feel safe in turning it down. If there is a marked diversity of opinion, I do not book the picture until I have satisfied myself by personal investigation that it is suited to my public."

Here is another argument against trusting all of your eggs in one basket, or in believing that only one dealer keeps all of the best goods.

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Address all correspondence to the company.

The office of the company is the address of the officers.

Chicago Office: Suite 1021-1022 Garrick Building, 64 West Randolph Street (Telephone: Central 5099). James S. McQuade, Manager.

Los Angeles Office: 610-611 Wright & Callender Building (Telephone: Broadway 4649). A. H. Giebler, Manager.

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Snappy News Secured from Sundry Sources

Northwest Exhibitors Will Convene on September 13

IMPORTANT business affecting the industry in the Northwest will be transacted at the first annual meeting of the United Theatrical Protective League, scheduled for September 13 to 15 in Minneapolis, according to an announcement last week by W. A. Steffes, persident of the organization.

When the convention is called to order, Mr. Steffes expects more than 500 exhibitors from Minnesota, North and South Dakota, western Wisconsin and the upper peninsula of Michigan, to be in attendance. Applications for membership are coming into his office at a rate that indicates deep interest in the convention from all over the Northwest, he said.

The three days of sessions will be devoted almost entirely to business affecting the industry. A banquet and the election of officers will take place on the final day. Word received by Mr. Steffes from Sydney Cohen, president of the national organization, indicated that a representative of the national body will be in attendance.

Among the points to be taken up will be the settlement of disputes between exhibitors and distributors. It is planned to appoint a committee of four, with a fifth member to be called in, if necessary. Two representatives from the league will be appointed on the committee and two from the Minneapolis Film Board, according to present plans.

Supreme Court Justice Ends Fine Arts-Equity Litigation

SUPREME COURT JUSTICE William P. Burr ended the long-standing suit of the Fine Arts Film Corporation against the Equity Pictures Corporation on August 23, when at the instance of both litigants, he signed an order discontinuing the suit.

The action was the outcome of a controversy between both concerns over the production of motion pictures featuring Clara Kimball Young. The Fine Arts Film Company claimed it had been formed specially for the sale and exploitation of these pictures, and that a contract which the Equity subsequently made with Miss Young was an invasion of their rights and in violation of their contract with Miss Young.

N. A. M. P. I. Battles Against Censorship Prove Successful

WORD has been received at the offices of the National Association of the Motion Picture Industry that the Georgia Legislature has adjourned without passing the censorship bill which has been one of the most active measures before that body this year.

Arthur Lucas had charge of the forces in opposition to this bill and he was assisted by the exhibitors of Georgia as well as the daily newspapers of the state. When the bill was introduced representatives from the national association were sent to Georgia and they assisted the local committee in its work.

This Georgia victory closes the season's campaign of the national association against censorship. During the year censorships bills have been defeated in a score of states through the joint co-operation of the censorship committee, exchange managers' associations and prominent exhibitors.

Under the direction of Chairman Gabriel L. Hess, the committee is now preparing for censorship battles in at least thirty-six states during the coming winter.

Special Films Designed to Aid Anglo-American Unity

AN exhibition of British moving pictures, illustrating the progress of the industries and the ability of Great Britain to supply many of the world's needs, is about to make a tour of the world, according to reports to the Department of Commerce. Another development of the film industry, especially designed to promote greater harmony between the English-speaking peoples, is being initiated by the Anglo-American Unity League. This will consist of special films conveying messages of good will from prominent leaders, and expressions of opinion from the foremost British and American newspapers.

These films will shortly be released for free exhibition throughout the moving picture houses of the United States and the British Empire.

Crandall to Expand

Nelson B. Bell, publicity director for the Crandall theatres, Washington, D. C., was in town the early part of the week, talking to the exploitation men and getting his lines laid for the winter.

The Crandall theatres will in future take the First National Attractions, and after showing them first run in Washington at their half dozen houses, will send them into the adjacent territory over a circuit now in process of formation which will include parts of Virginia, West Virginia and Maryland.

Mr. Bell laughingly denies that the Crandall interests are planning to become an octopus, but admits that a few tentacles are sprouting.

Brownlow Resigns

Louis Brownlow, Commissioner of the District of Columbia and known in the moving picture circles as a scenario writer, has tendered his resignation to accept a position as city manager for Petersburg, Va. The resignation of Mr. Brownlow will take from Washington one of the best friends of the local moving picture industry. Through his acquaintance with the industry, he has taken a deep interest in its welfare and has been of great assistance to exhibitors.

Albany Musicians, Operators and Stagehands Ask More Pay

OPERATORS, musicians and stagehands employed in the picture houses and theatres of Albany, N. Y., are demanding an increase in wages effective Labor Day. The operators were the first to notify the managers of the picture houses, demanding $40 a week, a $15 increase.

The stagehands followed suit, with the musicians falling in line with a similar demand a few hours later. The musicians asked an increase of $5, bringing their pay up to $35 a week, with a leader to receive $45, while in the larger houses the rate is to be $40 for musicians and $50 for the leader. The increase demanded by the stage hands is said to be about 40 per cent.

A meeting of the managers was held last week to consider the demands, and a committee of five named to submit a counter proposal to the unionized forces. It is generally conceded that there will be some increase granted to the men, but with the increase in wages there will be an increase in the prices of admission to the various houses.

Managers claim that the operators were under contract with them up to September, 1921, but that the contract was a verbal one and that they were notified by the operators that the contract was not binding and that unless more wages were forthcoming on September 6, it would be necessary to secure other operators.

Gastonia to Have $100,000 Theatre

J. White Ware, president Third National Bank, Gastonia, N. C., and his associates, J. E. Simpson and James A. Estridge, have purchased a lot on Main street, that city, 60 feet by 135 feet, and plans are now being drawn for an up-to-date moving picture and vaudeville theatre with 1,600 seating capacity. The theatre will cost $100,000.

Construction will be hurried as fast as possible, considering labor and material conditions, as the owners wish to have the theatre open by January 1, 1921.

Bacon's Son in National Film

Lloyd Bacon, who plays the part of Boyd Savely in the forthcoming National Film Corporation production, "The Kentucky Colonel," which is released through W. W. Hodkinson, is the son of Frank Bacon, author and star of "Lightening," the stage play that is playing to capacity in New York.

George M. Taylor Dies

George M. Taylor, of Schenectady, father of Catherine Curtis, a well known motion picture star and producer of New York, Los Angeles and Phoenix, died this week in Schenectady, following an operation. He was well known throughout the state as a hotel man. Mr. Taylor served as vice-president of the Catherine Curtis corporation, of which his daughter is at the head, in 1919.

ON AND AFTER—

On and after October 2 (issue of that date), MOVING PICTURE WORLD will cost twenty-five cents a copy on all news-stands, as announced three weeks ago. Across a year the WORLD, bought from the newsdealer, will then cost you $13. By subscription it will cost the old price of $3 a year in United States and its possessions, Mexico and Cuba; $3.50 in Canada; $5, postpaid, in foreign countries. You can save as high as 333 1/3 per cent. by sending us your check for one year's subscription. Mail it today!

Exhibitors Convened at Atlantic City Hear Sydney S. Cohen and Al Lichtman

Famous Players Distribution Manager Tells Company's Position on Producer-Distributor-Exhibitor Question—National President Pledges Aid in Fight Against Censorship and for Sunday Pictures

By GEORGE BLAISDELL

THE convention of the exhibitors of eastern Pennsylvania, southern New Jersey and Delaware, held at the Garden Pier in Atlantic City, August 23 and 24, was attended by nearly 150 exhibitors. Each of the two sessions was attended by more than half of those registered, which, in face of the many attractions of Atlantic City, may be considered a good record. One of the more interesting events of the convention was the address of Al Lichtman, general manager of distribution of Famous Players-Lasky, in which Mr. Lichtman at some length went into the position of his company on the producer-distributor-exhibitor question.

Mr. Lichtman was given close attention and was applauded at the conclusion of his talk. He declared the real producers and distributors welcome a genuine exhibitor organization because the problems of the three factors in the industry are identical. He pleaded for a get-together spirit on the part of the three. He told of the difference today as compared with the situation previously and said where formerly the producer was compelled to promise delivery of a production subject to any number of interferences, now the picture is completed and it is possible to sell a specific article.

Lichtman Talks of Cost.

The distribution manager of Famous Players referred to the great increase in the cost of negatives compared with a few years ago. In speaking of the things charged against the producer, he declared the producer would have been foolhardy indeed to have done many of the things of which he has been accused. He pleaded for the good-will of exhibitors and for the opportunity of serving them. As to the charges of the Famous Players seeking control of the industry, Mr. Lichtman ascribed them to competitors' propaganda. He said, as Mr. Zukor has stated, that the company will go into a town as an exhibitor only when its product has been unable to get a fair showing. Mr. Lichtman also said Famous Players is willing to permit any friend of the company in a given community to share in the profits of a local enterprise.

Sydney S. Cohen, president of the Motion Picture Theatre Owners of America, was in attendance at both sessions, much of the time occupying the chair. He was flanked by Samuel I. Berman, executive secretary of New York State, the exhibitor who by reason of his quota-raising success has been described by a Missourian as "the man with the chloroform on his hip," and by Fred J. Herrington, organizer of the national body.

Calls for Contract Enforcement.

Mr. Cohen discussed many matters in which exhibitors are most deeply concerned. Among the topics taken up by the national president was the recent conference of the committee of nine and the president of the Famous Players. The exhibitors' president declared his belief that the pledges made by Mr. Zukor would be kept 100 per cent., regardless of the letter issued last week by Alfred S. Black, of New England, in which the latter declined to meet the committee for the discussion of questions affecting New England.

One of the reforms urged by Mr. Cohen was that of enforcement of contracts between players and companies. The president declared one of the chief contributing causes to the vaulting price of film is the outbidding of producers for the services of players and directors, regardless sometimes of the fact that the latter were under long-term contracts.

Will Aid Sunday Opening.

Mr. Cohen pledged the national body to help state exhibitors in a fight against censorship and in favor of a Sunday local option measure. He attacked the 5 per cent. rental and the music tax. In the case of the former he said, by reason of the present high rentals, the impost was yielding two or three times the sum Congress intended it should.

The contribution of the territories toward the national quota of $100,000 was more than sufficient to exceed the stipulated amount. There were some dramatic incidents connected with raising the fund, but it was all in good humor. Mr Berman was under the impression the contributions were not coming in with sufficient speed and in large enough amounts, but things began to move when he took the helm.

The evening of the first day there was a ball at the Garden Pier attended by nearly 5,000 persons. Present as attractions were Clara Kimball Young, who made a speech to the dancers, and Mildred Harris and Ann Luther.

Hill a Real Entertainer.

Tuesday evening the exhibitors were conveyed to the Inlet in chairs and attended a shore dinner. Three hundred sat in on a function that was a success in every way aside from the fact that the number was double that anticipated. The entertainment was partly impromptu, the departure from the program being due to the presence of Francis De Sales Hill, of Reading, Pa. Mr. Hill is a good singer and a good fellow, and he kept things "stirring." He has been in the "show business" thirty years, starting at the age of twelve as a program boy in a minstrel show. When talking of George Primrose he takes off his hat to the "greatest soft shoe dancer in the world." Mr. Hill is said to experience no difficulty in entertaining his patrons in case of a momentary lull on his screen.

Among those responsible for the success of the convention were Secretary C. H. Goodwin and Davis Barrist, the last named editor of the Exhibitor, the Philadelphia regional trade paper.

MONDAY'S SESSION

THE convention was called to order at 11.05 a. m. by President Albert J. Fisher, who announced the session would last two hours. He immediately introduced Joseph A. MacNamee, who spoke as the representative of the mayor. Mr. MacNamee gave credit to the exhibitors for the large success of the Liberty Loans. Also he informed the visitors the keys of the city were theirs.

"I hope Mr. MacNamee will extend our thanks to the mayor," said John T. Collins, president of the New Jersey exhibitors. "We are here for business. We hope we will have a successful meeting, and that the key of the city that has been extended to us also will admit us to the wine cellars of Atlantic City." (Applause.)

"It looks very much to me, judging by the list of absentees this morning as indicated by the number registered, that a lot of exhibitors must have found the key to which Mr. Collins referred," declared Sydney Cohen. "The register shows there are in Atlantic City two or three times the number of exhibitors we have in the hall.

States Organizing Intensively.

"I want to bring to your attention some of the activities of the National Association at its convention in Cleveland," went on Mr. Cohen. "About a dozen states, including Louisiana, Wisconsin, Connecticut,

New Hampshire, Vermont, Missouri, Texas, Georgia and North Carolina, all have been intensively organized and the states' quotas have been paid into the national treasury. We are doing away with the old custom of a few getting together, apportioning officers and calling it a league.

"If you are going to win you have got to do things differently. We are organizing nationally by first mailing letters and then sending out one or two men to bring the organization to the exhibitors of a state, just as a film salesman carries his goods to the theatre owner. Every convention has been largely attended. The reason for this and for the quotas being exceeded is that the exhibitors realize only by organization can their investments in this business be protected, that organization is the insurance of their business.

Going After Rental Tax.

"If all the states come through as did those the conventions of which already have been held, we will have forty-eight states represented. One of our purposes is to remove the 5 per cent. film rental tax. The amount being collected is two or three times what Congress expected to get by reason of the fact that the film rentals have been doubled or tripled since the tax was imposed.

"Then the music tax is very unfair. We have tried to make an equitable arrangement with the Society of Authors and Composers, but up to this time they have refused to take our view of the situation. We propose to take the music of those men who are not members of the society and do all we can to popularize it. We shall try to demonstrate to these men that their interests are with us and also we shall try to convince the members of the society that they will win if they come with us.

"The national organization pledges help against a censorship measure and for a local option bill permitting Sunday showing after church hours. It is important the people should have an opportunity for innocent and healthful amusement on Sunday.

People Favor Sunday Opening.

"We have had this matter of local option tested out in half a dozen places in New York state. The law in our state leaves it to a vote of the common council or to referendum of the people in each community. Every time the issue has been presented to the people of a community in New York state, Sunday pictures have won. In Jamestown the people voted three to one for them."

Mr. Cohen told how in Schenectady a mayor who broke faith with the picture men was converted into an ex-mayor. The mayor had agreed to sanction Sunday pictures if he could be convinced the people wanted them. Petitions were signed by 30,000 residents and the council voted 9 to 6 that the theatres should be opened on Sunday. When the church societies protested the mayor vetoed the measure. When the next election was held it was found that in a Republican landslide the issue of Sunday pictures had been responsible for the election of the only Democratic mayor.

The national president also told how during the campaign that preceded the session at which the local option measure was passed, the New York organization sent out questionnaires to all Senate and Assembly candidates. "We asked them not so much for ourselves as on behalf of the picture-going public," said Mr. Cohen. "When we found a man antagonistic we went to work on him. You know the time to have these understandings is while these men are still candidates."

Deposits Unbusinesslike.

Mr. Cohen declared the principle of deposits was unbusinesslike. "I want to call your attention," he said, "that at the time the once powerful General Film Company went into bankruptcy, I am advised by the attorney of the receiver in that proceeding, there was nearly $200,000 on deposit. We have had the failure of the United Picture Theatres. Only last week its furniture was sold for a small sum. Hallmark Pictures Corporation is another concern in financial difficulties.

"I cannot believe that any honest producers will object to a law like that of New York which safeguards our money. A number of them have told me personally they don't object. Yet when they get together in a meeting they will try to defeat the bill. The producer is supposed to be the brains of the industry, but personally I believe the exhibitor is the brains of the industry." Mr. Cohen then described in detail the work of the exhibitors at Cleveland.

O'Keefe Tells of Local Work.

Michael Steifel, owner of a chain of houses in Philadelphia, in pointing out the profit being made by the producers, quoted the remark of Mr. Selznick at Chicago last April as to how much more he expected to make this year than he did in 1919. Mr. Stiefel declared that where four years ago 50 per cent of the exhibitors were losing money and perhaps 25 per cent. of them were breaking even, today they had something to protect, and the only way in which that could be accomplished was by organization.

Eddie O'Keefe, of Atlantic City, referred to sad experiences in an organization way in the past, "but we have accomplished some wonderful things in the face of opposition," he declared. "In this city we have a real organization and the business interests look upon us as one of the factors. The amusement men in Atlantic City played a big part in the last election—in fact, the losers attributed their defeat to them. If you will take the reins in your hands and back up the leaders you will be unbeatable. Locally we are unaffiliated. Yet if here any man attempts to infringe on us we go after him. I pledge you we will attempt to obtain a substantial donation to this cause."

Tells of Adjustments by Zukor.

"At the conferences between the committee of the national body and Mr. Zukor during the past two weeks certain pledges have been made by Mr. Zukor which we expect he will carry out," said Mr. Cohen. "We have adjusted almost $100,000 worth of claims in favor of the exhibitor. There were a lot of men who received more money in adjustments last week than they will pay in dues in the next ten years. But don't send us unfair claims."

The national president said conferences soon would be held with different elements in the industry to see what could be done in the way of preventing violation of contracts on the part of players and directors. Mr. Cohen said the question was one of deepest concern to exhibitors, as it was responsible for the rising salaries and the consequent increasing cost of film.

Says Film Has Increased 400 Per Cent.

L. J. Chamberlain, of Shamokin, Pa., asked for an expression of opinion as to the results on total receipts of changing from six days to seven. He admitted that personally he always had been opposed to Sunday opening, as he wanted the seventh day to himself. The national president said that while the increase had been marked he expressed the view that Mr. Chamberlain also should take into consideration the fact that there were many who had scant opportunity to see pictures six days in the week and that an exhibitor owed a duty to his neighbors.

Harry Green, owner of a chain of houses in Philadelphia, declared there had been an increase of 400 per cent. in the price of films. "The exchanges seem to think," he said, "that if you make a dollar you must give them 75 cents of it."

President Fisher appointed on the resolutions committee Messrs. Osterstock, of Easton; M. V. Cole, of Hazleton; Hill, of Reading; Pizor, of Gloucester; Floyd Hop-

Chorus in Discord: "Oh, How We Hopped When We Smelt the Smell of Hops, O-O-H-h H-How W-We H-Hopped!"

Apparently it was either sung or written in the wrong flat—pardon, room. Babe Ruth, the famous baseball slugger, and his friend can't stand it. Scenes from "Headin' Home," starring the well-known player and being made by Kessel & Bauman.

kins, of Harrisburg; Columbus Stamfer, of Philadelphia, and Chamberlain, of Shamokin.

TUESDAY'S SESSION

THE session of Tuesday was called to order shortly after 11 o'clock, the stated hour. The attendance was approximately that of the day before. An unexpected incident of the day and of the convention was a talk by Al Lichtman, one of the chief executives of Famous Players-Lasky, who discussed many subjects of deep concern to exhibitors. Mr. Lichtman had dropped into town the day before. He entered the convention hall just as the session was closing and was seen by National President Cohen, who happened to be in the chair at the moment. As soon as an opportunity was presented Mr. Cohen asked Mr. Lichtman to outline to the delegates the position of the Famous Players on matters recently under discussion.

Fred J. Herrington, of Pittsburgh, organizer for the national body, was the first speaker. Mr. Herrington referred to the recent convention in Dallas, where he said there was in attendance hardly an exhibitor who represented a house of more than 800 seats, and many of the houses owned by them did not exceed in capacity 200 or 300 seats. The speaker declared that when in less than twenty minutes these men representing small houses had placed on the table more than $12,000, "that was the first real ray of hope for the organization of the exhibitors."

Referring to the national fund of $100,000 being raised by the Theatre Owners, Mr. Herrington told of how $750,000 had been raised to finance a distributing organization which recently failed. "Yet in raising this national fund for yourselves you have for the first time shown your willingness to finance your own organization."

Seven Hundred to Seven.

Alluding to the anti-deposit bill which was passed by the Pennsylvania Legislature and afterward vetoed by the governor, Mr. Herrington said that while the bill was before the governor for final action appeals to the 1,300 exhibitors of the state for letters and telegrams urging signing of the measure resulted in but seven messages. "Do you know how many letters and telegrams Governor Sproul got from the big interests asking him to veto the bill?" continued Mr. Herrington. "Over 700. Organization will cure 95 per cent. of the evils you suffer under today."

The speaker declared Cleveland was the only city where the exhibitor is an actual success in the political arena. "That is the one city in the country where the exhibitor pays no license," he went on. "Three times an attempt has been made to put through a license measure and three times it has been defeated. The council did pass one bill imposing a license fee of $25 and forty-eight hours afterward the mayor signed it. Seventy-two hours later the measure was back before the council for repeal and it was repealed. In Cleveland 140 screens are controlled by the organization."

Mr. Herrington discussed the matter of Americanization work and condemned the practice of pledging the screens of the country by those who did not own them.

Cohen Would Aid in Reconstruction.

"There are a number of things Mr. Herrington touched on the organization would like to make clear," said Mr. Cohen. "So far as concerns Americanization and speaking officially, the men who own the theatres at this time, just as during the war, when they devoted their screens and their personal services, often to their business detriment, to the message of 'Carry on' to the American public, so we are prepared during this era of reconstruction to dedicate our screens and our rostrums to help our government, but we resent the action of one or two or three screen pledgers using our screens for private gain.

"We have a specific instance of a two-reel picture that was offered to a man for a certain sum of money. 'How do you gear the price you are asking for this?' inquired the exhibitor. 'Why,' was the response, 'this is a 4 per cent. territory and we figure a two-reel picture would cost $133,000.' That stuff will not go and the exhibitor will not stand for it."

Urges Keeping Down of Prices.

Mr. Cohen disagreed with Mr. Herrington on the Pennsylvania deposit bill, expressing the opinion that it was too drastic and that one of its great faults was that it tied up with censorship. The national president declared for pictures that could be viewed by the whole family. "We also must devote our best efforts to keeping prices down to a point where people can afford to pay," he went on.

"We must protect our public in the kind of pictures and as to the prices of admission and against the domination of any kind of interests. As to Mr. Zukor, I hold no brief for Mr. Zukor or Mr. Fox or any manufacturer. The Motion Picture Theatre Owners are not allied with any other organization. We represent the exhibitors of the country and what we ask for is a fair and square deal and nothing else. So far as Mr. Zukor is concerned, the verdict of the committee has not yet been rendered.

Expresses Faith in Zukor.

"Mr. Zukor has made an agreement with our organization and we expect it will be kept 100 per cent. We look to Mr. Zukor to make good his pledges, and it is my thought he will make good. He says he does not want to own theatres, and the sooner he can get out of that business the better, but he does desire a response for the time and investment that has gone into it.

"We have had several conferences with Mr. Zukor and expect to have another on this week with Mr. Lynch and Mr. Black. Mr. Black, in the absence of Mr. Zukor, issued a statement he would not meet the committee. The Famous Players told me last Wednesday Mr. Black would meet us Thursday, but instead there came the letter from Mr. Black. We expect Mr. Zukor to make good, but if he doesn't the organization will take care of the situation. I might add I had a talk this morning with a vice-president of the Goldwyn Corporation, who assured me he will be glad to take up any questions regarding the 1919-20 contract and adjust them."

At this point the resolutions committee brought in its report. There were declarations in favor of indorsing the national body; opposing percentage, advance payments in full, the producer-exhibitor, censorship, music tax, F. I. L. M. clubs, and reissues that under new titles and by withholding information deceive the exhibitor and the public, and there was a demand for a more equitable contract.

Philadelphia Will Aid Harrisburg.

Mr. Magaro, of Harrisburg, wanted to know if Philadelphia was going to stand with his city on legislative matters when it came to support. His question was answered so thoroughly to his satisfaction that he wrote out a check as his contribution to the quota.

A delegate asked what he should do in the case of the Hallmark serial "The Evil Eye," some of the latter episodes of which he has not received and for which his patrons are asking. He bitterly resented his inability to keep faith with his customers. "Jesse James took a chance on getting shot," he declared, "but now these men open a film exchange and you carry the money in to them." Mr. Cohen promised that the national organization would promptly take up the matter.

It was at this point the national president introduced Mr. Lichtman.

Al. Lichtman Addresses Convention.

"While I appreciate the privilege and opportunity of talking to you, I really didn't come prepared to say anything so early in the morning," declared the Famous Players-Lasky executive after he had ascended to the platform. "Last night I was out with a great number of enthusiastic exhibitors, and they were enthusiastic until 5 o'clock this morning. I do want to ex-

The Wind She Blow and Blow—in This Land of the Eskimo.

This picture was taken out in the snow, but still whoever titled the picture has called it "Out of the Snows." Ralph Ince and Zena Keefe are puzzled as to whether or not they should continue their journey in this Selznick release.

press to you, however, our gratitude for having had recently the opportunity of conferring with Mr. Cohen and his committee on behalf of the National Theatre Owners Association, and also with the New York Theatre Owners Chamber of Commerce.

"You know producers and distributors never have had much confidence in exhibitors' organizations. We have had many new bodies, and every time a new one was formed the producers and distributors sort of laughed in their sleeves because there were many things they doubted the ability of the organization to carry out.

Welcome Genuine Organization.

"The real producers and distributors welcome a genuine exhibitors' body because the problems of the three elements of the industry are identical. There is no other way of solving the many intricate problems except by a real get-together spirit on the part of the three, and I don't know any better way of doing that than through an organization of honest and sincere men.

"From the discussions we have had recently I feel that a real exhibitors' organization has been born. At first when this national exhibitors' association was created it was believed by practically everybody, including ourselves, that it was organized principally to put Famous Players-Lasky out of business or to harass us as much as possible.

"Mr. Cohen presented to us many complants on behalf of the members of his association. We were really glad to hear them, because it afforded us our first opportunity to answer them. I think I am safe in saying that in every instance we were able to satisfy any one that had a complaint.

Now a Business of Stability.

"I want to tell you something. This is a new business that has rapidly developed into stability and tangibility. Up to recent times it has been a business of unintangible value, not a business where a producer or distributor could figure with accuracy that he could deliver on a certain day a certain picture just the same as he could if the product involved were a consignment of furniture.

"The motion picture is an art or a combination of art and commerce. The best we have been able to do up to recently has been to estimate that such and such a star if he didn't get a swelled head or didn't break a leg or didn't do any of the various things that are done by a human being; if that star would carry out his contract, didn't meet with an injury or have an attack of temperament, that a certain picture would be made and delivered. But almost always something happened.

Can Now Show Goods Before Sale.

"The exhibitor wants to buy up pictures, the sole idea apparently being to keep them away from his competitor. The result has been the exhibitor bought more pictures than he needed and the producer was never able really to deliver all he had agreed to make. Recently we have had this veil of mystery removed from our eyes and as a consequence it is possible to sell you specific things instead of promising to sell them.

"Now we have the completed picture and we look at it and tell you how much we will charge you for it. The result is the exhibitor knows what he is buying and won't buy more than he wants. The present method of selling has come about as a result of a great deal of pioneering and experiment and evolution in a business that is new. Only a few years ago practically every theatre in the country was charging 10 cents; the average now is 25 or 30 cents.

"Also only a few years ago it was the custom to sell pictures on a footage basis instead of on quality. Only a few years back we were making pictures costing perhaps $10,000. Today the cost is nearer $210,000. Many things happening in the industry naturally have caused distrust of the producer on the part of the exhibitor and vice versa. Some men can't think as fast as others. It is always natural for the manufacturer to keep ahead of the consumer. In the process of evolution to which I have referred many things have been done that really were deplorable, but the producer would have been foolhardy indeed to have done many of the things of which he has been accused.

"The Famous Players-Lasky cannot succeed without 100 per cent. support of every exhibitor. We are seeking and imploring for that good-will and for the opportunity of serving every exhibitor to the limit of our capabilities. All of the things that have been heard rumored about Famous Players seeking to control the industry are nothing but propaganda put out by competitors of Famous Players.

Denies Famous Players Seeks Control.

"Famous Players has been a pioneer of good pictures. Practically every concern in the business has been an imitator of Famous Players. While we welcome competition, all we ask is that our competitors be as fair to us as we are to them.

"I want to tell you something. Mr. Zukor was very anxious to be here and to meet as many exhibitors as possible. Those of you who have never met him, I am sure, would be greatly impressed with the sincerity of his purpose. Mr. Zukor is a man of unusually high ideals and of a very sensitive nature. I know he would rather lose every dollar he ever made than to have been guilty in the smallest detail of many of the things with which he has been charged.

"One of the things Mr. Zukor feels very sensitive about is that the Famous Players company is accused of being out to control as many theatres in competition with its customers as it can acquire. That is false. We are in the theatre business, but we are in because of only one reason—that is to create an outlet for our product where it has not been possible to get it.

Will Fight to Protect Product.

"If a producer is to succeed he must have 100 per cent. circulation for his product. There are many places in the United States, approximately four thousand, where the theatres are owned by one individual who frequently is arbitrary and refuses to pay a fair price or to play our pictures at all. For our own protection we are compelled to go into such places and either buy or build a theatre for the exhibition of our product. I ask you, gentlemen, isn't that fair? Isn't it the right of any man? It surely would be dastardly for any man to go into competition with an exhibitor giving him fair support. We never shall.

Must Try to Continue Leadership.

"The Famous Players company realizes the importance of its position in the trade. It feels that it must not permit an organization that has been built up as a result of a great deal of hard labor to take a backward position in the industry; that it must try to continue its leadership; must fight unfair competition and to stand up for its rights where an exhibitor unfairly controls the situation. If necessary it will go into a town to protect its product.

"To prove to you we are not looking for undue profit we are willing to give any friend of ours in that particular territory an opportunity of participating in the operation of any theatre proposition of that sort and he can share in the profits in proportion to his contribution in time, brains and money. We will deal with every exhibitor who is open-minded and fair in a liberal manner and extend to him our 100 per cent. support and co-operation."

Says Zukor Is Man of His Word.

"In view of Mr. Lichtman's statement I want to repeat what I said in his absence," said Mr. Cohen. "I told the exhibitors present that the committee of nine which met with Mr. Zukor believes in the pledge that was given them, believe it will be carried out 100 per cent. I would like to have you, Mr. Lichtman, because of the long experience you have had with Mr. Zukor and with the corporation and because of your responsible position, tell the exhibitors gathered here whether we can depend 100 per cent. on Mr. Zukor's pledge."

"I have never known Mr. Zukor to break his word or to promise anything he would not carry out," declared Mr. Lichtman in reply. "I am sure he is not going to start now."

Mr. Cohen stated that the financial quota of the organization had been exceeded.

There were brief meetings of the New Jersey and Philadelphia associations following the adjournment of the convention.

Some of Those Present.

Among those present were M. Stiefel, H. Stiefel, I. Berney, S. Liftki, J. R. Stiles, J. M. Krauss, S. Blum, S. Stiefel, N. Stiefel, M. Royazner, J. Pierce, M. Brown, R. Daniels, Mark Borowsky, B. Chamberlain, J. L. Chamberlain, B. R. G. Farrel, R. T. Connell, J. F. Toner, Mark McManus, Oscar Ginns, R. V. Garrick, S. E. Samuelson, N. H. Collins, N. Handle, H. Rovner, Oscar Newfeld, Ben Fertell, Ben L. Morris, Jules H. Rothschild, Harry E. Davis, B. R. Holmes, John Favini, S. P. Clark, H. R. Winsatt, J. R. Lynch, G. P. Morris, Art Luce, W. B. Miller, P. Magaro, Joel A. Levy, Charles Henschell, S. Sherer, P. C. Sahner, "Pop" Korson, Sr., William Haggerty, J. Seltzer, William Shrek, E. J. Smith, Abe L. Einstein.

S. Rosen, H. Perlman, W. A. Devonshire, D. Korson, W. B. Rosenberger, J. Bagley, F. D. Hill, T. L. Marcus, R. Koser, Jack Greenberg, E. J. Barnberger, Robert Holt, Samuel Blatt, Frank D. Hill, J. Milligan, H. L. Ray, Mrs. J. G. Roray, Ben Borowsky, Ben Marcus, N. H. Ridgway, H. L. Campbell, M. V. Coll, H. Green, M. Spiers, Mr. Shadd, John Cook, W. J. Hassinger, C. F. Kleine, Charles Berkhart, Mrs. Courdoff, William Butler, William Humphries, John Gill, William Wessboro, Al Brown, Lew Pizor, Ben Shindler, T. Luccehese, A. Greilich, George Blaisdell, W. B. Rosenberger, E. J. Brislin, J. N. Brady, A. H. Nace, J. B. Fox, H. Pollock, D. Starkman, L. Hyman, E. O'Keefe, J. Evans, I. Grossman, C. Segall.

Dr. Steinberg, A. Weiss, J. Stevens, M. Brenner, W. Shaffer, A. B. Smith, H. S. Jennings, J. Brown, Jean Marcus, I. Rappaport, Abel O. H. Osterstock, Sol Renner, David Morris, Albert Fisher, Sr., Albert Fisher, Jr., Jack Rosenthal, C. T. Hopkins, H. L. Sellers, P. T. Rogers, J. F. Fahnestock, N. Shulman, R. Stern, W. W. Booth, E. J. Jeffries, David Barrist, C. H. Goodwin and Cal Zimmerman.

Honor Morris Lightman

A luncheon in honor of Morris Lightman, retiring head of the Criterion Film Service, Inc., and popular figure in southeastern film circles, has been given at the Ansley Hotel, Atlanta, Ga., upon the occasion of his leaving the city to assume personal charge of his theatres at Sheffield, Ala., Florence, Ala., and other towns. W. H. Wassman, of the Wassman-Stephens independent exchange, and head of the Atlanta Association of Film Exchange Managers, presided.

Lynch Refuses to Meet Theatre Owners Unless His Organization Instead of the Famous Players Is Recognized as Factor

IN its issue of August 26 Wid's Daily has a story written by its editor, Joe Dannenberg, quoting S. A. Lynch to the effect that he will not meet Sydney Cohen, president of the Motion Picture Theatre Owners of America, and the committee of nine to discuss complaints of exhibitors. Mr. Cohen, in a statement issued by the Theatre Owners' organization, and printed last week, declared Mr. Zukor had promised the theatre owners' committee that Mr. Lynch and Alfred S. Black of New England would meet the committee of nine and discuss with a view to adjustment complaints of exhibitors in the southern and New England territory.

Mr. Lynch's statement was made to Mr. Cohen in person at the St. Charles Hotel in Atlantic City late on the evening of Sunday, August 22. Mr. Dannenberg had been in conversation with Mr. Lynch at the hotel in the shore resort where Mr. Lynch and his family reside during the summer. Also present were Y. F. Freeman, Mr. Lynch's general manager, and D. R. Millard, also of the Lynch organization. When Mr. Lynch learned of the presence in the city of Mr. Cohen he invited Mr. Dannenberg to accompany the three others in a call on the president of the Motion Picture Theatre Owners of America.

The statement of the Theatre Owners to which Mr. Lynch took particular exception was this:

"Mr. Zukor pledged his personal word to the committee that both Mr. Lynch and Mr. Black would act as if they were a part of the original agreement. The committee was impressed with Mr. Zukor's statement and signed the agreement submitted, their understanding of it as submitted in the letter, and now depend upon Mr. Zukor to see that both of his associates live up to the letter and principle of it."

When Mr. Lynch asked Mr. Cohen if he had authorized the foregoing, the latter assured him he had.

"It was your understanding, Mr. Cohen," Mr. Lynch is quoted as saying, "that all discussions that had been held between you and me were not authorized to be published, and I had your promise that there would be no publication of any such discussion between us as to the southern situation?"

"Yes," Mr. Cohen is quoted as replying, "I understood that you did not authorize the publication of any statement, but that you want the exhibitors to understand your position in relation to certain things."

Mr. Lynch said his reason for not wanting to be quoted was that he did not want to be misunderstood or misquoted. He declared that he had refused to make any promises or statements that could be misconstrued by exhibitors in the south. While willing to meet any exhibitor or anybody else to take up grievances, he would not agree to stay out of the theatre business, in which he said he was very much in and expected to stay in. Mr. Lynch said further that the conferences could go no further until it was distinctly understood that any agreement as to the situation in the south must be reached with the Lynch organization, that it must be recognized as in entire control of the southern situation.

Mr. Lynch asked Mr. Cohen why the First National had been ignored while so much attention had been devoted to the Famous Players. Mr. Cohen is quoted as replying that the First National had not yet been reached and that the matter of the Famous Players had been taken up in accordance with the instructions of the Cleveland convention.

Mr. Zukor Not Disturbed.

When the statements attributed to Mr. Lynch were called to the attention of Mr. Zukor he did not seem disturbed. He said in his view it was to be regretted that controversies directly affecting the exhibitors of the country should be complicated by the continuance of feuds that were based on exhibitor organization politics.

Mr. Zukor said that not only would he make every effort to bring Mr. Black and Mr. Lynch together with the committee, but also he would impress on their minds the fact that nothing detrimental to independent exhibitors in their territories should ever be undertaken by their organizations. "I am confident that they will live up to my wishes without a question of doubt," he said.

The Famous Players president declared that while the company did not dominate the larger affairs of Messrs. Lynch and Black, at the same time its interests in the concerns with which the two were connected were sufficiently large to permit him to say there would be nothing done by either of them that in any way could jeopardize the relations between the company and exhibitors.

Mr. Zukor declared he saw no real business reason why either Mr. Lynch or Mr. Black should refuse to meet Mr. Cohen and expressed the opinion that if the representatives of either had done anything that was censurable their chiefs promptly would adjust the matter to the satisfaction of all concerned. That it was desirable there should be a cessation of the agitation that had disturbed the business, Mr. Zukor said, had been settled in principle so far as his company was concerned. It was merely a question of detail as to the working out, and he was certain Mr. Lynch and Mr. Black would do their part in ameliorating any situation causing just complaint by an exhibitor.

It was plainly to be seen that the present attitude of Mr. Lynch and Mr. Black had not been anticipated by Mr. Zukor in his conferences with the committee of nine, but he was unshaken in his belief that his promise for full adjustment of all complaints would be carried out 100 per cent.

Geneva Manager Avoids Exploitation, Reports Nat, Back from Another Trip

NAT BREGSTEIN, traveling representative of the World (Moving Picture), has been hitting the rattlers again. As a result of this last trip, Nat begs to report the following:

Geneva, N. Y.

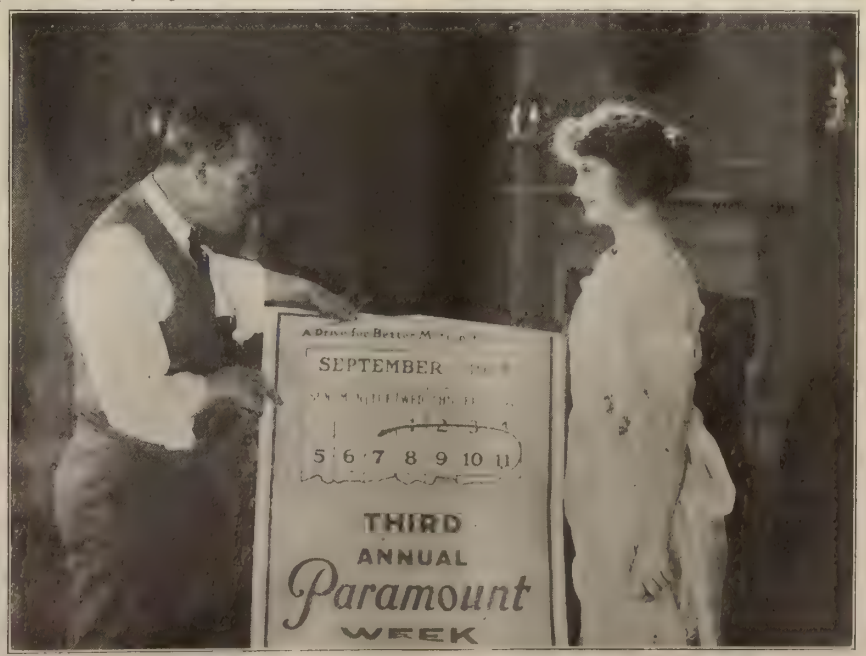
Frank C. Pierce is manager of the Temple Theatre. Mr. Pierce, who charges admissions of 10, 20 and 30 cents, does not believe in publicity stunts. He wants the best pictures obtainable, but he prefers to leave the exploitation to the other fellow.

Akron, Ohio.

There are thirty-five theatres showing pictures in Akron. In ten years the city's population has jumped from 69,000 to 208,000. Exhibitors are looking forward to a big business this fall. The Allan Theatre, now being built as a part of a big hotel, will have 3,000 seats and will be modern in every respect. Among other items of equipment there will be a Wurlitzer organ and the Monsoon system of ventilation.

George Schade Says—

George Schade, exploitation expert, declares there never will be an equitable fixing of exhibition values until the classification now established by the New York offices is turned over to the local offices. Mr. Schade also took occasion to remark that 10 per cent. of the exhibitors are fighting the battles of all the others.



"Are You Ready for Our Third Annual, Billie?"

'I am," solemnly answers Billie Burke who has contributed her share of pictures to the new Paramount schedule.

Alternating Currents

Sifted Through a News Transverter

Oil on Troubled Waters

James C. Quinn, whose telegram in the distributor-exhibitor controversy made considerable of a stir when it was printed in the Moving Picture World a couple of weeks ago, got quick action. The octopus offered him a job, but Jim was not looking for jobs.

El Paso is not so removed from the oil fields that some of the millions made on the petroleum have not slid in that direction. Jimquin is considering the possibility of rearing a baby octopus and crossing it with a centipede to multiply the number of its tentacles.

Jim is very frank about it. If octopi are fashionable, he wants a little octopus in his home—and Jim's a good getter.

Apropos of Nothing at All

Before Sam Spedon founded Vitagraph's publicity department and came from there to Moving Picture World to Keep in Personal Touch, he was a lyceum entertainer, playing club dates and touring the country as a crayon artist and "chalk talker." One of his engagements was to play the Academy of Music, New York, at an entertainment advertised as an aid to some worthy charity.

The performers had an orchestra of 100 pieces to assist them in entertaining an audience of about 200—with the Academy capable of seating close to 4,000 persons. All through the show a man sat on the stage, near the first entrance, silently watching every number. He was in full view of the audience and was dressed in black robes with a high cap of white material—shaped something after the style of "dunce caps."

Naturally the performers were curious, but the identity of their silent and conspicuous auditor was not disclosed—during the show. All hands were paid for their turns as agreed, and the incident was passing from memory when one of the New York papers flashed a big sensation. A lunatic of wealthy and influential family had escaped from the sanitarium where he had been confined, and while at large had financed and silently witnessed the entertainment for "charity" at the Academy of Music.

The Mayor's Brotherly Love

It is said that a geyser can be stirred to action out of office hours by throwing a cake of soap into the water. Last week Mayor Moore of Philadelphia was offended by the street appearances of the live bathing girls who appeared in conjunction with "Up in Mary's Attic" and not only sent his police to suppress them but wrote a letter to all newspapers, denouncing the methods of the Navy Recruiting Service in using the girls.

This, of course, brought joy to the heart of Donn McElwaine, the Fine Arts publicity man, who toward the end of the week was almost convinced that he had pulled the stunt himself.

"It packed the house," he exulted. "I wish we could get something as big for next week. The Mayor certainly did us a good turn."

"That's easy," responded another exploitation man. "Wait until Saturday and send him a box of cigars and a letter of thanks, and he'll bubble over again."

It's Hard to Insult Some Folks

Lady authors certainly are touchy. A couple of weeks ago a literary agent asked a film man to read over a novel by a woman author with a view to having a synopsis made and offering it for the screen. She added that the author needed the money and she was trying to help her out of a hole.

The film man read the story carefully and replied that it would not do, adding: "If she insists upon trying to sell it, I would suggest these changes—" and followed with some suggestions.

This immediately brought a gushy letter from the author lady herself, who promised to send the script right along. The film man sent the letter to the agent with a request that the women be asked to be nice and not bother him further.

Evidently the agent sent the letter along to the scenario writer, for the next mail brought a heated communication in which the woman declared:

"I will not be nice, but I will leave you alone—after I have told you to go to hell."

If she could put as much force into her books as she can into her letters, the ladylike writer would be a success—but she seems to reserve her strength for her correspondence.

One "Punch" Never Filmed

Hall Caine, the famous English author, carefully cultivates his resemblance to William Shakespeare and Alfred H. Saunders. He is proud of his distinguished appearance and he does not care if the barbers do make faces behind his back.

Some years ago he was in process of being interested in motion pictures and was taken to the studios of one of the English companies as a preliminary to getting him to permit one of his stories to be filmed. (Writers were screen-shy those days.)

As it happened, one of the directors was making a burlesque on the early days of the film, and the studio floor was packed with types of the early actors. It was the first day of the picture and the players were getting a lot of amusement from looking at each other. One of the extra people happened to run into Caine.

"I say, old chap," he greeted jovially, "and what might you be made up for?"

The author did not catch the remark and before he could ask that the question be repeated, his guide had knocked the player half way across the room. You can't blame the actor, but he came perilously close to depriving the screen of "The Manxman," "The Bondman" and other stories.

Propaganda for Single Harness

There is a beach resort theatre somewhere between here and Newport along the shore of Long Island Sound where the proprietor should book "Don't Ever Marry."

It's run by a mighty nice chap, who gets solid with the mothers who want to go out and flirt on the beach by taking care of their kiddies and seeing to it that the youngsters leave after the first show and go home to bed, and in other ways he makes himself solid with his patrons.

But he has a wife!

The other evening nearing the end of the show the windows were opened too soon and a double patch of daylight almost completely faded the picture on the screen. Thinking that perhaps it was the blunder of some patron, a woman sent her little boy to tell the manager what was wrong.

The manager happened to be out—but his wife was there.

"Little boy," she shrilled. "You go right back and tell your ma we gotta have some air in here if she never sees the screen."

The address of the theatre will be supplied to manufacturers of ventilating fans on request.

P. Gridley Smith: Please Pay Up!

Pete Smith sent a telegram to the Associated First National the other day. At first they didn't believe that it could be from Pete, because it did not have "Please Play Up" where the date line should have been. But Pete's name was signed to it, and it bore a Los Angeles dating, so they decided it must be from him.

As a telegram, it was longer than some of the nine and ten page stories Pete used to write around a ten line item, and the bunch made merry as they pictured the scene in Los Angeles as Pete dashed off the wire, with relays of messenger boys handling each sheet as it was filed.

It was a whale of a good joke, along about the seventeenth sheet and the crowd were all sick with laughter when a man from the financial department drifted in and squinted at the first page.

"My God, boys, don't laugh," he shouted hoarsely. "He has sent this telegram collect!"

Then they looked at the several thousand words, and there was not a dry eye in the room.

First in His Thoughts

Down in Wall Street it is the custom of the curb market to deal in stocks even before the certificates are printed, making their quotations "W. I.," meaning delivery when issued.

Just now the trading is fairly brisk in the shares of the new Griffith corporation. The other day a broker rushed up to the Griffith salesman and asked the price. "I suppose it's W. I.," he added, when the sum had been named.

"No, D. W.," replied the seller, who was thinking more of the star than the trade terms at the moment.

He Knew Where They Blossomed

Jay Emanuel, of Philadelphia, heads the company which is handling "Up in Mary's Attic" in that territory.

When it was announced that the film was to be put on at the Metropolitan House there, with an even prettier bunch of girls than adorned the New York premier, it was declared that it couldn't be done; that no one could pick a bunch of Philadelphia beauties to equal the New York crowd.

"Who's going to do it?" demanded the New York champion. "Who's the man who thinks he's a picker?"

"Jay Emanuel," was the response, and the New York champion subsided.

"I forgot Jay," he murmured. "If they're in Philadelphia, Jay knows their addresses."

Perhaps it is only fair to state that the New Yorker has not seen much of Jay since he got married. Perhaps Jay has lost his address book now.

Joseph A. Golden Rejuvenated

Joseph A. Golden, of the Crystal Film Company, has found a substitute for monkey glands. Following the completion of the strenuous serial, "The Whirlwind," he went to the hospital and let the doctors make hamburger steak of portions of his anatomy and now he is looking ten years younger and is twice as spry.

Between "The Great Gamble" and "The Whirlwind," Golden has made a great name as a serial producer, but he doesn't get much satisfaction out of it, for his ambitions lies in a vastly different direction. He wants to make film literature instead of "illiterature," and he swears he will do it some day. And he will. He has it in him.

Tell Your Troubles to Our Committee, Says Sydney S. Cohen to Alfred S. Black

The following is an open letter addressed to Alfred S. Black, president of the Motion Picture Exhibitors of America, by Sydney S. Cohen, president of the Motion Picture Theatre Owners of America:

THE committee of independent exhibitors of the Motion Picture Theatre Owners of America, appointed under the instructions of the Cleveland convention to remedy the evils of unfair competion in the exhibiting field, sincerely regrets your inability or unwillingness to appear before its members.

The committee is engaged in a task which ought to appeal to all friends of the industry, and especially to the great body of motion picture theatre owners who have no producing or distributing affiliations, and whose investment can only be protected by intelligent and united action.

Committee Invites His Appearance.

We hope that you will appear before our committee and furnish us with data concerning the activities of members of the First National Exhibitors' Circuit to which you allude in your letter to the trade press. The scope of the committee's activities is large enough and its purposes are earnest enough to take up such evils as exist in New England, according to your statements.

You may rest assured that the Motion Picture Theatre Owners is deeply concerned in the welfare of the independent exhibitor. If you will furnish us with evidence which will warrant action on our part, we will get to work immediately and leave nothing undone to abate the dangerous practices to which you allude in your statement.

No Affiliation with First National.

If for any reason satisfactory to yourself you do not wish to appear before the committee personally, we will be glad to have you send in the facts which we suppose are in your possession. Our organization was formed to fight and check all unfair competition, no matter from what source or quarter it may develop.

Let us tell you in the plainest terms that our organization is neither directly nor indirectly affiliated with First National, though attempts have been made to have it appear so.

Your suggestions and "leads" as to an investigation of certain phases in the development of the First National have been anticipated by the Cleveland convention, which appointed a special committee for the investigation of franchise and booking plans. This committee is gathering data and will be under obligations to you for forwarding to it any facts which you may care to supply to its chairman. If your claim of friendship for the independent exhibitor is founded on fact, you will have nothing to fear from our committee, which represents the independent exhibitors.

Explains Closed Sessions.

You ask: "Why did Mr. Cohen and his committee refuse to admit the press at their meeting with Mr. Zukor?" Our answer is, this was done at the request of Adolph Zukor, president of the Famous Players-Lasky Corporation, who, after hearing and reading some of the letters and affidavits of independent exhibitors of New England relative to threats and intimidations made by you and your representatives, asked us in justice to you to give you an opportunity to defend yourself.

Mr. Zukor stated that this was a personal matter of his organization and he did not want the press present. We might also state that he vehemently denounced tactics as alleged in the letters and affidavits to us about your and representatives.

The New Haven Incident.

As to your question: "Why was it that the recent meeting of the Connecticut exhibitors which Sydney Cohen attended was turned into a First National banquet?" this is your answer:

The Motion Picture Theatre Owners of America sent out at its own expense a notification to all exhibitors in Connecticut asking them to meet for the purpose of forming a state organization and suggesting an affiliation with our national organization. It was indeed the same invitation that had been extended in every other state. The response was gratifying, as you may have gathered from the report of the trade papers.

With the banquet following the convention and with the presence at the banquet of representatives of the First National and with the attempt to spread First National propaganda, we had nothing whatever to do.

Letter Mailed Exhibitors.

Following is a copy of a letter sent August 3, 1920, special delivery, to every exhibitor in Connecticut notifying him to be present at the state convention at the Hotel Taft:

"In order that there be no misunderstanding as to the complexion of the convention called at the Hotel Taft, New Haven, on Friday morning, August 6, at 11.30 o'clock, we are writing you again that the gathering of these exhibitors is for the specific purpose of organizing the independent exhibitors of Connecticut, in order that your state may have a strong organization and be a part of the national organization which was formed at Cleveland, and so as to be in a position of properly co-operating with them for the protection of your investment existing in this business.

Two Distinct Meetings.

"We are just advised that on the same day at the same hotel there will be a meeting of theatre owners called for the purpose of discussing the First National franchise proposition. In order that there be no misunderstanding on this point, we are advising you that the convention which is called for 11.30 a. m. has nothing in common with the meeting called for First National purposes at a later hour.

"This organization has no affiliation with any producing or distributing corporation or organization.

"We cannot urge you too strongly to be present promptly at 11.30 a. m. at the Hotel Taft, New Haven, to help your state organize, because organization is the insurance of your business."

Refused to Postpone Luncheon.

Sydney S. Cohen, president of the Motion Picture Theatre Owners of America; C. C. Griffin, of California, vice-president; E. T. Peter, of Texas, treasurer, and S. I. Berman, executive secretary of the New York State League, attended the convention in Connecticut to help organize the independent exhibitors of that state. We did not attend the luncheon tendered to Nathan H. Gordon, of the Associated First National Exchange.

We learned that this luncheon had been arranged for by an employe of one of Mr. Gordon's theatres in New England. We wrote to this party asking him to kindly postpone the luncheon to some other date, in order not to interfere with our convention. This man was asked to send a telegram or letter to the exhibitors of Connecticut to call off this luncheon, and the national organization offered to defray the expenses incident to the wires and letters calling off the luncheon, but he refused.

Press Praise of Cleveland Convention.

We note your characterization of the Cleveland convention, of which you disapprove so severely, but neither we nor any one else noted your appearance on the floor, and it seems to us that under the circumstances you could not possibly have left the floor, unless your entering and leaving occurred in the night time when you and your agents spread a lot of printed attacks on our officers on the patient and empty chairs in the convention hall, where they were found the next morning and disposed of by the swift, summary and unanimous condemnation of the delegates.

Your view of the Cleveland convention is in striking contrast with that expressed by every publication in the motion picture field. Motion picture journalism was present at the convention in kindly but withal critical mood, and the able men who represented our journals, having observed the events at the convention closely and impartially, concluded without one dissenting voice that the convention was the most successful, the most honest and the most intelligent ever held. We refer you for comments in detail to any and every publication in the field.

Trade Paper Limitations.

We invite you once more to appear before us, Mr. Black. It is an invitation and not a summons we have sent you. Information has reached this committee to the effect that you have time and again resorted to coercion against independent exhibitors.

You say that if there is any trouble with any exhibitor you prefer to fight it out in the trade press. A moment's reflection must convince you that such a method is impractical. First of all, the trade press has not the space to fill its columns with lengthy controversial matter. Second, no possible practical conclusion can be reached by such a procedure.

Promises Fair Treatment.

In the friendliest of spirit we again urge you to appear before our committee. You may depend upon the most fair and courteous treatment being accorded you. We have purposely deferred action on the large budget of information touching your alleged methods to give you an opportunity to set yourself aright. Neglect of this opportunity on your part permits of but one conclusion. We have answered all your questions fully and fairly in the generous belief they were asked in good faith.

Under these circumstances the fair and honorable thing on your part is to meet us and answer our questions. If the information filed with this committee is found to be one-sided or ill-flavored after a hearing, we will deem it a plain duty to give the facts the widest publicity and circulation.

We are anxiously awaiting your decision.

MOTION PICTURE THEATRE OWNERS OF AMERICA.

SYDNEY S. COHEN, President.

KEEPING IN PERSONAL TOUCH

By SAM SPEDON

THE United Theatres Protective League of Minneapolis will hold a convention at Minneapolis on September 13, 14 and 15. Many questions of vital importance to the theatres of the Northwest are under consideration, and discussion and adjustment of them is considered advisable at this time.

• • •

Harry Rathner, representing Selznick for years at Minneapolis, and recently a visitor in New York, left for Cleveland on August 20. He said he was "representing himself" at the present time and would announce his affiliations after his Cleveland trip.

• • •

Max Roth, two years with Sol Lesser on the Coast, and until the New York Lesser office was abandoned was located at that station, has gone in business for himself in New York.

• • •

Leon Netter is still in New York awaiting a pending deal to enter the independent field for himself. Mr. Netter was formerly in charge of the Masterpiece Films of Cleveland, handling the Sol Lesser productions.

• • •

Alfred S. Black, president of the Motion Picture Exhibitors of America, was in New York the week of August 16 and said that the proposed convention of the Motion Picture Exhibitors of America in Chicago will be changed to a later date to conform to matters that have developed in the industry since the date first appointed.

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B. Yeardsley, director of publicity for First National, is away on his vacation this week, August 23, tempting the elusive trout of the Catskills.

• • •

Mike Commeford, general manager of forty-five theatres of the Commeford Circuit in Pennsylvania, with headquarters at Scranton, is a staunch supporter of the Moving Picture World and was a personal friend of its founder. We stopped in to see him at Scranton and found him the same affable and courteous gentleman of twelve years' acquaintance.

• • •

Charles McClintock, exploitation manager for Selznick, left New York August 18 for a long tour of the United States in the interests of the Selznick Enterprises.

• • •

Louis J. Hill, son of the late James J. Hill, of the Great Northern, Northern Pacific and Chicago, Burlington & Quincy railroads, it is reported, is interested in some motion picture enterprise, for the manufacture of industrial films. Robert Mills, formerly advertising manager of the Great Northern Railway, is his personal representative. It is supposed that Mr. Hill's interest in motion pictures became manifest through the production of the films depicting Glacier National Park in Montana.

• • •

Tom North, of the Tom Moore theatres of Washington, D. C., came to New York on the morning of August 21 and left on his return trip the same day. Mr. North was here to look at a number of pictures, including "Earthbound." He reviewed seven features during his short stay here. Some hustler.

• • •

Tayajito Kohayashi, of Tokio, Japan, has formed a cinema club and publishing a motion picture magazine.

• • •

A. M. Werner, business manager of "Earthbound," showing at the Astor Theatre, New York, is to be congratulated on the successful way in which he has presented this picture and his courteous reception of the press. He is uniformly courteous in his attentions to his patrons and never misses a point in the promotion of their comfort.

• • •

Chester Cabanee is cutting the Robertson-Cole feature, "The Stealer," at Joe Miles' studios in the Leavett Building, New York.

• • •

Eugene V. Brewster, editor of the Motion Picture Magazine, has turned over his screen supplement to Jack and Harry Cohen, by whom it will hereafter be promoted.

• • •

Not all the queens are in the movies; therefore five of the pretty girls of the First National office staff will enter the New York Evening World's beauty contest. We will hear more from them later.

• • •

Dr. C. E. Rousey, of Butler, Pa., has been an exhibitor since motion pictures were first exhibited. He was born in France, has been in America for thirty-two years and is the manager and proprietor of the New Butler Theatre in Butler.

• • •

Dave Murphy, formerly general manager of the Central News of New York and London and manager of the American Press Association, has joined the World Motion Picture Company, Inc.; "Smiling Jammy" Kelly, general manager, as manager ofn ewspaper illustrations. The first releases of the World Motion Picture Company will be two news weeklies each week.

• • •

Ben Atwell, formerly with the Capitol Theatre, New York, is to take charge of the general publicity of the Chicago Opera Company.

• • •

Alfred Golterman, of the Strand Theatre, 1,200 seats, of Shenandoah, Pa., and Moe H. Goodman, of the Feeley Theatre, 1,6$$ seats, of Hazelton, Pa., were in New York, week of August 21, stopping at the Claridge Hotel.

• • •

P. M. Yueda, editor and publisher of the Cinekagraphic, Tokio, Japan, writes the Selznick Pictures Corporation for press material and photographs for publication in its columns.

• • •

Lee L. Goldberg, secretary and treasurer of the Big Feature Rights Corporation and franchise holder of the First aNtional for Louisville, Ky., was in New York August 22, stopping at the Hotel Astor for the week, keeping his eye on the latest and best to be had in feature productions.

• • •

Jack Brehaney, of the Coast, Equity franchise holder for Coastal territory, is in New York this week, stopping at the Woodstock, and keeping in touch with all that is new in the industry.

• • •

Albert Reinlieber, formerly salesman for Pathe in New Jersey, is now general representative for Fox, covering local New York and outside territories.

• • •

The Allied Independent Attractions, Inc., will shortly release a big spectacular feature produced in Rome, directed by one of the best known spectacular producers in Italy. It will be a repetition of one of the sensations of filmdom.

• • •

Mitchel Lewis, arrived from the Coast August 21, is stoping at the Lambs Club in New York.

• • •

J. C. Lang, general manager of the Herskker-Sidari Theatre Circuit of Pennsylvania, with offices in the Family Theatre at Hazelton, Pa., with a population of 25,000, while doing a fair business, is feeling the unrest of the coal situation, as Hazelton is practically in the coal region. The Herskker-Sidari Circuit controls four theatres in the anthrocite district.

• • •

Frank L. Greenwald, manager of the Greenwald-Griffith exchange at Cleveland, is handling a big state rights business in Ohio. He is constantly on the lookout for short reel subjects.

• • •

Geraldine Rendall Priest, who in private life is the wife of Robert W. Priest, president of the Film Market, Inc., has written a new three act musical comedy, entitled "You Win." Music, lyrics and libretto were written by Mrs. Priest. A Broadway production of "You Win" is anticipated for the early fall by a prominent manager.

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A. L. Feinman, the ambitious and perspiring pencil-pusher of the Inter-Ocean Film Corporation, resumes his duties this week after having spent a pleasant two weeks at the seashore.

• • •

George H. Hamilton advertiseses himself as sales manager of "monkey business," "The Son of Tarzan."

• • •

Alexander Frank, well known as a motion picture director and writer, will play in Walker Whiteside's new stage play, "Master of Bellamy," by J. Louis Stevenson, to open in Springfield, Mass., early in September.

• • •

Benjamin Cammack, brother-in-law of Ned Dipinet and general manager of the General

(*Continued on page* 98)

Mystery? With a Veil On? Why Certainly! Why Not?

The mysterious character may be seen to the right about to temporarily silence Antonio Moreno until the next episode opens. Two views from the new Vitagraph serial, "The Veiled Mystery."

First National Challenges A. S. Black to Prove the Sincerity of His Charges

Editor, Moving Picture World:

THERE are only two or three points in the statement by Alfred S. Black of Boston which appeared in your publication last week that deserve to be dignified by a reply from Associated First National Pictures.

The first is his vague and extremely ambiguous reference to N. H. Gordon of Boston. It hardly becomes Mr. Black as the partner of Adolph Zukor in his New England theatre enterprises to attack an absolutely independent exhibitor who has competed with him in that territory. It is only natural that any independent exhibitor who is compelled to meet the opposition of any theatre organization which is known to have the financial backing of the leading producer-exhibitor element, should seek to protect his own theatre investments by affiliating directly and intimately with independent stars and producers.

Mr. Gordon has done nothing more serious than this, and if his steadfast allegiance to the cause of independence is a crime in the eyes of Mr. Black and his partner, Mr. Zukor, then many hundreds of other independent exhibitors who are Mr. Gordon's fellow-members in this co-operative organization are equally guilty in the eyes of Mr. Zukor and his partner, Mr. Black.

Challenge "Pressure" Charge.

Perhaps if Mr. Black had originally possessed the vision and the shrewd ability to foresee industrial evolution, which is one of Mr. Gordon's characteristics, he, and not Mr. Gordon, would have been the Associated First National member for New England, in which event Mr. Gordon's inherent faith in a sharp distinction between exhibition and production would not have placed him as Mr. Black's competitor in the dual position which Mr. Black occupies as an exhibitor working on capital obtained presumably from production profits.

We challenge Mr. Black to prove that he does not know he is wrong when he says that pressure is being used by First National to make exhibitors buy franchises. We want this proof in the form of affidavits from exhibitors which can be used as bona-fide legal evidence in any court of equity. If Mr. Black is loyal and sincere in his oft-repeated declaration that he is "of exhibitors and for exhibitors," he is an absolute traitor to the exhibitor cause if he fails to provide the Motion Picture Theatre Owners of America with information to the effect that any of its members are being treated unfairly by Associated First National.

Invite Investigation.

If Mr. Black would reduce his literary output to allow time for an occasional perusal of trade papers, he would have seen at some time or other the statement from this organization which has been repeatedly published and which declares without equivocation that neither First National Exhibitors' Circuit nor Associated First National Pictures is interested in, has any affiliation with or has any public or private connection with any booking proposition. However, Mr. Black wanted to make an attack, and blindness to facts always provides material for attack.

While we dislike to be burdened with the responsibility of the presence in our organization and its offices of any producer-exhibitor representative, nevertheless we invite a most complete and careful investigation as the most definite means of again challenging Mr. Black's right to be considered truthful when he declares that the "so-called Patterson Chicago movement" was financed by First National.

If "the attack on the Famous Players-Lasky Corporation alone was malicious and unfair," as Mr. Black charges, evidently meaning that the "so-called Patterson Chicago movement" was responsible for its start, then he deliberately and directly accuses every exhibitor present at the Cleveland convention of the Motion Picture Theatre Owners of America of being malicious, unfair and a party to something which, if untrue, is generally described as criminal libel.

Expect Cohen to Reply.

We refer to the resolution passed unanimously by the Cleveland convention and accordingly concurred in by all the exhibitors present. If Mr. Black presumes to contradict the action of that convention upon this point, we assume that Sydney Cohen, president of the Motion Picture Theatre Owners of America, will, as a matter of respect to its members, rise in their defense and reply in person to Mr. Black on this point.

Mr. Black declares that "the Famous Players-Lasky Corporation produces the best pictures made," in which we disagree with him, but we do not believe that even he suspects the exhibitors of the country to be sufficiently gullible to assume that his opinion for or against the interests of any organization apart from Famous Players-Lasky Corporation can be exactly neutral and utterly without bias, in view of his pronounced preference for that company. Consequently, we feel no special resentment toward Mr. Black for his attempt to criticise or attack our organization, because any attack of this character which is not free from preferences toward opposing concerns always is amenable to classification as a business move, in behalf of the concern to which the attacking party feels most friendly.

The Luncheon in New Haven.

There is the same measure of absurdity in his reference to Mr. Cohen and the meeting of Connecticut exhibitors as there is in his other statements. It is due Mr. Cohen to explain that he left the meeting before the First National luncheon, at which Mr. Gordon presided and to which exhibitors attending the meeting were invited, was even started. Therefore, he cannot make lasting his contention that Mr. Cohen showed the least inclination to lend his presence to anything that had the semblance of a First National gathering.

We want to suggest through Mr. Black's favorite medium of private communication —the trade paper—that his vacuum-cleaning propensities be reduced to specific statements of fact and not to generalization.

We will concede freely and happily that if Mr. Black could succeed even in part in creating doubt among exhibitors about the conduct of the affairs of the Motion Picture Theatre Owners of America, he would be adding strength to the name of Motion Picture Exhibitors of America, Inc., of which he admits he is president, and that more than this, if he could succeed even remotely in creating exhibitor suspicion about Associated First National, he would be adding a certain measure of strength to the opportunities sought by the company which is headed by Mr. Zukor, who has admitted publicly that he is financially interested in Mr. Black's theatre enterprises.

Point Out Inconsistencies.

There is a curious and significant inconsistency in two paragraphs of Mr. Black's statement. In one he says: "There is certainly no reason why I should meet the Motion Picture Theatre Owners of America committee to answer such charges as they see fit to make . . . let any New England exhibitor who feels my organization has injured him in any way state his grievances to me and I will be glad to meet him and give same my personal attention. Hence, why talk with any committee?"

Denying the right of a committee representing the Motion Picture Theatre Owners of America to investigate him and his affiliations, Mr. Black in another paragraph states: "Why do not the officers and this committee, the product of the Cleveland convention, turn their attention to the greatest distributor-exhibitor combination in the United States—the First National—and especially to the activities of Nathan H. Gordon of Boston . . ."

We should like to inquire of Mr. Black by what divine right or privilege he places himself in one sentence above the sordidness of a committee investigation, and in the next paragraph demands that a committee investigation be made of this exhibitor organization and individuals prominent in it.

To us the only consoling phase of this entire matter is that without intention we are fortunate in selecting a rainy Saturday afternoon when ball games and outdoor recreation are not attractive in which to read Mr. Black's statement and prepare the foregoing.

Respectfully yours,

ASSOCIATED FIRST NATIONAL PICTURES, INC.

Per J. D. WILLIAMS, Manager.

Railroad Observation Cars in South to Show Pictures

J. W. BILLUPS, general passenger agent of the Atlanta & West Point Railroad, which is the southern link in the through line from New York to New Orleans, has announced through the Atlanta press that the innovation of exhibiting pictures on observation cars has proved a success and will be adopted as a permanent policy.

Almost at the same time, A. B. Moody, manager of the Winecoff Hotel, one of Atlanta's leading establishments, announced that a screen program would be presented regularly on Sunday evenings for the diversion of his guests. This decision was reached after a successful try-out of the idea.

The railroad's announcement explained that a variety of educational and popular releases would be presented. As the trains pass through certain sections, films dealing with activity peculiar to the region will be screened. Current releases of drama and comedy will be added to round out the programs. The observation cars will be equipped with projectors, screens and incidental equipment.

LYNN, MASS.—H. F. Kelsey, Brookline, Mass., has purchased site of Waldorf Theatre here.

GUTTENBERG, N. J.—Columbia Amusement Company, 32 Bergenline avenue, has been incorporated with $100,000 capital to operate moving picture theatres, etc.

Whitman Bennett Making Special Series in Addition to Lionel Barrymore Films

BY the terms of a further contract signed with Whitman Bennett, Associated First National Pictures, Inc., has secured a series of special pictures to be forthcoming from that producer in addition to the four Lionel Barrymore productions already provided for.

These special productions under the additional agreement are to be three in number, and together constitute a series of emotional dramatic subjects based on themes of intimate feminine interest, it is announced. The first of these is "The Profligate," by Sir Arthur Wing Pinero, and the actual making of this production by Mr. Bennett is already in progress at his Yonkers studios under the direction of Kenneth Webb.

"The Profligate," when produced on the speaking stage some years ago in England, proved a big success. The original cast included Sir Johnston Forbes Robertson, Sir John Hare, Lewis Waller, Kate Rorke and Olga Nethersole among other players of international fame. One of the unusual features of the play is that it forms a natural absolute special with five roles of almost equal importance, it is pointed out. Another remarkable feature is the number of "big" scenes.

While the name of the original play is being used as a working title the final title will probably be changed to one more aptly conveying the theme of the story. The subject, however, while undergoing some alterations as to detail, will, it is promised, bear out the vigorous spirit of the original drama and will follow the main features of Mr. Pinero's work.

Among the many Pinero dramas already filmed are "His House in Order" and "The Second Mrs. Tanqueray," while "Iris" is now in course of production.

The second and third dramas also in the series now announced have been purchased by Mr. Bennett and specifically contracted for by Associated First National. They are the work of American authors and are plays that are credited with long runs on Broadway.

Commenting on this series of specials, Mr. Bennett lays stress on the fact that their making will not interfere with the four Lionel Barrymore productions, "The Master Mind," "The Devil's Garden," "Jim the Penman" and another as yet unnamed.

Walsh Uses Three Studios to Hasten Mayflower Production

ACCORDING to a statement from the Mayflower Photoplay Corporation, actual camera work on the production that R. A. Walsh is filming as his second independent offering for Mayflower is rapidly nearing completion. It is expected that the new subject will be ready for the cutting-room within a week.

A unique feature of the Walsh subject is the fact that it is being staged in three separate studios—the New York Biograph and the Solax and Paragon of Fort Lee, all three being used simultaneously. This novel expedient was made practical because of the sumptuous scale on which the picture is being filmed and the unavailability in the East of any single stage sufficiently large to accommodate more than one of the elaborate sets at a time.

By facilitating production, Mr. Walsh's innovation will enable him to complete the new film in record time. It has obviated the delays ordinarily encountered by the director by a forced cessation of operations between the building of sets. The latest Walsh production will be released during the coming fall as a First National Attraction. Its cast of principals includes Miriam Cooper, Anna Q. Nilsson and Conway Tearle.

Park and Whiteside Films to Be Handled by Pioneer

A DEAL has just been closed between M. H. Hoffman, representing the Pioneer Film Corporation, and Byron Park, representing Park and Whiteside and allied companies, for the distribution of the product of the latter by Pioneer in New York, New Jersey, Maryland, Delaware, District of Columbia, Virginia, Ohio and Kentucky, Illinois, Indiana and Wisconsin, Missouri, Kansas, Iowa and Nebraska.

The first three pictures produced by Park and Whiteside, and which will shortly be distributed under the Pioneer banner to exhibitors in the aforementioned territories, are: "Empty Arms," starring Gail Kane, Thurston Hall and J. Herbert Frank; "A Good Woman," featuring Gail Kane and J. Herbert Frank, and "Idle Hands" with the same two stars.

"While New York Sleeps" Is Booked by Lyric for Two Weeks

WHILE NEW YORK SLEEPS," the William Fox special production which was hailed enthusiastically by trade and other journals after the recent advance showing at the Palace Theatre on Broadway, is now having its first public run, succeeding William Farnum in "If I Were King" at the Lyric Theatre, New York.

In theme and treatment, "While New York Sleeps" offers a striking contrast to "If I Were King." The latter is a romantic drama of the old world and the olden time, while the former is a melodrama of the modern metropolis.

The presentation at the Lyric was arranged so that the play might be judged on its merits, without external aids. Although the subject of "While New York Sleeps" lends itself to a prologue and other stage devices, there is purposely no attempt at anything of this kind. The show opens with a Fox News reel and "While New York Sleeps" follows immediately.

The special musical score, arranged by George M. Rubinstein, is rendered by a large orchestra under the direction of Adolph Fink. The production will stay at the Lyric two weeks.

Shaw Joins Arthur Donaldson

Charles A. Shaw has signed with the Arthur Donaldson Productions, Inc., of 220 West Forty-second street, New York, as general manager of productions.

Mr. Shaw was associated with the Henry W. Savage interests as business manager, and the Selwyns.

Rothacker in New York

Watterson R. Rothacker, president of the Rothacker Manufacturing Company, arrived in New York, August 25, on the Olympic, from Europe, where he has been for the past six weeks. Fay Bainter arrived on the same boat. Mr. Rothacker was a passenger in the same aeroplane in a flight from London to Paris during his stay abroad

As Chicago's Vitagraph Exchange Will Look.
This building's cost will approximate $200,000. It will be in a most accessible location at 839 to 843 SouthWabash Avenue, and it is expected that possession will be taken before the end of the year.

Cleveland Exhibitors and Operators Reach Wage Agreement; No Double Time

CLEVELAND exhibitors and the operators' union reached an agreement on the wage scale on Tuesday, August 24, as follows: For houses charging 18 cents admission, $1.20 an hour; for those charging from 18 to 25 cents, $1.30 an hour; for those charging above 25 cents, $1.40 an hour. There will be no extra pay for Sunday or holiday work.

Columbus exhibitors and musicians also have reached an agreement. The musicians asked $8 and will be paid $6.50 a day.

The operators' union of Cleveland submitted a new scale on July 19, to be effective August 19, which called for classification of theatres as follows: Those charging 15 cents or under, $1.25 an hour; those charging between 15 cents and 25 cents, $1.40, and those charging over 25 cents, $1.55 an hour; also double time for Sundays and holidays. The scale at that time was a straight 80 cents an hour, no extras.

The Compromise Offer.

When the exhibitors received this they were opposed to the classification idea and also the double time features. The scale also was objectionable, but a compromise offer was arranged as follows: For 15 cent admission theatres, $1.10; from 15 to 25 cent theatres, $1.20, and over 25 cents, $1.30. No extra time.

This was not acceptable to the operators and several conferences and meetings resulted, the last one breaking up last Wednesday night without a settlement. The next day the operators went out, or rather did not show up for work, and the exhibitors, by pre-arrangement among themselves, decided to close their theatres. Advertisements were inserted in the daily newspapers for licensed operators and a large number of exhibitors flocked to the city hall to take out licenses.

One Theatre Open.

Only one theatre in Cleveland remained open and that was the Cameraphone, the manager of which, according to officials of the exhibitors' league, did not belong to the league. He kept his house open and raised the prices.

Officials of the stagehands' union then took part in the affair, and through them the walkout was ended at about 3 o'clock the same day. The president of the International Alliance of Theatrical Stage Employes telegraphed Harland Holmden and advised him to send the men back to work and have his committee and the committee from the league meet in New York the next day with the international officials.

The exhibitors felt that the operators deserved a raise in pay and offered them what their committee thought was a reasonable and fair scale. At a mass meeting they then decided to stand by the action of their wage committee and refused to sign individual agreements when they were presented by the operators' committee the night before the strike. In other years, many exhibitors signed these agreements, which split the ranks of the league and made it necessary to have arbitration or surrender.

Minneapolis Theatres to Raise Admission Prices to Take Care of Increases Granted to Employes

ADMISSION prices to Minneapolis moving picture houses will be raised September 1 because of substantial increases agreed upon today by musicians, operators, stage hands and bill posters, according to announcement by I. H. Ruben of Finkelstein and Ruben, owners of more than thirty motion picture houses in the twin cities. Increases are effective September 1, with musicians' pay retroactive to August 15.

The musicians' pay will be increased from $44 and $48.75 weekly to $52 and $56. Mr. Ruben estimated the increase to his four hundred employes at more than $200,000 annually. Minneapolis is one of the lowest priced centers in the country with thirty-five cents highest admission charged for orchestra in downtown theatres. This will be increased and those in suburban houses also raised. Settlement ends a dispute of nearly three weeks' standing. Employes threatened to go out September 1 if agreement was not affected.

Louise Lovely Plays Opposite Locklear in Thrilling Fox Film "The Skywayman"

ADDITIONAL interest is given to the William Fox special production, "The Skywayman," a thrilling drama of the air starring Lieutenant Ormer Locklear, the daredevil flyer, by the fact that the chief feminine role is played by Louise Lovely, formerly William Farnum's leading woman, who is now a Fox star in her own right.

"The Skywayman," which is to be released soon, is the story of an American aviator who, invalided home, needs a counter shock to restore his memory. His doctor and a girl whom he has known abroad as a Red Cross nurse, conspire to give him the necessary shock, and as a result he finds himself in the midst of what he takes to be a vast international plot.

In making this picture Lieutenant Locklear was called upon to exercise all his skill. He performed not only his unique feat of stepping from one airplane to another in midair, but new feats never before seen on the screen. He leaped from an airplane to an express train, then climbed back again; he landed in the narrow court of a skyscraper hotel; he deliberately collided with an automobile; he drove his airplane at a church steeple and took the weather-vane off.

Record of Locklear's Work.

"The Skywayman" is said to be more than a spectacle and more than a thrilling story—it is a permanent record of Locklear's great work.

"I take a chance in trying to find a new way to fight danger in the air," said Locklear on one occasion. "If I had not climbed out on a wing of my 'plane one day to make an adjustment, people might have gone on believing that nobody could go out on the wing without overbalancing the machine. I changed 'planes for the first time not because I wanted to risk my neck but to prove that it could be done."

Locklear has been hailed as a crusader for science and explorer of the air. But it was not always thus. At the beginning he had to practice his feats unobserved.

"Within a few years," he told army officials, "every aviator will be expected to do this as part of his regular training, and you will be glad that I tried these stunts for which you are now blaming me."

Compromises by Both Sides Avert Strike of Buffalo Operators, Musicians and Stage Hands

THE threatened strike of musicians in Buffalo's picture houses has been averted through compromises by both the exhibitors and musicians. Agreements have also been reached with the operators and stage hands.

Through the suggestion of Joseph Weber, national president of the musicians' union, compromises were arrived at at a meeting in the Hotel Iroquois, Friday afternoon, August 20, whereby the differences have been adjusted to the satisfaction of both parties.

In the case of Shea's Hippodrome, it was agreed that playing periods should not be limited to fifty minutes as originally demanded but that working conditions in this house should be decided on following conferences between Harry Wallace, president of the local union, who is a member of the Hippodrome orchestra, and Harold B. Franklin, manager.

Other houses compromised at six and one-quarter hours of playing and it was agreed that the managers and leaders in the various houses should decide among themselves how the rest and playing periods should be divided.

The new scales in Buffalo give the operators a 25 per cent. raise, the stage hands 30 and the musicians 50. The reason that the musicians have received the largest increase is because the other two classes of workmen were given boosts last year, while the musicians' salaries remained the same.

Now that the labor situation has cleared, exhibitors are going ahead with elaborate plans for the coming fall season. These plans will call for augmented orchestras in many cases. Admission prices will undoubtedly be raised in most of the houses to meet the rising costs of operation.

"Yes, My Old Hoss Is Fulla Kick—More'n That Old Home Brew Hiram Gave Me!"
Says David Butler in "Fickle Women," being released by D. N. Schwab Productions, Inc. The women part of it comes in when he goes to the station to meet the summer boarders.

Paramount Specials Go Big in Australia, Says Lorimore

PARAMOUNT super-specials are scoring great successes throughout Australia, according to advices received at the home office of the Famous Players-Lasky Corporation from Alec Lorimore, managing director of Feature Films, Ltd., of Sydney. "On With the Dance," the George Fitzmaurice production with Mae Murray and David Powell, is the third engagement in the Auditorium Theatre, a first-run house for Paramount pictures in Victoria. Crowded houses have greeted every showing, new box-office records being established for Australia since the opening of this feature.

Because of the interest in the picture on the part of the public, it has been necessary to give seven shows daily, beginning at 10 o'clock in the morning. The Auditorium orchestra has been augmented, and one of the foremost dancers in Australia engaged for the prologue, according to Mr. Lorimore.

"On With the Dance" has broken the various records established by "The Miracle Man" and "Male and Female," two other Paramount super-specials which have been given extended first run showing in the Auditorium. The latter two productions are now being exhibited to crowded houses in other sections of Australia and are breaking box-office records wherever shown, it is reported.

Woods Writes Story for Arbuckle

Walter Woods, of the scenario staff at the West Coast of Famous Players-Lasky, has written an original story which will be used as a starring vehicle for Roscoe Arbuckle, according to announcement made by Frank E. Woods, supervising director at the Lasky studio.

Walter Woods has written the continuity for all of Arbuckle's pictures since he gave up making two-reelers and confined his efforts to making comedy features for Paramount.

Frederick Vogeding in Leading Role

Frederick Vogeding, a noted Dutch actor, who has done thirty pictures with the best known film companies of Europe, and who was seen in vaudeville recently in an act called "Blindfolded," with his wife, Florence Roberts, is leading man with Dorothy Dalton in "In Men's Eyes," the Paramount adaptation of "Jeanne of the Marshes," E. Phillips Oppenheim's novel, which is now being filmed at the Famous Players-Lasky Corporation's Eastern studios. William P. Carleton, Gladys Valerio, Lewis Boughton and Kempton Green, the last named for four years leading juvenile with Lubin, are also in the cast. Frank Reicher is directing.

Agnes Ayres Heads Cast of De Mille's Current Special

AGNES AYRES has been chosen to head the feminine portion of the cast of Cecil B. DeMille's current production, according to an announcement made by Mr. DeMille at the Lasky studio.

Miss Ayres will assume the role left vacant by the transfer of Ann Forrest to the cast of George H. Melford's production of "The Faith Healer," from William Vaughan Moody's play of the same name. Unexpected developments in the DeMille story requiring an actress of different physical attributes and Miss Forrest's peculiar fitness for the leading role in the Melford production resulted in the transfer.

Production work has been resumed following the inevitable delay which the transfer of role necessitated. Miss Ayres will play opposite Forrest Stanley and Clarence Burton and the company includes Kathlyn Williams, Theodore Roberts, Shannon Day, Julia Faye and Bertram Johns.

New Minneapolis House Opens with Douglas Fairbanks Film

THE Blue Mouse, Minneapolis' newest picture playhouse, will be opened August 28, according to the announcement of Oliver A. Rowe and William Sobleman, managing directors. The feature of the opening week will be Douglas Fairbanks' latest United Artists release, "The Mollycoddle."

The theatre is one of the most expensive that has been constructed in Minneapolis, and combines every modern feature which looks to the safety of its patrons, the comfort of the audience and the perfect projection of motion pictures.

It has been under construction for more than one year and will represent on its opening day an expendiutre of $250,000. The theatre is built in the French renaissance style with interior decorations in polychrome and blue.

We've Heard of Them Before—Those "Chorus Girl's Romance"—This Time It's Viola Dana.
There usually is a battle or two between the two fellows that are striving for the little dancer's hand. The lucky lad may be seen in the center after he won the hand he is holding. To be released by Metro.

Discrimination by Public Will Cause Titanic Struggle Among All Producers

DECLARING that the motion picture, notable as have been its achievements, is only at the threshold of its era of greatest triumphs, Albert A. Kidder, Jr., assistant general manager of Charles Ray Productions, Inc., has arrived in New York to investigate conditions here. He will remain in the city several days, in consultation with Arthur S. Kane, president of the Arthur S. Kane Pictures Corporation, and other leaders in the industry.

"The future is bright with promise, but it is fraught also with tremendous responsibilities," said Mr. Kidder. "A wonderful opportunity is ahead for everyone who is engaged in making big pictures—big not only in a financial outlay and elaborateness of production, but, more particularly, in the careful selection of the material from which such productions will be made, and the giving of adequate and earnest consideration to proper adaptation for the screen or to put it tersely, story values.

Predicts Titanic Struggle.

"I want to stress that idea of story value, because in my belief it is of tremendous importance. The plain fact is that the picture-loving public has been educated to the point where it is demanding only the best—the best artists in picturizations of the best literary works—and it is about to make that demand felt, with far-reaching consequences.

"The next few years will witness a titanic struggle for the survival of the fittest. The player and the producer are to be put to a test which only those who can measure up to the standard through actual value of performance will be able to meet. Merely heavy expenditures in production and advertising will not suffice. The people, always able to discriminate between the very good and the extremely bad, now draw a sharp line of distinction between the merely good and the best. They have become fairly ultra in their criticisms.

Ample Room at the Top.

"With the weeding out of the inferior, there will remain ample room at the top of the ladder for the top-notch product. Many of the unworthy—producers, players, pictures—will be forced from the industry. Unfortunate as this experience will be for them, such progress and advancement must be a source of gratification to all who have the best interests not only of the industry, but of the country, at heart. The very fact that the public will tolerate only the best speaks volumes for the spirit of progress and advancement.

"It would be difficult to say which has done the more to elevate the standard—the pictures or the public. Naturally, the more and better the pictures shown, the greater has been the popular clamor for others of the same character. At the same time, not even poor pictures have been without their value. By their very exaggerations, their disregard of realities, their carelessness in matters of detail, they have caused picture devotees to rebel, such errors of omission and commission being regarded as insults to the intelligence.

Slapstick Loses Vogue.

"Again, the old slapstick, rough-house, so-called picture, is losing vogue rapidly. The motion picture theatre has become the American family's clubhouse. No clean-minded man would any more think of taking his children to see a film on which the vulgar, the suggestive, even the merely unwholesome is featured, than of placing a degrading literary work on his library table.

"But the public does not stop there. So high, indeed, is the standard which it has set, that a picture which is merely inoffensive no longer satisfies. It must be more than passively good. The insistent demand is that real folks be pictured as they are in real life—red-blooded folk, with human frailties, indeed, but in whom the good predominates, as assuredly, the good does predominate in the normal American.

Recognized as Educator of Masses.

"The motion picture has come to be recognized as an educator of the masses, which is another reason for the demand that it present what is true—what is good and wholesome, in other words. As to its possibilities as an instructor in the schoolroom, in the medical college, in the laboratory, the surface has merely been scratched. I am speaking only of the picture shown in the theatre, and I repeat that there is no more gratifying sign of the times than this spontaneous public demand for the very best obtainable.

"A few stars and a few producers foresaw years ago conditions as they exist today. They anticipated the public demand and prepared for it. Among the few artists who have consistently stood their ground for the most wholesome subjects is Charles Ray. I mention Mr. Ray, not alone because of my connection with his enterprises, but also because, as I believe will be universally admitted, there is none more representative of this high type. His case is the more notable because he has not been actuated by financial considerations, but by principle. Behind the camera he is the same clean, wholesome man that he is in front of it. And his success confirms the point that I have been trying to make.

"The Story's the Thing."

"'The play's the thing,' sang the poet. The story's the thing now. Better stories, better produced by better players than the present average—these are the demands of the American public and in supplying them motion pictures will come into their own among the greatest forces for good in American life."

Educational with Slow Motion Camera Shows How Babe Ruth Hits a Home Run

BABE RUTH—How He Knocks His Home Runs," is the subject of a single reel special which is announced for immediate release through Educational exchanges. Prints have been rushed to all of the exchanges to care for the great volume of bookings that are expected.

Three features are pointed out as making the reel of great value to all theatres:

Shows the Action.

First, by use of the ultra rapid or slow motion camera it shows just how Ruth swings to hit the ball and what happens when his bat comes in contact with the sphere. It also shows him hitting in an actual game and warming up as a pitcher, the role he filled before his home-run hitting ability became known to all of the fans.

Albert A. Kidder, Jr.
Assistant general manager of the Charles Ray Productions, Inc.

Second, the picture shows by similar slow motion analysis the pitching of Carl Mays, the only underhand twirler in baseball.

Made During Game.

Third, the picture was made during an actual game between the Cleveland and New York teams, and shows all the celebrities, including Speaker, Peck, Pratt, Bodie and others.

An added consideration is said to be that, while the greatest interest in the picture will likely be with baseball fans, there are human elements in the film, and it is so arranged that it will instruct and please even those ignorant of the national game.

Never Before Shown.

The picture was produced by Science Films, Inc. Educational lays emphasis on the fact that it is neither a drama nor hodge-podge of extracts from news reels, every foot of it having been made for the specific purpose that it is being presented. It has never been publicly shown.

Educational reports that the film has startled the baseball writers by whom it has been seen and that instructions have been given to all exchanges that immediately on receipt of the prints to invite the sporting writers of their territory to view the picture and then to publish their opinions on it.

"Our first two specials," says an Educational statement, "'Modern Centaurs' and 'The Valley of Ten Thousand Smokes,' have established a new record for single reels, but this picture will far surpass them, because it has the added advantage of the greatest possible timeliness."

Frank Lloyd
Who will direct a series of productions for Goldwyn.

Frank Lloyd's Productions to Be Featured by Goldwyn

IT is announced by Goldwyn that the future productions of Director Frank Lloyd, starting with Leo Deitrichstein's popular stellar comedy, "The Great Lover," will be featured just as are the Reginald Barker Productions. Thus his forceful, imaginative and sympathetic direction of the Goldwyn picturization of "Madame X" with Pauline Frederick will be recognized.

Mr. Lloyd's rare gift for visualization and his attention to detail have long been recognized by Goldwyn and he has been given charge of some of the organization's most important productions. His first Goldwyn picture was "The World and Its Woman," starring Geraldine Farrar, a production that attracted much attention from producers, exhibitors and the public alike.

He also directed the Goldwyn-Rex Beach production of "The Silver Horde," which is proving one of the season's box office successes. Besides directing Pauline Frederick in "Madame X" he had charge of three other of her Goldwyn pictures, Pinero's "The Loves of Letty," "The Woman in Room 13" and a forthcoming release, "Roads of Destiny," based upon Channing Pollock's stage adaptation of O. Henry's short story of the same name.

Pauline Frederick Nearing Completion of Pinero Play

THE screen adaptation of "Iris," Sir Arthur Wing Pinero's play illustrating the magnificence of a true woman's love, with Pauline Frederick in the leading role, is nearing completion, according to word received at the Robertson-Cole home office from the West Coast studios. This is the first starring vehicle for Miss Frederick with Robertson-Cole under her new contract calling for four super-special productions a year.

Selected because of the outstanding importance of its principal role, "Iris," when ready for distribution, is expected to furnish the exhibitor an attraction which will rank with the best offerings of the season. Showings of the footage already taken display the important fact that Miss Frederick has captured for the screen all of the fine shadings of emotions demanded by her rather difficult part.

DEAD MEN TELL NO TALES

Harry Levey Launches School Courses Showing Advertising Values of Films

HARRY LEVEY, president of the Harry Levey Service Corporation, producers and distributors of industrial-educational motion pictures, has been invited by several representative schools of advertising to assist in launching courses showing the value and uses of the motion picture as one of the important forces in advertising business, and how it can be combined with printed advertising to the benefit of both.

The most recent invitation along these lines comes from the Page-Davis School in Chicago, asking Mr. Levey to lend his co-operation in including in the school curriculum some instruction in screen advertising.

Masses of detailed information, catalogues, textbooks and questionnaires are being prepared by Mr. Levey for the use of these schools. In addition to this, he has agreed to lend his personal supervision to the launching of these courses and to superintend them until they are well under way. A feature of the courses will be that a great part of them will be given by means of motion pictures, which will be used freely to illustrate the points Mr. Levey wishes to make in his teaching, thus emphasizing the educational as well as the advertising value of the industrial-educational motion picture.

"Of course I am tremendously pleased at these invitations from a purely personal point of view," said Mr. Levey, "but I am even more pleased at the sign they bring of a new and bigger era for the industrial-educational motion picture. In the beginning we had a big fight to convince people that the industrial motion picture was not a detriment to other forms of advertising and that it was, on the contrary, a big help. In three years the industrial motion picture has won a place as one of the biggest forces in business today, and the fact that even schools of advertising are coming to realize this and include industrial motion pictures in their curriculums, places this form of the motion picture on its proper plane of educational value."

"Babe" Ruth's "Headin' Home" Promises Box Office Records

GEORGE BUCHANAN FIFE, the well known writer, wrote the following introductory remarks about "Babe" Ruth whose life story is being printed by the leading newspapers in the United States:

"The most talked of person on the American continent today is 'Babe' Ruth of the Yankees. He has passed from the statue of an extraordinary ball player and become a national figure.

"The thousands who crowd the baseball parks wherever he plays are an almost inconsiderable fraction of those whose interest and allegiance he has won. Every day tens of millions of newspaper readers in all parts of the country rustle to the sporting page in eagerness to know the latest thing the 'Babe' has accomplished, whether he has again broken his own amazing record of home run making.

"The mark which he, at this writing, has hung up for all America to see and to admire—forty-one home runs in a season which still has several weeks to run—surpasses anything that was ever dreamed of in bat prowess.

"Until he hewed the way, the most skilled batsmen in the national game were accounted heroes if they made twenty home runs in a season. And then 'Along Came Ruth' with his powerful back and shoulders—his bat heavier than any hitherto wielded in the game—and his batting eye, which could follow the fastest, snakiest of balls, and in one season the records came crashing down."

It was for this reason that Kessel & Baumann signed "the most talked of person on the American continent" for their super photodramatic production, "Headin' Home." And it is because "every day tens of millions of newspaper readers in all parts of the country rustle to the sporting page to see what the 'Babe' has accomplished" that the producers are more than sure that they have a superlative box office attraction for the exhibitor.

Would Prevent Vitagraph from Filming Wallingford Stories

THE Star Company has filed an undertaking for $5,000 in the county clerk's office, New York City, approved by Supreme Court Justice Edward J. Glennon, to protect the Vitagraph, Inc., and Pathe Freres, of 1600 Broadway, in the event of the Star Company losing in a suit it has brought against them in the Supreme Court.

The filing of the undertaking ties up the defendants from advertising or offering for sale any motion picture under the name or the title of "Vitagraph's New Adventures of J. Rufus Wallingford and Blackie Daw." The proceeding is the result of an action brought by the plaintiff, claiming defendants have no legal right to attempt to produce this motion picture.

An affidavit is filed by John T. Sturdevant, of 637 West 142d street, secretary of the Star Company, the stock of which concern he says is controlled by William R. Hearst. He says Cohan & Harris acquired the exclusive rights for stage production of "Get Rich Quick Wallingford" and that in 1915 when Hearst and the Star Company were about to produce a picture called "The New Adventures of J. Rufus Wallingford," George M. Cohan stepped in and convinced Hearst it would be unfair competition with the Harris & Cohan stage production, which they had made a success.

The result, Sturdevant says, was that Cohan and Hearst came to an agreement and Cohan sold for $15,000 the rights of the play for motion picture production to Hearst. The rights thus acquired, Sturdevant says, excludes anyone but the Star Company from producing a motion picture in which the word "Wallingford" is used in the title, and that the Vitagraph people and Pathe Freres in attempting to do so are infringing on the rights of plaintiff, which rights, Sturdevant says, after purchase by Mr. Hearst, were transferred by the latter to the Star Company. William A. De Ford, counsel for the plaintiff, says the controversy will come up for adjudication at the October term of court.

Powell in "The Kentuckian"

David Powell will be one of the featured players in the Charles Maigne Production for Paramount, "The Kentuckians," by John Fox, Jr. Monte Blue will also be featured. Mr. Powell started on the stage in England under Sir Herbert Tree, came to America with Forbes Robertson and several years ago deserted the stage for pictures. He has appeared as leading man with several stars and also featured in several Paramount successes including "The Right to Love," now being shown at the Criterion.

Toledo's Rivoli Theatre Opens Under the Management of Barrett McCormick

THURSDAY evening, August 19, Barrett McCormick opened the new Rivoli Theatre in Toledo in a blaze of glory, the opening being attended by hundreds of invited guests from all parts of the country. The dream of the builders has been that this show place should be a monument to Toledo's progress, and their dream has become a realization. The owners are proud of the fact that they have given Toledoans something for which there has been a long-felt want. No city in America can boast of a greater theatre.

For one year has the Rivoli been in the course of construction, during which time a million dollars were expended. A theatre which for beauty and elaborateness is unsurpassed and which is equaled in size by probably not over six theatres in the entire country is the result.

The Rivoli has a seating capacity of three thousand. It is constructed of steel and concrete, fireproof from foundation to roof. The thirty exits are so arranged as to make the emptying of the theatre in three minutes possible.

Very Large Stage.

The stage is one of the largest in the country, being thirty feet high and having an opening forty-one feet wide. Many elaborate stage settings have been provided for already. Aside from the immense auditorium and stage, a large and beautiful lobby has been included. The floors and walls are of marble, while the ceiling is of ornamental plaster. Two box offices will take care of the crowds. Looking upward from the foyer, which is 25 by 100 feet, is the large dome, the beauty of which is intensified by an especially arranged indirect lighting system. Around this immense shaft on the second floor is the mezzanine floor lounge room, which is even more spacious than the foyer.

The lighting effects are obtained from large polychrome fixtures of colors to blend with the general color scheme carried throughout the entire auditorium, hanging from the ceiling. Decorated in an Italian Renaissance effect, with old rose, gobelin blue and gold predominating, the auditorium has a most pleasing and restful effect upon the eye.

Many Innovations.

Other innovations are the cooling and ventilating system, which takes the air coming from outside the building, washes, dries and gives it throughout the building so that it does not vary a single degree. The chairs are oversize, heavily upholstered and the very last word in luxurious comfort. Ladies' boudoirs elaborately fitted are found directly off the lounge rooms, and huge smoking rooms have been provided for the men. There is a ballroom on one of the lower floors in which patrons may enjoy dancing as well as the show. Orchestras will furnish continuous music and no extra charges are made for admission.

An Auspicious Opening.

Many of the city officials were present at the birthday celebration of the Rivoli. Mayor Cornell Schrieber made the dedicatory address, in which he lauded the efforts of the owners, Messrs. Sun, Olson and James, and Manager McCormick spoke of the progress of the "movies" from bygone days when the cinema was little more than a bumpy magic lantern up to the big productions and beautiful theatres of today.

And while we are on the subject of "McCormick" (everyone knows him—he comes to Toledo after four years at the Circle at Indianapolis, and before that had an intensely interesting and varied career as newspaper man, writer, director and a lot of other things) the writer wants to say that never has he seen a cooler, calmer man under the rush and hustle attendant to the opening of a big house.

McCormick was here, there and everywhere, seemingly at one and the same time. First you caught him greeting some arrival at the main door, next he was aiding the ushers in clearing up a seating tangle, then in a twinkling he would be running through the aisle to give some whispered direction to the orchestra leader. Always smiling, always courteous—and as cool as a cucumber.

He's a human dynamo, this McCormick, and it's easy to see how the Rivoli opened on schedule. The writer went through the house on the Monday preceding the opening and saw carpenters and plasterers even at that late date still about. When told that Thursday the Rivoli would open he shook his head dubiously. But Thursday arrived and the opening came off "as advertised."

A Big Evening.

It was a wonderful demonstration of efficiency and management—that opening of the Rivoli—and it went off as smoothly as greased lightning. The girl ushers, garbed in their quaint Latin Quatier artist outfits of black velvet jackets, tams and orange pantaloons—who would have thought that this was their first night?

A full orchestra rendered a thrilling overture, played the music for the vaudeville bill of six acts and the incidental music for the picturese. The feature picture was a realart production starring Mary Miles Minter in "Sweet Lavender," which pleased the vast audience.

The writer was told that Realart Pictures brought the print of "Sweet Lavender" for the showing here by special messenger from the Coast so that the Rivoli might be able to present it as the premier presentation for the country.

Clip and Paste

For Photoplay Editors and Theatre Programs

Lloyd Ingraham will direct the Renco production "Lavender and Old Lace," to be made from the Myrtle Reed novel, at the Louis B. Mayer studio.

Ford Sterling, for several years with Mack Sennett, has left that company to join the Special Pictures Corporation. He will star in a series of comedies for the new company.

Minnehaha, the Cheyenne Indian squaw who supported Mabel Normand in "Mickey," is a member of "The Four Horsemen of the Apocalypse" cast. This is Metro production.

William De Mille has begun his new picture for Paramount, entitled "The Witching Hour," with Elliott Dexter, Mary Alden, Ruth Renick, Robert Cain and Winter Hall playing the principal roles.

Mary Warren plays opposite Will Rogers in his current Goldwyn, "The Guile of Women," and the others in the cast are Bert Sprotte, Lionel Belmore, Nick Cogley, Doris Pawn and Jane Starr.

Supporting Betty Compson in her second independent picture are Macey Harlan, Emory Johnston, Gerald Pring and Dick Rosson. Arthur Rosson is directing.

Curtenay Foote has been engaged to take part in an all-star production to be made by Tom Ince.

Russell Simpson will play the character lead in the new Reginald Barker production for Goldwyn, "Bunty Pulls the Strings.

Jane Novak, Ben Seeley, Edwin Wallock, Ben Haggerty and Jowe Marengo form the cast assembled by Director Bert Bracken for the coming Selig version of James Oliver Curwood's wolf-dog story, "Karzan."

Edward McWade will support Sessue Hayakawa in his new picture for Robertson-Cole.

Howard Hickman has been engaged by Benjamin B. Hampton to direct "The Killer," a Stewart Edward White story.

Sidney Franklin's first production for First National, to be made from the Harold MacGrath novel "Parrott & Company," will have in its cast Sylvia Bremer, Richard Dix, Herbert Prior and Lloyd Whitlock.

"Can a Woman Forget?" is the title of the current feature now being made by the La Carmen Productions. Dolores Lopez is author of the story and Antonia Standich, grand opera singer, plays the leading role.

Erich von Stroheim, with a retinue of seventy-five people, is making scenes for his current feature, "Foolish Wives," at Santa Barbara, and from there will go to Monterey, Cal.

The Kensico reservoir of the Catskill water supply will be used as a location for "Fine Feathers," the Metro special production of Eugene Walter's stage play that is now being picturized in Metro's New York studios under the direction of Fred S. Sittenham. The production, which was adapted by Mr. Walter from his own play, will have an all-star cast, including Eugene Pallette, Claire Whitney and June Elvidge.

Joseph J. Dowling, the well-known character actor, who will long be remembered as the Patriarch in "The Miracle Man," heads the all-star cast of "The Kentucky Colonel," a forthcoming W. W. Hodkinson release.

William Davidson, who recently completed playing the leading male role in the Selznick picture "Wilderness Fear," is seen as Mr. Smith in "Who Threw the Brick?" a Herbert Kaufman Masterpiece.

William A. Seiter, director of "The Kentucky Colonel," the National Film Corporation production released through W. W. Hodkinson, is a living example of what can be done in the motion picture world besides being an actor. Four years ago Mr. Seiter began his screen career as an extra. After that he was "props," janitor, bookkeeper, casting director and assistant director before actually directing Mr. and Mrs. Carter DeHaven in their well-known Capitol Comedies. "The Kentucky Colonel" is Mr. Seiter's second feature picture, the first being "Hearts and Masks," a Harold McGrath story.

Olive Thomas, the Selznick star, recently sailed for Europe with her husband, Jack Pickford. Miss Thomas plans to visit Paris and stock up on new gowns for her forthcoming Selznick productions.

Robert McKim, known as "the handsomest villain on the screen," is more villainous and just as handsome as ever in "The Dwelling Place of Light," the Benjamin B. Hampton picturization of the famous novel by Winston Churchill.

Bernard Durning, the star of "Seeds of Vengeance," a Select picture, was a bank clerk before he became a movie celebrity. Many screen stars deposited their money at the bank and Mr. Durning became feverish every time he noted the sums deposited. "Pretty soft, I figured," says Mr. Durning. "I will be a movie actor."

This Still Is Quite Still

Consequently it's still a still. Taken from "Iris," released by Robertson-Cole and starring Pauline Frederick.

Vitagraph Special Opens Pantages in Los Angeles

VITAGRAPH'S "The Courage of Marge O'Doone" was the production selected by Alexander Pantages, the vaudeville impresario of the West, with which to open the magnificent new theatre in Los Angeles bearing his name. The James Oliver Curwood story had its premiere in the film capital at the formal opening of the new playhouse, where it played two weeks.

The opening was attended only by invited guests and the best society in Los Angeles. City officials and prominent members of the motion picture industry attended.

The new theatre is part of a new ten-story building in the heart of the business center at Seventh and Hill streets, and supplants the old Pantages theatre on Broadway.

Not only was "The Courage of Marge O'Doone" to be seen in the Los Angeles house, but it was booked straight through the forty theatres in the Pantages circuit, from Toronto to Los Angeles. Following this will be "Trumpet Island," "Dead Men Tell No Tales," and other Vitagraph features.

Chicago Turns Out To View Mayflower's Yukon Picture

WITH the temperature hovering around the hundred mark, Chicago gave a ready welcome to "The Law of the Yukon," when the Charles Miller drama of the snow trails was presented at the Boston Theatre last week for its initial public showing. Lured by the prospect of losing itself in the frosty wilderness of Alaska and by the praise conferred upon the picture by local press critics, perspiring Chicago, en masse, hit the trail for the Boston, filling the theatre to capacity during the entire week of the film's engagement.

Based on Robert W. Service's verse classic of the same name and presented by the Mayflower Photoplay Corporation through Realart, "The Law of the Yukon" is calculated to prove one of the most effective warm weather antidotes offered to exhibitors during the current season. Aside from its climatic appeal, the Charles Miller production ranks in dramatic power with the screen's most successful Alaskan subjects, as vouchsafed by the unanimous verdict of Chicago reviewers.

Ford Sterling Is Latest Comedy Star to Be Acquired by Special Pictures

FORD STERLING, the Mack Sennett star, has signed a contract with the Special Pictures Corporation to make a series of special comedy productions yearly, which will be released as comedy super-specials by the Los Angeles company.

Sterling, who is perhaps best known for his work in "Yankee Doodle in Berlin," the big Mack Sennett special which Sol Lesser exploited with Sennett bathing girls in person all over the country, will be given every facility for making high-class comedies, according to President Louis W. Thompson, of Special.

Special Pictures has started a policy of securing big comedy stars for its releases, having recently signed Chester Conklin, of "Uncle Tom Without the Cabin" and "Salome vs. Shenandoah" fame; Gale Henry; Reggie Morris, who directed "Married Life" for Sennett, and Charlotte Merriam, well-known Universal comedienne.

H. J. Roberts, general sales manager, returned from an eastern trip last week, and announced that, by October 1, Special will have eight releases weekly. They are the Comedyart, made up of a 1,400 foot comedy, 400 foot scenic and 200 foot novelty; the Comiclassics, starring Charlotte Merriam, directed by Reggie Morris; the Sunset-Burrud scenics; Clayplay comedies in Animated Mud; the Chester Conklin specials; the Gale Henry specials, the Milburn Moranti comedies, and another series of two-reel comedy specials to be announced later.

Mr. Roberts announces new exchange affiliations in many of the larger cities of the East, which will mean increased distributing facilities for the output of the Special Pictures Corporation.

"His Wife's Relations" is the tentative title of the first Chester Conklin comedy, which has already been started.

Albany Theatres Will Increase Prices on Date Employes Expect More Money

COINCIDENT with an announcement that the stagehands, musicians and operators are demanding increased wages in the theatres of Albany, N. Y., from September 6 on, comes another announcement to the effect that a majority of the theatres will increase their prices of admission on the same date.

The Hudson Theatre, which has been charging 11 cents, will increase to 16 cents to meet the added expense of its operators and musicians and install a new organ. A complete renovation is now under way.

Proctor's Harmanus-Bleecker Hall, with a seating capacity of 3,000, which has been closed throughout the summer, will open on September 6, with five acts of vaudeville, a feature picture, a news reel and the Literary Digest feature, changing its program twice a week and placing its admission at 20, 30 and 40 cents, including tax.

This house by making the change from straight motion pictures, which was its policy last spring, virtually takes over the program of Proctor's Grand, a downtown house, which has always been regarded as a vaudeville house with pictures as a sort of side attraction.

Proctor's Grand will now be run with eight big time acts, changing once a week and with 99 cents as its top price, this including the tax. The house will continue to run feature pictures, with Mary Pickford's "Suds" and Douglas Fairbanks' "Mollycoddle" booked for the early part of September.

It is said that other houses, realizing that they will be forced to pay more to their operators and musicians, will increase their prices in proportion.

So far as the Strand Theatre, the most pretentious of Albany's theatres, but which will not open much before December 1, is concerned, no definite rate of admission has been settled upon. It was said last week, following a visit there of the officers and directors of the Strand Theatres, that in all probability the price will be slightly over that being charged by other of the larger theatres there, but that it will not be over 75 cents a person.

Pathe Contracts to Release Fifteen Two Reel Westerns with Tom Santschi

TO fulfill a popular demand for short subjects of western calibre, Pathe Exchange, Inc., has just contracted through Arthur S. Kane, to release fifteen two-reel pictures produced by Cyrus J. Williams and starring Tom Santschi.

"Beyond the Trail" is to be the first of the series. This production, along with two others, the titles of which are as yet unannounced, has been completed, and was recently reviewed by Pathe sales committee.

In distributing the Young Buffalo Series this Summer, Pathe found an insistent demand for short western subjects.

Cyrus J. Williams is a prominent Los Angeles business man. He has been associated for some time with motion pictures, and little more than a year ago branched into the production end of it. His first venture was "Jacques of the Silver North," in which Mitchell Lewis was notably successful. Mr. Williams has given motion picture production much serious consideration, and, in evolving his idea for a series of two-reel Westerns, made most salient their entertainment value. He purchased stories that had real literary merit, as well as being readily adapted for screening.

Pathe will inaugurate the release of these pictures early in the Fall. An extensive exploitation campaign is now being worked out by the Pathe exploitation department. Every assistance will be rendered exhibitors in "putting over" the Santschi productions.

Cazeneuve Succeeds Clift

Paul Cazeneuve, who is busy at Fox's Hollywood studios remaking Buck Jones' picture, "Sunset Sprague," originally directed by Thomas N. Heffron, has been appointed to succeed Denison Clift as head of the Fox scenario department in the West. Mr. Clift vacated his post to go abroad in search of new material for future stories and scenarios.

Maurice Tourneur's "The Great Redeemer" Strikes Finest Chords of Human Heart

By EDWARD WEITZEL

IF a moving picture is to be judged solely by the strength of its emotional appeal, "The Great Redeemer" reaches an uncommonly high level. Its big moment is equal to the crux of the action in "The Miracle Man" when the crippled child is made to drop his crutches and walk, and to the supreme incident in "The Honor System" when the victim of a brutal prison warden is brought from his underground cell and realizes he is standing before the man who knows that he is innocent, and has the power to set him free. All three crucial situations typify the depth of human suffering and man's dependance upon a higher power, and awaken a response from the finest feelings of mind and heart.

Metro Release.

Produced by Maurice Tourneur and founded on a story by H. H. Van Loan this Metro release is in one respect superior to the two master pictures just named. It holds closer to true dramatic form and never deviates from its steady push forward along one line of action until the climax is passed. A misunderstanding of audience psychology has resulted in a woefully incongruous anti-climax; but heroic treatment with a pair of shears will lop off about two hundred feet of worse than needless explanation and leave a moving picture which will be a model of technical excellence as well as a human document of vital import and engrossing interest. There is so much that is fine and true in the tale and in its treatment, that anything short of the nearest possible approach to perfection should not be accepted.

Opens With a Train Robbery.

A train robbery is the opening incident in "The Great Redeemer." A commonplace enough device in itself, but skillful manipulation of each component part of the swiftly moving scenes gives the episode the glow and vigor of a new and absorbing experience. The interest is caught at once by the professional manner in which the holdup is carried out, and admiration for the bandit chief and his gang is born despite one's better judgment. Dan Malloy is a handsome blackguard who puts on his best smile while relieving his victims of their valuables.

But he doesn't get off scotfree. A determined posse send a bullet into his shoulder and he is forced to take refuge in a cabin on the outskirts of the nearest town. Here again a commonplace incident is resorted to. The only inmate of the cabin is a young girl, a bright eyed little miss with long enticing ringlets, and before bandit Dan leaves the place the two fall desperately in love. But, as the director unrolls the romance before your eyes and you see how it all comes about, their falling in love seems the most natural thing in the world.

Malloy is ready to turn honest for the sake of the girl but he is no match for his rival, no less a person than the sheriff who presented him with the bullet, and who half suspects him as the leader of the gang he is impatient to capture. The officer cunningly lays a trap for Dan. He drops a hint to one of the bandit's pals that a large shipment of gold is to be sent overland by stage coach. The wild streak in Malloy's nature hurries him after the treasure. He is caught, tried and sent to prison for ten years. But the girl of the ringlets does not desert him. She runs to him with a bible in her hand, as he is about to board the train for the penitentiary. Feeling that he is "bad all through," Dan refuses the gift.

The Miracle in the Prison.

So far in the story, although it is alive with interest and action, but three characters have had prominent roles. Good straight melodrama is the only thing if has offered. A short scene in a barroom hinted than Dan has something of a talent for drawing. Once in his cell he further indicates this talent by covering the walls with crayon sketches of prizes fighters and a motley assortment of faces. While he is thus engaged a murderer, condemned to be hanged, watches him through the bars of his own cell.

The wretched man will not listen to the priest who comes to offer him consolation, but scoffs and rages at religion. A bible is handed to him and he hurls it across the corridor and into Dan's cell. That act changes the whole course of the bandit's life. A picture of the Crucifixion, in the front of the book, inspires him with a desire to reproduce the scene upon the wall of his cell. He works on the Sacred Subject while the light lasts and continues his task while the moonlight streams through the iron bars. The murderer catches a glimpse of the finished picture and his curses cease. As he stands gazing in awe at the Man of Sorrows, a miracle takes place. The figure on the cross comes to life and looks at the criminal with such compassion that the doomed man experiences a change of heart. When he is led to the gallows, he goes with the light of faith and hope in his eyes. Dan Malloy has been an unconscious agent in bringing about the murderer's salvation.

This is the big moment of the story! The finest chords of the human heart are struck and a deep and lasting impression is made upon the mind of the beholder. There are several minutes of explanation following that only jar and distract from the mood of the miracle. Every reference to the fate of the sheriff should be eliminated. Nothing more is needed except to show the faithful little woman waiting for Dan at the end of his prison term. When one has caught a strain of divine music, the ordinary things of earth seem very far away. The look of peace on the face of the murderer is the touch of the sublime in "The Great Redeemer."

When the assurance is added that the episode of the miracle has been handled with all reverence and with proficient artistic ability by director and cast and that the entire production is worthy the Maurice Tourneur standard, it will be understood that the screen has another master picture. Clarence Brown, who worked under the personal supervision of producer Tourneur, has directed the picture with a quick eye to pictorial and to dramatic effect. House Peters is a forceful and human Dan Malloy. Marjorie Daw seems to have stepped out of one of Bret Harte's stories, and gives a faultless performance of the girl with the ringlets. Joseph Singleton reaches great tragic heights as the murderer.

Capitol Books "It's a Great Life"

Prints of the latest Goldwyn-Rex Beach Eminent Authors' production, "It's a Great Life," a picturization of Mary Roberts Rinehart's story of boy life at a "prep" school called "The Empire Builders," are now in all twenty-two of the Goldwyn branch exchanges ready to be shown to exhibitors. The first public showing of the picture will be next week at the Capitol Theatre, New York, where it opens on Sunday, August 29.

"It's a Great Life" was directed by E. Mason Hopper. The principal role is played by Cullen Landis. Others in the cast are Molly Malone and Clara Horton.

"Let's Arbitrate. Can't We Be Pals Again as in Days of Old?"
A dramatic moment from "The Great Redeemer" which is being released by Metro.

Famous Players Forms Short Subjects Department and Makes Rodgers Manager

WITH the establishing of a separate division for the sale of short subjects and the appointment of W. F. Rodgers as short subjects sales manager, the Famous Players-Lasky Corporation has taken a big step in the recognition of the importance of the one and two reel pictures in the general scheme of motion picture exhibition.

Mr. Rodgers comes to Famous Players-Lasky with a wealth of experience in the selling game. It dates back to the days when Mutual was a power in the film world. From Mutual he went to General Film where he remained several years, latterly in the capacity of sales manager. He also was for some time with Goldwyn, serving successively as assistant to the vice-president and to the president.

For the past three weeks Mr. Rodgers has been engaged in organizing his department. In each one of the Famous Players-Lasky exchanges there will be at least one salesman whose sole duty will be the selling of short subjects. So far, seventeen of them have been chosen, as follows: David A. Levy, New Haven; S. B. Kramer, S. Freund, New York; L. Wiener, Buffalo; John Morphot, Albany; M. M. Emanuel, Washington; Max Gilbert, Pittsburgh; W. A. Bugio, Cincinnati; J. M. Burnstine, Cleveland; Oscar E. Watson, Detroit; E. L. Goldberg, Chicago; A. Housman, Minneapolis; E. P. O'Neill, Kansas City; M. Stahl, St. Louis; S. Aronowitz, Des Moines; W. C. Buskirk, Omaha; Miss L. Olson, San Francisco.

The growing importance of short subjects in the construction of programs has been an influential factor in bringing about this move. Men like Riesenfeld of New York, Grauman of Los Angeles and Newman of Kansas City not only have been choosing their short subjects with extreme care but have been featuring them in their advertising and publicity.

Among the short subjects now listed for distribution are fifteen new Paramount-Mack Sennett comedies, two new Paramount-De Haven comedies, twelve Paramount-"Fatty" Arbuckle re-issues, all of two-reel length, and twelve new Paramount-Post Nature Pictures, twelve new Paramount-Burlingham Adventure Pictures, fifty-two new Paramount-Burton Holmes Travel Pictures and fifty-two new Paramount Magazines, all single reels.

In addition to these subjects, which are regularly scheduled, a special drive will be made on all the Paramount-Briggs, Paramount-St. John, Paramount-Truex and Paramount-Flagg comedies and all the hundreds of past releases of the Paramount-Burton Holmes subjects and the Paramount Magazines. These subjects, it is felt, have not had adequate representation under the system which has heretofore been in vogue when they were carreid merely as a side line, so to speak.

Margaret Turnbull to Write Continuities at Islington

THE Londonward movement of motion picture specialists to assist in production at the new Islington studios of the Famous Players-Lasky British Producers is accentuated by the sailing on September 4 of Miss Margaret Turnbull, who will do continuities.

Because of her Scottish birth, and because she is a novelist and playwright as well as a photodramatist, it is felt that Miss Turnbull is especially well equipped for her work in London. In adapting the work of British writers for the screen she will have the advantage of having the viewpoints of the novelist and the dramatist as well as that of the scenario writer.

Out at Hollywood she has done some sixty scenarios for Famous Players-Lasky, both originals and adaptations. Her association with studios since their establishment in California is responsible for her recent novel, "The Close-Up," published by Harpers. She is a member of the Society of American Dramatists and Composers. Her dramas include "Genessee of the Hills," "On the Square," and "Classmates," the last named written in collaboration with William DeMille.

DEAD MEN TELL NO TALES

Pioneer Handling "Tiger Band"

The Pioneer Film Corporation has consummated arrangements with Warner Brothers whereby a fifteen-episode serial, "The Tiger Band," will be distributed throughout New York City, New York State and northern New Jersey.

About Face, Mabel!

Get ready now when Mabel Normand turns around in "What Happened to Rosa."

Pioneer to Handle in Fifteen States Specials Produced by American Cinema

NEGOTIATIONS have been completed whereby the Pioneer Film Corporation will handle the product of the American Cinema Corporation, comprising twelve elaborate productions for New York, New Jersey, Maryland, Delaware, District of Columbia, Virginia, Ohio and Kentucky, Illinois and Indiana, Wisconsin, Missouri, Kansas, Iowa and Nebraska.

This deal is one of the largest in recent months and is said to involve a very large figure. The American Cinema Corporation has at its head Walter Neibuhr. M. H. Hoffman, general manager of Pioneer, was instrumental in consummating this big deal.

The first three productions which Pioneer will distribute are ready and will shortly be released. They are: "The Inner Voice," with E. K. Lincoln in the leading role; "His Brother's Keeper," with Martha Mansfield, Rogers Lytton and Gladden James, and "Stolen Moments," starring Margaret Namara.

Several other productions are awaiting Pioneer's approval so far as the story, direction, cast and other details are concerned. All of the American Cinema productions will be based upon successful plays or books by famous authors, and all will feature well-known stars.

Terwilliger Ill, Irving Is Directing "Misleading Lady"

BECAUSE of the untimely illness of George W. Terwilliger, originally assigned to direct the Metro production of "The Misleading Lady," starring Bert Lytell, Director General Maxwell Karger has placed George Irving in charge of the picture while Mr. Terwilliger is taking a rest of three weeks or a month in which to recuperate. He is run down, but his condition is said not to be serious.

George Irving, who takes up the work of directing "The Misleading Lady," is well trained in the making of motion pictures, with a creditable list of productions to his credit. Among these are "The Witching Hour," "Raffles, the Amateur Cracksman," and "To Hell With the Kaiser." On the stage for thirteen years, in which time he appeared with William Gillette, Maude Adams, Francis Wilson and others, Mr. Irving served a long apprenticeship before he took up directing for the screen.

"The Misleading Lady" was scenariorized by Lois Zellner from the successful stage play by Charles Goddard and Paul Dickey. Supporting Bert Lytell, the star, are Lucy Cotton and an excellent cast.

Pathe Salesman Has to Sell Theatre Idea to Book Film

PATHE salesmen always have maintained a reputation for courtesy, efficiency and speed, but even more than that they are resourceful. Take the case of George W. Schaefer, of the Minneapolis branch, whose route carries him into the wilds of North Dakota and into towns where the population sometimes reaches the astonishing total of 100.

The Pathe salesman recently hit Merricourt, N. D., which claims sixty-seven residents, including the police department. The journey to this place was a long one and when Schaefer arrived he was utterly disappointed to find there was no theatre. Not wishing to call his trip a failure, he started to sell to the town grocers, the idea being to show pictures in their store. Schaefer's theory was that by exhibiting moving pictures the grocers could keep the people of their town at home, as well as draw persons from the surrounding territory. He further convinced the grocers that their trade would be enhanced by the visitors who came to see pictures.

The salesman's arguments were convincing and now Merricourt is a 100 per cent. Pathe town.

Return to the Stage

Alexander A. Aarons and George B. Seitz, producers of "The Hole in the Wall," Fred Jackson's mystery melodrama which recently terminated a successful engagement in New York at the Morosco Theatre, have engaged Virginia Pearson and Sheldon Lewis to co-star in the stellar roles of this thrilling drama of the underworld, and the other world. They will start their season at Teller's Shubert Theatre, Brooklyn, Monday, September 6.

METRO
ANNOUNCES THE FIRST EIGHT
OF IT'S BIG 1920–21
CAPACITY FEATURES

SEPT. 1

THE HOPE

by CECIL RALEIGH and HENRY HAMILTON

Scenario by A. S. Le VINO

Directed by HERBERT BLACHE

MAXWELL KARGER
Director General

Heaping sensation upon sensation & thrill upon thrill, this big melodrama leaves the spectator breathless with excitement.

SEPT. 6

LOVE-HONOR & OBEY

A FEATURE DE LUXE

Adapted from CHARLES N. BUCK'S *novel by* EUGENE WALTER
Directed by LEANDER de CORDOVA

In this superb production made at METRO'S *Eastern Studios under the supervision of America's Master Director* MAXWELL KARGER *you have a story, production & cast that are unequalled.*

SEPT. 13

The PRICE *of* REDEMPTION

Starring Mr. BERT LYTELL

Adapted from I. A. R. WYLIE'S *novel by* JUNE MATHIS
Directed by DALLAS M. FITZGERALD

Easily the biggest and finest picture this distinguished star has ever made. It is the story of an outcast-gentleman who fought back to the high station in life whence he came.

METRO

SEPT. 20

THE SAPHEAD *Starring* Wm. H. CRANE & Buster KEATON

This remarkable feature marks the screen debut of

WINCHELL SMITH

America's most successful playwright, whose stage achievements LIGHTNIN' *-* TURN *to the* RIGHT *and* THE FORTUNE HUNTER *are matters of world record.*

SEPT. 27

CLOTHES

With an ALL-STAR CAST

Adapted from AVERY HOPWOOD'S *and* CHANNING POLLOCK'S *play by* ARTHUR ZELLNER. *Directed by* FRED SITTENHAM

Rarely has the exhibitor been offered a production at once so attractive in artistic qualities & box-office appeal. It was made under Mr. Kayder's personal supervision and does great credit to his brilliant genius...

OCT.

THE FOUR HORSEMEN OF THE APOCALYPSE

by VICENTE BLASCO IBANEZ

Adapted by JUNE MATHIS. *Directed by* REX INGRAM

Millions have read this stirring story that has reached it's 150th edition in book form & 3 millions are waiting for this tremendous feature on the screen, which will advance the art of the motion picture 5 years.

PICTURES CORPORATION

OCT. 18

The GREAT REDEEMER

Founded on H·H·VAN LOAN'S *powerful story... adapted by* JULES FURTHMAN. *Directed by* CLARENCE BROWN

The most impressive picture of the new year... this powerful, colorful production will be talked of for years to come. It was produced on a mammoth scale under the personal direction of MAURICE TOURNEUR *with a notable cast including* HOUSE PETERS.

OCT. 25

JACK LONDON'S The MUTINY of the ELSINORE

Adapted by A.S. Le VINO *Directed by* Edw. SLOMAN

A sure-fire box-office attraction in which the magic of Jack London's name will serve to fill your theatre to the doors. It is strong in drama, in romance, in man-to-man clashes, & rich in pictorial beauty.

BOOK 'EM!!

YOU CAN'T GO WRONG WITH BIG FEATURES OF THE SIZE AND QUALITY OF THESE SUPERB PRODUCTIONS, PRODUCED BY A COMPANY THAT STANDS FOR THE BEST IN BOX-OFFICE VALUE & ARTISTIC MERIT.

METRO

JURY IMPERIAL PICTURES, Ltd.
Exclusive Distributors throughout Gt. Britain.
SIR WILLIAM JURY *Managing Director.*

Many Beautiful Lighting Effects May Be Obtained in Theatre Auditoriums

There is nothing which contributes more to the presentation of a motion picture program than the proper lighting of the auditorium. The successful picture house of today is not the one which merely offers good pictures but the one which surrounds the presentation of good pictures with the proper atmosphere. Theatre lighting is the subject which Samuel L. Rothapfel takes up in this one of his series of articles on the picture theatre which are being published exclusively in the Moving Picture World through the courtesy of Goldwyn. It is one of the most important to exhibitors of the entire series.—Editor.

By SAMUEL L. ROTHAPFEL
Managing Director, Capitol Theatre, New York City

LIGHTING as applied to a theatre is an exhaustive study and volumes could be written about it, yet there are many fundamentals which can be logically followed and from which, if applied properly, wonderful results can be obtained.

The secret of auditorium lighting is distribution, and the ideal way is through the indirect system of reflection and diffusion. I have always maintained that the best result and the best condition for motion picture work is a soft glow of amber which can be thrown from the ceiling and then reflected downward so that it will cast a nice warm glow over the entire audience.

This kind of lighting has great dignity and warmth, especially where amber is used. It should be a light shade, almost yellow or gold. Never use a plain white lamp, but instead use the frosted lamp. Under no circumstances, if possible, have your receptacle transparent, where a light is contained, because it will in a measure destroy the effect of the indirect system and mix your rays to such an extent that that which would otherwise be a soft, beautiful glow will become a jumble of rays.

Method of Placing and Location.

The method of placing these receptacles and the distance they should be from the ceiling should, of course, depend upon the particular conditions. The receptacle should never be too deep, but rather shallow—somewhat like a huge saucer. This gives a wide distribution of light and is invariably more effective.

Another and even more beautiful effect can be obtained if when building a new theatre the architect is taken into your confidence and you demand from him what is known as cover lighting. If this is done he will have to conform in his architectural lines certain curvatures, so that he can, by means of this lighting, distribute his rays evenly over the entire top or ceiling of the auditorium.

This can be enhanced and aided by a center fixture of huge dimensions which should be slightly bowled and opaque. It should be treated in either gold leaf or silver leaf, rubbed down so as to make a highly reflective surface. An example of this center work can be found in the Rialto in New York, with which I first experimented and which proved to be a most successful lighting effort.

Varied Color Combinations.

The possibilities of this effect are unlimited and any number of combinations can be procured by means of a three system on three circuits, the colors used being chiefly red, blue and amber. If a more elaborate system is used, green should be added. The dome itself should also be lighted by a cove effect on the extreme end of the circle. Then a combination of color can be procured from the fixtures or the cove, aided by the lighting of the auditorium.

Here I think it a good idea to bring in the fact that I firmly believe that no theatre auditorium should have less than two circuits, and if possible four. If colored lighting is to be used in the auditorium, there is nothing more charming or beautiful in theatre manipulation. The audience feels it immediately. The music is heightened by it. The audience is further held under the spell of this effect and it is better behaved.

Colored Lighting Poorly Developed.

Many times this is a short cut to an effect that would otherwise take a great deal more time and be not nearly as effective. Colored lighting has been copied in many theatres throughout the country since it was installed in the Rialto in New York, but I am sorry to say I have never seen it used properly. One must have a certain amount of imagination to get a good result, otherwise it will act as a boomerang and create confusion.

Lighting your auditorium is not a matter of money so much as it is one of ideas, and, of course, as I have told you, I am a great believer in the indirect system. This is perhaps the cheapest of all lighting systems, because it can be made into the simple fixture of an inverted bowl that will not cost as much as the most ordinary fixture you could buy.

As I said in one of my previous articles, never have fixtures on the side walls or in the rear of your auditorium. If you must have them, be sure that they are made opaque so that they will not shine in the eyes of the audience, and never use color except the one color I advised—the light golden amber.

Never have your house dark while projecting a picture. Contrary to the belief that a picture theatre should be dark, I have found that a better effect is obtained by having the auditorium well lighted while projecting a picture, because it takes away the sharp contrast between the dark auditorium and the bright picture and neutralizes this to such an extent that it is more soothing and restful.

Try a few experiments along these lines in your auditorium and you will be amazed at what you can do with just a little effort. I made a tour of inspection of some theatres in Chicago and I suggested to one manager that he change his method of lighting and use the gold which I suggest in this article and eliminate all the red and green lamps that he had stuck about.

A Delighted Theatre Manager.

He had a water color ceiling, and I told him to get some water color paint, "Alabastine" or some other mixture, in a rich cream color, and paint his ceiling. He did this, and the entire cost of this change in painting the ceiling and changing his lights was less than $30, and his theatre had a seating capacity of 1,200!

He came down to my hotel the day after finishing the work and was the most delighted chap you ever saw. Hundreds of his patrons stopped him and told him how much improved his auditorium was, and he said: "Mr. Rothapfel, I would not have taken $1,000 for this idea."

You can do the same thing. Follow the rules of nature. Let your light come from the top and let the top be bright and light, never heavy. Hide as many of your lamps as you possibly can from view and you will never go very far wrong.

Stage lighting is another matter, because here is a study that is being worked out by the greatest experts in the theatre, and with a few exceptions anything of a new nature is very rare. Mr. Belasco has done some wonderful things and I consider that Winthrop Ames and Max Reinhart, the famous European producer, have achieved some marvelous effects, as has Arthur Hopkins.

Still another effect that is very beautiful and novel is that applied by Grauman, of Los Angeles, in his auditorium. Yet he has simply taken the idea of the World's Fair lighting, in a small way, in his theatre. This lighting is projected to a central point and acts the same as indirect lighting, except that it is projected from small spot lamps to highly reflected surfaces. It is less expensive than any known lighting, yet beautiful in the extreme.

Still In Its Infancy.

The architect has to be in on this, however, in the very beginning, otherwise you won't get anywhere. As I have mentioned before, stage lighting at its best is still in its infancy, and if one would go into the thing as Mr. Ames, Mr. Belasco and other great producers have gone into it, it would cost a great fortune.

During my tenure of the Rivoli and Rialto we worked out many novel light effects, and I would advise any theatre owner who is now building a new theatre to give this matter great thought and attention. It is going to be a vital part of motion picture presentation. It is going to be used in conjunction with the picture. Great steps are going to be made toward the advancement of presentation and the greatest factor in this advancement will be lighting.

White Light Is "Cold."

Scenery as it is now known, setting and all its accoutrements will give way before draperies, suggestions and units. The smallest theatre as well as the largest one, with just a little thought and an appliance of some of the lighting principles and a few draperies, can create a very beautiful stage effect, but it will depend altogether on the lighting.

What you can do with one border, a footlight and a few spot lamps is amazing. It is always advisable to color the lights in red, blue, green and amber. I never use a white light except for spot work or specific effects or some high light. At best, a white light is never a white light, but generally yellow, and it is cold and undesirable.

Every picture, everything you do on the stage, admits of some lighting effect, and some of the most talked-of effects that we have procured were so simple and easy that it would be amazing if you knew just how it was done. The stereopticon is coming back into vogue, but I will treat on this in the future. In some specific cases I will use the stereopticon in ways which I am sure will create quite a furore.

I could write for weeks and weeks on this subject, but I think if exhibitors are interested they had better give me their individual problems and I will do my best to make suggestions thereon. When you send a problem, if possible send plans with it and a full detailed description to the editor of this department, and I shall do my best for you.

Margaret Beecher
Appearing in Hemmer Superior productions.

Whittaker Adapted "Kismet" for Robertson-Cole Company

CHARLES EVERARD WHITTAKER, Irishman, fellow of New College, Oxford University, and continuity writer of note, was selected to adapt Edward Knoblock's celebrated play of the Orient, "Kismet," in which Otis Skinner will star, by Robertson-Cole after a careful survey of the continuity writing field had been made.

Mr. Whittaker's selection was due to two important facts: first, his established and enviable reputation in his chosen field of literary endeavor, and second, his knowledge as a writer on matters Oriental.

Mr. Whittaker was born in Ireland in 1878. He obtained his early education in Owen's College, Manchester, England, finishing a classical and literary course at Oxford. He then, like most famous writers, entered journalism, where he received his grounding in literature. After a distinguished career on the staffs of prominent English newspapers, he traveled extensively through Europe, Africa and Asia.

Photo Products Man Argues for Independent Producer

SPEAKERS and writers have recently bewailed the fact that there is a sameness and monotony about pictures now being released, but do not indicate the cause and fail to suggest a remedy. An explanation of the cause is easily arrived at and a remedy is at hand, according to an official of the Photo Products Export Company.

"Picture making," he declares, "is an art, but everything about these program pictures is mechanical. The director is under surveillance, he works to a time clock; so does the author, the continuity writer, the cast, the cameraman, the studio staff. Everything is plotted out before hand, precisely, mechanically, mathematically, and the result on the screen justifies the method—in ninety cases out of one hundred it is commonplace and stilted.

"Why? Simply because the heads of these program companies are 'business' people and not picture people. There's the explanation. Now, what is the remedy? Obviously that of independence, as recently demonstrated by Mr. Neilan and other producers whose pictures are pleasing the public and making money."

Big Prospects for the Motion Picture in Europe, Says Pathe's Foreign Manager

ARTHUR E. ROUSSEAU, manager of Pathe's foreign department, has returned from Europe. Mr. Rousseau visited England, France and Belgium and feels enthusiastic about the motion picture conditions in Europe.

"While I was in London, about the middle of July, not less than eight 'legitimate' shows were taken off during one week on account of bad business, and it was the consensus of opinion in the trade that this was due to the success of motion pictures," said Mr. Rousseau, commenting on the situation. "There is serious talk of converting several 'legitimate' houses into permanent picture theatres as there is a great need for more cinemas which cannot be built on account of Government restrictions.

"Picture production in England seems to have decreased somewhat recently, probably because the English producers want to concentrate their efforts on a smaller number of productions. Serials are enjoying big popularity in England and our correspondents over there have decided to adopt our policy to release two serials simultaneously.

Praise for Lloyd.

"The first series of Harold Lloyd special two-reel comedies have created a sensation and are considered by the British exhibitors as the best series of comedies ever made; four of these subjects have been trade-shown already and a peculiarity which tends to show the consistency of their quality is that the general opinion is about equally divided as to which of the four pictures is the best. Our features also are highly appreciated and "Rio Grande" is considered as one of the best pictures of the year.

Rapid Development in Belgium.

"The renting situation in France, which has been unsettled for some time, is gradually coming into its own and better conditions can be expected in the near future. French producers are also adopting the policy of "fewer and better" pictures and we can look forward to some very good French productions during the coming season.

"I don't think that there is another country in Europe where the motion picture business has developed so rapidly as in Belgium. Theatres are popping up in the smallest communities, and towns which had only one theatre before the war have two or three now. In Antwerp not less than four big first run houses are being built, which, in addition to the already existing first-class theatres, will surely create a lively competition for good pictures.

"During my stay in Paris I made arrangements for the exploitation of our pictures in Central Europe and started negotiations for the few territories in Europe for which we had not yet definitely closed."

Lasky Studios Plan Busy Fall Season; Many Directors Already Hard at Work

WITH the announcements of Jesse L. Lasky, first vice president of Famous Players-Lasky Corporation, regarding the forthcoming arrival in Hollywood of several of Great Britain's most prominent authors to study screen technique and write picture plays for Paramount, followed by the news that from ten to fifteen directors will be busy this fall at the Lasky studio on big productions, and the work of Cecil B. DeMille, William DeMille, George Melford, who will be occupied with special productions of their own, it seems that the big plant on the West Coast will be one of the busiest in the country.

Mr. Lasky explained the fact that there would be an added number of directors as being in line with the company's avowed policy of fewer and better pictures. This seeming paradox is accounted for by the fact that it will, according to Mr. Lasky, require more directors to make the same number of pictures annually owing to the greater time devoted to production—an equivalent, in short, of three to one.

Already the activities are beginning to indicate the things in store. Cecil B. DeMille is hard a work on one of his most important dramas to date. It has not been named, but it is said that it contains a stirring plot and a powerful cast. William DeMille is doing "His Friend and His Wife," scenario for which was done by Olga Printzlau from Cosmo Hamilton's story, and when this is completed he will immediately begin work on another important story.

George Melford has completed "The Jucklins" and will next do "The Faith Healer." Wallace Reid, directed by James Cruze, will soon complete "Always Audacious" and then start on "Free Air," with the same director. Thomas Meighan begins at one on his new starring vehicle, "Easy Street," directed by Tom Forman. Roscoe (Fatty) Arbuckle is doing "Brewster's Millions" and when that is completed will have a new and important comedy to do. Joseph Henabery is his director.

Walsh on His Last Fox Film

George Walsh, who is now working on what is rumored is to be his last picture for Fox, "Dynamite Allen," is on location in Milford, Pa., the lead mining country of that state, where exteriors are being made. Dell Henderson is directing the picture, which is from an original story by Thomas F. Fallon.

Walsh, who has never been with any other company but Fox, originally planned to be a lawyer, having studied law at Fordham University and Georgetown University, but the lure of the screen was too much for his adventurous spirit. Now, it is said, he contemplates starring in his own productions.

Pioneer Now in Washington

The Pioneer Film Corporation has opened offices in Washington, D. C., 525 Thirteenth street, N. W. Edwin A. Sherwood is in charge as general manager. Mr. Sherwood is one of the best-known film men in that part of the country. The opening of the Washington office is another link in the chain of Pioneer Exchanges, which is being established throughout the country.

Dead Men Tell No Tales

Atlanta Showmen and Musicians Reach Agreement When Both Make Concessions

AN adjustment of the controversy between Atlanta exhibitors and local branch of the American Federation of Musicians was effected at a conference held on Saturday, August 21, and all musicians were back at their jobs the following Monday.

Although the agreement came after both sides had made concessions, the theatre managers carried the cardinal points they had been standing for and the termination of the difficulty is a pronounced victory for the exhibiting interests.

The managers at the outset had agreed to an advanced wage scale but declined to submit to the demand that salaries be based on admission prices. They likewise refused to allow a substantial reduction of working hours and objected to the union's refusal to wear any certain style of apparel that a house might adopt.

Under the settlement effected, the new wage scale was adopted, the union withdrew its demand relating to dictating what admission charges a theatre should put in force and agreed to wear specific apparel if a theatre so desired, provided it bore no house insignia thereon. The managers, in turn, granted a fifteen-minute increase in the supper-hour, making it an hour and forty-five minutes instead of an hour and a half.

The principal houses affected here were the Criterion and the Tudor, which had entirely discontinued the use of union musicians. A highly significant sidelight on the dispute is the fact that the managers stood shoulder-to-shoulder throughout the controversy, although representing keenly competitive interests. For instance, the case of the theatres was handled under the joint direction of N. W. Remond, manager of all S. A. Lynch houses here, and Willard Patterson, manager of Sig Samuel's Criterion, and organizer of the Motion Picture Theatre Owners of America.

Southeastern Exhibitors to Meet in Atlanta in Winter

A MOVEMENT started last spring looking to arranging for a convention of southeastern exhibitors and a moving picture exposition in Atlanta, Ga., this year has culminated in the announcement that the joint project will be staged at the city auditorium during the week of December 6.

Every exchange in Atlanta is reported to have pledged co-operation and support to the enterprise, which will represent a united effort to promote the interests of the film game in the Southeast. Present plans contemplate the installation of exhibits at the auditorium by practically all local exchanges and a program appealing directly to the public under preparation. Free motion pictures, public dances and the personal appearance of several prominent stars are among the features announced.

Atlanta has already held one southeastern convention and exposition. This was generally considered successful, although engineered without the backing of the exchange interests as a whole.

Advertising Georgia

Frank M. Salley, president and general manager of Salley Films, Inc., one of Atlanta's newest independent exchanges, announces that his firm has been appointed distributor of all releases which will be used in launching an "Advertising Georgia" campaign, a movement officially inaugurated and supported by Governor Hugh Dorsey and other state and municipal authorities.

Changes in Theatre Management

PINE BLUFF, ARK.—Hauber Theatre has been purchased by Bohringer Amusement Company, New Orleans, La., for $40,000.

ROGERS, ARK.—E. C. Robertson, manager Victoria Theatre, has purchased Lyric Theatre from Ewing & Ketchum. Will remodel building and install large photoplayer.

CHICAGO, ILL.—Julius Lamm, managing director Brunhill & Young enterprises, announces that Sol J. Abrams, formerly with Shakespeare Theatre, will have supervision of new President Theatre.

PRINCEVILLE, ILL.—L. A. Castle, Wyoming, Ill., has purchased moving picture business here.

KEWANNA, IND.—Isis Theatre has been purchased by John Tennehille.

BATTLE CREEK, MICH.—J. H. Hughs, Chicago, is new manager Bijou Theatre.

DILLSBORO, IND.—Walter Tally has sold his airdome to Dillsboro Amusement Company. Address Charles Jewett, manager.

KANSAS CITY, MO.—Skouras Brothers have purchased new Twelfth Street Theatre here from Richards & Flynn for $250,000.

BELLAIRE, O.—A. C. Wilcox has purchased site for $200,000 for erection of theatre.

WOODSTOCK, ILL.—C. W. Ritt has disposed of Grand Theatre to Wisconsin business men.

BEDFORD, IND.—United Exhibitors Productions Corporation has taken over operation of Stone City Opera House and Grand and Crystal Theatres.

DES MOINES, IA.—Abe Frankel and A. H. Blank have leased Unique Theatre on Locust street, between Sixth and Seventh streets.

COLUMBIA, IND.—Charles Winesburg has disposed of his interest in Elite Theatre at South Whitley and Princess at Pierceton to Frank Pinney. The Columbia City, South Whitley and Pierceton houses will be operated by the Pinney brothers.

NOBLESVILLE, IND.—A. M. Jones, manager Wild Opera House and United States Theatre, has taken over Olympic Theatre.

KELLOGG, IA.—Joseph Everly, Newton, Ia., has leased Crystal Theatre from J. E. Craven.

OSAGE, IA.—Roy Raub has purchased site for erection of moving picture theatre.

HANCOCK, MICH.—Thomas Furnis, Duluth, Minn., has purchased Orpheum Theatre.

KANOPOLIS, KANS.—Opera has been leased by A. R. Kremer, who will conduct it as moving picture theatre.

TAMPA, FLA.—Paul Gilmore Oriental & Film City has been incorporated with $300,000 capital by Paul Gilmore.

LOVINGTON, ILL.—Lovington Moving Picture Theatre has been purchased by J. M. Shepherd and E. G. Coon.

MURPHYSBORO, ILL.—James Marlow has purchased Hippodrome Theatre.

MORGANFIELD, KY.—J. L. Brinson, Clay, Ky., has purchased moving picture business formerly conducted by E. W. and Frank Dozier.

LITTLE YORK, ILL.—H. A. Buettner has leased Elite Theatre.

DETROIT, MICH.——John H. Kunsky Theatrical Enterprise Company, Madison Theatre Building, has purchased Linwood-La Salle Theatre on Linwood Boulevard.

HANCOCK, MICH.—Bert M. Miller has purchased Crown Theatre on Fifth street.

Hey, Charlie—Look Out for the Dark Woman Dressed in Black—She'll Try to Spoil Your Romance.
It does happen, too, at the right. Scenes from "The Village Sleuth," starring Charles Ray and being released by Paramount. Charlie's got his detective make-up in the mop pail.

Albert Capellani Sues International Alleging $15,000 Due Him in Salary

AN action in the supreme court disclosed through the filing of a summons and complaint in the county clerk's office, New York, has been brought by Albert Capellani of 808 West End avenue to recover $15,000 from the International Film Service Company, Inc.

In his complaint he alleges a contract was made between himself and the defendants on April 9, last, by which he was to give to the defendant his exclusive services for one year as a director, and the International people guaranteed it would cause to be made not less than four productions, each of the approximate length of 6,000 to 9,000 feet, during the term of the contract, for which Mr. Capellani was to be paid $25,000 for each production.

A copy of the contract attached shows that the story was to be selected by International, Mr. Capellani to make the scenario if requested, the selection of the cast to be the duty of defendants, but only after consultation with Mr. Capellani, and each production was to announce to the public that the production was directed by Mr. Capellani.

Says He Was Paid Only $5,000.

Mr. Capellani alleges that on June 19, last, he delivered to defendants the print of the first production, and there became due to him under the contract eight weekly payments of $2,500 on various dates up to and including August 14, last, and that no part of this except the sum of $5,000 has been paid him, wherefore he asks the court to award him judgment for the balance.

This contract has an additional one attached to it by which the defendants stipulated that Mr. Capellani was to get $100,000 whether he made four productions during the year or not, except that if his services were interfered with through illness for a certain period, the defendants reserved to themselves the right to obtain a substitute director, Mr. Capellani to receive advance payments only on his recovery and return to his duties.

Just what reason the defendants assigned for their alleged failure to carry out their portion of the contract Mr. Capellani does not disclose in his complaint, and International has not yet filed its answer to the suit, as the summons was served only on August 20.

When Should a House Begin Week, If Closed on Sunday?

IN cities where motion picture theatres are not allowed to operate on Sundays, is it to the advantage of the theatre owner to run a feature picture from Saturday to Saturday, rather than to open on Monday.

This question will be answered so far as Albany is concerned, by Fred Elliott, manager of the Clinton Square Theatre, who plans to try out the scheme in connection with the first run of Marshall Neilan's "Go Get It." Mr. Elliott has a theatre with a seating capacity of 750, a downtown house and one which has always been liberally advertised.

He believes that by opening the feature picture on Saturday, he will have the advantage of the usual Saturday crowds talking over the merits of the picture with their friends on Sunday, and that this discussion supplemented by a liberal display in the Sunday papers can not help but serve to better advertise the picture than if it was preceded only by the usual amount of Sunday newspaper space.

DEAD MEN TELL NO TALES

Harry Levey Is Seeking a Modern Hercules for Industrial Productions

IT has been said that there is not in existence a woman who doesn't think she looks beautiful in a bathing suit—or a man who doesn't think he has a fine physique and perfect muscular control.

At any rate, the latter are about to have a chance to prove their contention, and those male of the species who are fond of throwing out their chests and flexing their muscles for the benefit of an admiring world, will have just and sufficient reason for so doing.

The Harry Levey Service Corporation is looking for "the strongest and most perfectly built man in the world" to take part in a series of ten one-reel industrial motion pictures. He is to typify power, and must not only be very strong, but must give the appearance of great strength that comes from muscles perfectly exercised and developed.

The greatest care is being taken in the selection of this man, who must be a modern Hercules. A special gymnasium is being fitted up in the company's studios at 230-232 West Thirty-eighth street, New York, where thorough tests of all applicants will be made by every means ever invented for testing strength. A well-known authority on physical training has been engaged to superintend these tests.

According to Mr. Levey, the successful applicant must be so strong that he can even support a wife—which is no small order these days.

C. P. I. Film Company Makes Steady Progress

WITH the shooting of "The Kingdom of Human Hearts," Wilbert LeRoy Cosper's masterpiece, completed and preparations for the filming of "Can You Imagine It!" by the same author well under way, San Francisco's ambition for a motion picture company and a new industry has been realized in the C. P. I. Film Company.

The new firm is well backed by capital and within three months will have two dramatic companies "par-excellence," and a comedy company with an all-star cast at work, drafting the best actors from Los Angeles and New York to this new center of film industry. A mammoth studio is to be erected near Golden Gate Park.

Strand Officials in Albany

Officers and directors of the Mitchell Mark Realty Company, controlling the Strand Theatre, were in Albany recently as the guests of H. M. Kramath, who is erecting the $550,000 Strand Theatre in North Pearl Street, and which will be open to the public about December 1.

The party included Moe Mark of Lynn, Mass., Max Spiegel of New York, Walter Hayes and Eugene Falk of Buffalo, Joseph Levison and a Mr. Scharff of Boston. The party spent several hours in carefully inspecting the new Strand house and later on in the day were the guests of Mr. Kramath at his summer home "Lone Pine Camp" on Crooked Lake.

Joseph Franklin Poland
Now at work writing scenarios for Thomas H. Ince.

Joseph Franklin Poland Talks to Amateur Scenario Writers

BEFORE a large and enthusiastic crowd of amateur scenario writers, entrants in the Thomas H. Ince-Sid Grauman scenario contest which is being held in conjunction with a Los Angeles newspaper, Joseph Franklin Poland, prominent member of the Ince scenario staff, lectured on the art of scenario and continuity writing at Grauman's Rialto Theatre, Los Angeles, recently.

Mr. Poland's address, which was one of the features of the unique Ince-Grauman contest, constituted one of the first opportunities ever afforded the public to come into contact with an experienced professional screen writer. The large number of amateur scribes in attendance proved beyond doubt the wide-spread interest that is evidenced in the contest.

After a general summary of the requirements of screen literature, and a resume of the best methods to be followed by those writing their first scenarios, Mr. Poland answered several hundred questions concerning the composition of photoplay stories and the general policies adopted by present day producers.

Pathe to Release Hampton's Big Special, "Half a Chance"

PURSUANT to its promises to exhibitors, to release during the coming Fall only the highest class of box office attractions, Pathe announces the taking over for distribution of Jesse D. Hampton's big special "Half a Chance." This production was made by Robert Thornby. The play is an adaptation of Frederick S. Isham's novel by the same name.

Mahlon Hamilton and Lillian Rich are the players featured. Mr. Hamilton for several years has rated with the best leading men in motion pictures.

Lillian Rich, while virtually a new comer to the screen, has had a most successful career. Her work with H. B. Warner in "One Hour Before Dawn" and "Felix O'Day" more than justified the faith placed in her by Mr. Hampton when he engaged her for the important part she plays in "Half a Chance."

This story of Isham's strikes out with a sturdy punch from the very first incident, and closes with a snap that insures it becoming one of the outstanding features of the forthcoming season.

CHICAGO NEWS LETTER

JAMES S. McQUADE

"Earthbound" and "Humoresque" Continue Remarkable Showings

GOLDWYN'S "Earthbound" continues to play to full houses the second week of its run at the Playhouse, where it opened August 10. From twenty-five to thirty exhibitors saw this picture daily. They were unusually enthusiastic about the special lighting effects, and many of them made inquiries and investigations as to how it was done.

During the emotional scenes, various colored lights are thrown upon the stage setting, but these in no way affect the screen, which is dominated by clear tones of black and white. The difficulty in accomplishing this was what puzzled the exhibitor, who learned upon inquiry that the lighting is all done from behind the screen, instead of from the front of the house. This affords not only an improved effect upon the screen, but softens the colors which creep their way through the draperies made of light voile, until the entire hangings are diffused with rare beautiful tints. The originator of this idea was S. L. Rothapfel, whose suggestions were carried out in Chicago, by Thomas F. Walker, sent by Goldwyn from the Capitol Theatre, New York, where he is director of pictures.

No booking dates have as yet been made for "Earthbound," as it has not been decided in what way this feature is to be handled. Whether it will be taken out as a road show, or booked only in the largest cities, is a matter at present under consideration. Meantime it is commanding flattering comments from all who see it.

"Humoresque" continues to overflow Orchestra Hall. Its second week's run topped the first week, in the number of paid admissions, by 2,000, as stated by Manager J. F. Gillespie. The attendance for the first week, ending August 14, was 39,934.

Fourteen Chicago theatres, including the Riviera, Woodlawn and Covent Garden, have booked "Humoresque" for one week. Following its Orchestra Hall run, "Humoresque" will have its first run in the "loop," at the Randolph Theatre.

Musicians' Strike Still on; Union Increases Demand

NO adjustment between picture theatre owners and the Chicago Federation of Musicians has yet been made. The latest conference took place Saturday, August 14. At that meeting the musicians increased their demand from a 50 per cent. increase to 57½ per cent. This was regarded by the managers as exhorbitant and they refused to consider it. The musicians then broke off all negotiations.

Meantime the theatres continue to do good business. Many patrons have already expressed a preference for "silent" presentations. The following letter which appeared in the Herald-Examiner of August 20, and signed "Theatregoer," is a sample of public sentiment on the matter:

"L. B. H. complains about 'musicless movie theatres,' claiming the music is half the show. So it is, in a few first-class theatres, but in most of the places the orchestra is 'jazzing' during scenes when a classical selection would be appropriate. That is why I am glad to see most of the 'musicless theatres' just as well patronized, because an audience of refined musical taste prefers a good picture without any music."

Mystery Surrounds Murder of Pacini, Kenosha Showmen

CHARLES PACINI, who owned four theatres in Kenosha and Racine, Wis., and the Harvard, in Harvard, Ill., was shot four times in his home town (Kenosha) Sunday morning, August 15, by a man who has not yet been apprehended.

Considerable mystery surrounds the murder, as Pacini refused to divulge the name of the assassin before his death, which occurred several hours after he was wounded. The Kenosha police authorities have attempted to suppress the real motives which actuated the murder; but the Governor of Wisconsin has taken a hand in the affair and insists on the uncovering of the facts. Two women figure in the case.

The estate of the murdered man is estimated at $250,000.

Jones, Linick & Schaefer Sign New Contract With Paramount

ALL pre-lease showings of Paramount specials in Chicago will be booked at the Randolph Theatre, exclusively, according to the terms of a contract between Jones, Linick & Schaefer and the Paramount Pictures Corporation, which was made recently. This means that Paramount specials will be shown at the Randolph six weeks before they are exhibited in any other Chicago theatre. The same contract provides for first run privileges at the Orpheum Theatre, on all new Paramount releases.

Among the big specials booked for early showings at the Randolph are: "Civilian Clothes," with Thomas Meighan; "The Restless Sex," with Marion Davies; Cecil B. De Mille's "Something to Think about," with Gloria Swanson and Elliott Dexter; George Melford's "Behold My Wife," and "Idols of Clay," with Mae Murray and David Powell.

Giving Her "The" Ring.

A bit of romance from "A Light Woman," made by American, with an all-star cast.

Frances Marion to Direct Mary's Next Two Pictures

FRANCES MARION, the well-known scenario writer, spent a few hours in the city Saturday, August 14, on her way from New York to the Coast. Miss Marion was accompanied on the trip west by several of the principals in the cast of the next picture and Mary Pickford. Miss Marion wrote the scenario of this picture, and, what is still more interesting, she will direct it, as well as the one immediately following, in which filmdom's greatest star will appear.

Work on the first picture will be started immediately after the arrival of Miss Marion and her companions in Los Angeles.

During her stopover here Miss Marion had her first views of "Romance," "The Molycoddle" and "Suds" in the United Artists projection rooms, by the courtesy of Salesmanager C. E. Smith, of the Chicago office.

U. S. Camps in Middle West to Observe Paramount Week

IN making Paramount Week an event of wide interest, District Manager Harris P. Wolfberg has secured the cooperation of the United States government, by arranging for the showing of Paramount subjects in all U. S. training camps throughout the Middle West. There are sixty government-owned theatres in this district, which extends from Chicago to Atlanta, and from Denver to Cleveland.

The Great Lakes Training Camp, in North Chicago, will assist in an advance campaign, by a special drill which will be given Wednesday, August 25. On that day 5,000 men will form so as to spell out the letters Paramount on the campus.

Mr. Wolfberg states that on August 20, 664 theatres in the Chicago dstrict had signed contracts to play Paramount pictures during the week of September 5. In every case, he says, the entire program will be comprised of Paramount subjects, including the news, educational and comedy reels.

"The White Moll" a Big Success at the Boston

"THE WHITE MOLL," the eight-reel production by William Fox starring Pearl White, was first shown in Chicago at the Boston Theatre, where it opened Sunday, August 15. It has done remarkable business from the start and Manager Dineen expects to keep it at the Boston for four weeks.

The strength of the story, the popularity of Pearl White and the ingenuity of Hal Hodes, who was sent to Chicago from the Fox offices in New York to direct the publicity, are all responsible for the Chicago success of this feature.

Vitagraph Season 1920-21 Will Open on September 13

THE season of 1920-21 for Vitagraph's star series productions will open September 13, Manager Aiken, of the Chicago office, announces. "The Prey," featuring Alice Joyce, will be the first release, which will be made on the opening date mentioned. Bookings in Chicago territory for this picture have been phenomenal, Manager Aiken states.

The second release will be "The Purple Cipher," with Earle Williams and an all star cast, the opening date being September 20. The next will be "The Whisper Market," featuring Corinne Griffith, to be released September 27.

The big Vitagraph special, "Trumpet Island," in seven reels, is scheduled for release some time in September, the date not being announced as yet. The story is by Governeur Morris and Margaret De La Motte will head the all-star cast.

Manager Aiken finds that great interest is shown by exhibitors in all the pictures mentioned.

Vitagraph's policy for the season of 1920-21, in Chicago, is to sell each picture individually, on its own merits, without contracting for any specified number of the series.

Tivoli Theatre in Toledo Opened Thursday, August 19

A HANDSOMELY engraved invitation was received last week from S. Barret McCormick, general manager of the new Tivoli Theatre, Toledo, O., to attend the formal opening of that house Thursday evening, August 19. Needless to say it was impossible for the writer to attend; but he expects to receive from Mr. McCormick, in the near future, an account of the opening and a description of the Tivoli.

Mr. McCormick won a national reputation by his able management of the Circle Theatre, Indianapolis, of which he had charge since its opening. It is gleaned from a trustworthy source that Mr. McCormick was tempted to take charge of the Tivoli at a salary of $20,000 per year.

Realart's 1920-21 Series Is Booked by Big Theatres

H. W. WILLARD, local manager of Realart Pictures Corporation, announces that he has contracted with Ascher Bros., Lubliner & Trinz and the Woodlawn Theatre for the 1920-21 series. These features include "Blackbirds," with Justine Johnstone; "Sweet Lavender," with Mary Miles Minter; "You Never Can Tell," with Bebe Daniels; "The New York Idea," with Alice Brady, and "Food for Scandal," with Wanda Hawley.

The first Realart superspecial for the season mentioned is "Soul of Youth," a trade showing of which will be given Chicago exhibitors, Thursday, August 26. This all-star subject will be given an exclusive run of two weeks in the "Loop," at the Rose Theatre, beginning September 5.

Work Started on New Film Building in Wabash Avenue

WORK on a new film exchange building, at 800-810 South Wabash avenue, was started Wednesday, August 18, when the wrecking of the old building on the site was begun. The ground plot has a frontage of 120 feet on Wabash avenue, with a depth of 160 feet. The new (or remodeled) building will be two stories high, with a large projection room on the roof.

Among the film organizations which have already signed leases for 10 years in the new structure are United Artists, Associated Producers, Inc., and Goldwyn Distributing Corporation.

The new building will cost $150,000, and it is expected to be in readiness for occupancy November 1.

Andrew Karzas Recovering.

Andrew Karzas, managing director of the Woodlawn Theatre Company, who has been undergoing treatment in the Wesley hospital, this city, for a severe stomach ailment, for the past four weeks, is now convalescing and is able to be around again, but is not engaging actively in business. His numerous Chicago friends congratulate him heartily on his gradual restoration to health, and will be pleased to see him back at his old stand.

Sherrill Signs Jerome Storm to Direct Miss Lillian Gish

FOLLOWING weeks of deliberation in securing the right man to direct the first feature produced by the Frohman Amusement Corporation starring Lillian Gish, Jerome Storm, through the offices of Arthur H. Jacobs, has been engaged.

Mr. Storm had practically settled upon plans long under way for his own productions and was induced to set them aside temporarily only after being firmly convinced by Mr. Jacobs that the prestige attached to directing a star such as Miss Gish in the highest type of production could but add to his distinction of having directed Charles Ray in fourteen consecutive productions.

Selznick to Present "We, the People" at Carnegie Hall on Constitution Day

WHAT is announced as a stupendous Americanism spectacle is "We, the People," being made under the supervision of Lewis J. Selznick. It is a patriotic spectacle to commemorate, through the Constitutional League of America, "Constitution Day," September 17, 1920.

Carnegie Hall, New York, has been secured for the opening performance. Scenes now are being rehearsed at the Selznick Fort Lee studios. An allegorical tabloid will also be presented, with screen and stage stars in the cast.

The purpose of this spectacle is to further the interests of Americanism. Over twenty million copies of the Constitution will be distributed, backed by an intensive campaign.

Signing of Constitution.

One of the big features that will take place on Constitution Day, September 17, will be a reproduction of the signing of the Constitution. This will show the Constitutional Convention held in Independence Hall, Philadelphia, in 1787. The prominent men at the convention—namely, Washington, Franklin, Madison, Hamilton and others—will be impersonated by some leading actors.

An elaborate musical and operatic program will also be offered, with prominent opera singers and musicians taking part.

This is said to be the first attempt that has ever been made to reproduce the records of the proceedings of the signing of the Constitution. The entire performance is complimentary and invitations are being sent out by Morgan J. O'Brien, president of the Constitutional League, and Franklin K. Lane, vice-president.

President Wilson has been requested to address the audience if conditions permit his appearance. Other prominent officials taking part in the program include General Leonard Wood, Herbert C. Hoover, General John J. Pershing, Cardinal Gibbons, Charles E. Hughes, A. Mitchel Palmer, Governor Cox and Senator Harding, the Democratic and Republican presidential candidates, respectively; Theodore Roosevelt, Rabbi Silverman, Governor Alfred E. Smith of New York and Franklin D. Roosevelt.

To Study Styles Abroad

Evidencing the film industry's desire to make Los Angeles a real fashion center, Ethel Chaffin, designer for the Famous Players-Lasky Corporation, at the Lasky studio, leaves September for a four-months' trip to London and Paris, where she will spend much of her time in the style marts of the great European capitals.

Mrs. Chaffin has signed a new contract with the company, and the present trip is a combination of business and pleasure, during which she will absorb new ideas for gowns and other attributes of milady's wardrobe, to be used in forthcoming Paramount pictures.

Myron and David Selznick Study English Production

MYRON and David Selznick, president and secretary of Selznick Pictures Corporation, respectively, have arrived safely in London. Accompanying the Selznick executives are Louis Brock, export manager of the Selznick organization; Owen Moore, the Selznick star, in company with Fred Almy, Jr., and Mr. and Mrs. Hobart Henley.

President Myron Selznick is making an extensive study of English production methods and has been extended the courtesy of visiting all the larger studios abroad. David Selznick is said to have had the opportunity of viewing a number of English-made pictures. After a short stay in England the party left for Paris.

It is expected that with the return of Myron and David Selznick news of unusual significance to the trade will be made known. Mr. Moore, with his friend, Fred Almy, Jr., toured London, and spent some time viewing Piccadilly.

Mr. and Mrs. Hobart Henley, while in Europe, are combining business with pleasure and expect to remain abroad for an indefinite period. Mr. Henley, just prior to his trip to Europe, completed the Frank L. Packard story, "The Sin That Was His," starring William Faversham in his second Selznick picture.

S. E. Morris Visits Office

Sam E. Morris, vice-president and general manager of Select Pictures Corporation, who was recently operated upon at the Mount Sinai Hospital, New York City, paid his first visit to the Selznick offices last week. Mr. Morris expects to be back at his desk within the near future.

In the meantime, however, Mr. Morris is making a daily visit of one hour duration to the home office in order to carry on the more important business transactions of the organization. The high esteem in which Mr. Morris is held by all the Selznick employes was manifested by the spontaneous outbursts of enthusiasm that greeted him upon his first appearance at the home offices. Work was suspended for a time, and each and every employe felt the glad hand of Mr. Morris.

NEWS of the INDEPENDENT FIELD

PRODUCTION By C.S. SEWELL DISTRIBUTION

Climax Offers "Love's Battle" with Joe Moore and Eileen Sedgwick, Also "The Fourth Face"

THE Climax Film Corporation announce its feature, "The Fourth Face," will soon be ready for release. It is now going through its final stages of editing and titling and the finished print is expected from the laboratory in a few days.

While the Climax Film Corporation has been in the film business for some time, this is their first venture in the country-wide distribution of state rights productions. Its activities were formerly confined to the handling of pictures of New York and Northern New Jersey.

The officials feel that they have selected a very worthy state rights offering in "The Fourth Face," stating it is a picture, which adapts itself splendidly to advertising and exploitation. It has not only element of mystery in its title, but the picture itself is unusually mysterious and interesting.

Another state rights feature being distributed by Climax is "Love's Battle," in which Joe Moore, who is one of the Moore brothers, all of whom are prominent in films, co-stars with Eileen Sedgwick. Miss Sedgwick will be remembered for her work in several big program offerings, and her interpretation of the leading female part in this picture is claimed to be some of the finest work she has done.

The Climax Company regard "Love's Battle" as a fine territorial offering, as it contains in addition to the stars a good story, as well as good direction and staging.

In connection with this picture, a comprehensive line of advertising matter is being prepared. The paper will range from a one to twenty-four sheet. In addition there will be gravure lobby cards, and other material to help buyers and exhibitors in putting this production over.

It is the intention to release this picture soon; it is in its final stages of editing. When completed, trade showings will be held.

Arrow Announces Sale

Arrow announces the sale of "The Golden Trail," "The Desert Scorpion" and "The Chamber Mystery" to the Rialto Film Exchange of Philadelphia. The territories involved are eastern Pennsylvania and southern New Jersey.

Aywon Feature Ready

"The Woman Above Reproach," starring Florence Chase, soon to be presented by Nathan Hirsh, president of Aywon, has been completed, and prints are now being made ready for distribution. Other Aywon attractions are announced as going over well and practically all of territorial rights have been sold.

Following the release of "The Woman Above Reproach" the novelty film "The Evolution of Man," which undertakes to expound the Darwin theory, and which features Jack, the Man-Ape, will be released, also "The Woman of Mystery," starring Grace Cunard and Frances Ford.

The Joy Comedies have scored a real hit, and territory on them has been almost sold out, says Mr. Hirsh.

Rapid Sale of Equity Feature Shows Wide Popularity of Edith Taliaferro

EQUITY'S judgment in selecting Edith Taliaferro's starring vehicle, "Keep to the Right," as its state rights offering is said to have been weighed by state rights buyers and found to meet the test of box office value. The well known phrase, "The Eyes of the World Turn to Broadway," is recalled as the prestige of Edith Taliaferro as a Broadway star is announced as proving a deciding factor in the disposal of the territorial rights to this production. Numerous inquiries have been received from all parts of the country. Probably the name of this sterling actress the nation wide is due to her extensive travels in repertoire. It has been estimated she is one of the most widely traveled performers of the stage today. Her last success was as the leading woman in "Please Get Married."

"The personal appearance of a screen star in a legitimate play leaves an impression and a demand with local 'fans 'that can be turned into dollars and cents by the state rights buyer," says Equity; "and there is practically no state in the Union in which Edith Taliafero has not appeared at some time."

Excellent Cast Announced for First Neal Hart Production "Hell's Oasis"

NEAL HART'S leading woman in "Hell's Oasis," his first Pinnacle production, is Betty Brown, who portrays the innocent girl pitched suddenly into the lurid life of a town where vice and crime reign supreme. Miss Brown is a splendid horsewoman and has had three years' film experience. She has previously supported Neal Hart as well as other well known male stars.

The vampire is played by Inez Gomez. She has supported Sessue Hayakawa, Dustin Farnum and other stars. William Quinn, who plays the heavy, has supported Warren Kerrigan, Betty Compson, Lew Cody and many others. Mr. Quinn was in stock over nine years and has played in Lon Chaney and George Larkin productions.

Johnny Tyke, a cowboy who has made good as an actor, is another interesting member of the cast. Tyke has a reputation as winner of roping and riding contests. He has been in pictures eight years and played opposite Harry Carey in "Three Mounted Men."

They're Whispering All Right But They're Not What the Title Says.
Blissful moment from "Whispering Devils," with Rosemary Theby and Conway Tearle, and being released by Equity as a state right picture.

Fanark Corporation Is Completing First Film

The Fanark Corporation, a newly organized producing unit, headed by Mr. D. J. H. Levett, is about to complete the first of a series of special productions, "The Crimson Cross." The story, by N. Brewster Morse, involves the subject of hypnotic ability in extracting confessions from criminals. Mr. Morse also wrote "His Brothers' Keeper." Edward Langford is cast as the young hypnotist. He was recently seen with Mollie King in "Women Men Forget," and in "Guilty of Love," opposite Dorothy Dalton.

Marion Swayne is the "girl." Van Dyke Brooke is cast for the metaphysician. As a Bolshevist, William E. Hallman appears, while Eulalie Jensen is the heavy woman opposite. Others included in the cast are Archie Clark, Josephine Williams and Augustus Phillips.

Bromberg to Use Five Road Shows with Film

Arrow Film Corporation announces that still another contract holder will exploit the all-Indian picture "Before the White Man Came," in a novel manner. A. C. Bromberg of the Bromberg Attractions, of Atlanta, who has secured the rights covering North and South Carolina, Georgia, Florida, Alabama and Tennessee, will place on tour five road companies, each carrying a special Indian orchestra and bally-hoo.

This production contains no white actors and was produced by the Northwestern Film Corporation of Wyoming. It was made by permission of the United States Department of the Interior, and the cast belongs to the Crow tribe of Indians.

"Betty's Romeo" Completed

Another Muriel Ostriche comedy has been completed and has been titled "Betty's Romeo." This is the fourth of the series which are being distributed by Arrow. The production was directed by Arvid Gillstrom.

Some time ago an announcement was made that the Ostriche company would leave for the west coast, but this trip was postponed

Edward Roskam in Charge of Fine Arts Bureau Which Will Cut and Edit Films for the Trade

FINE ARTS PICTURES, INC., announce the formation of a service bureau, organized for the purpose of aiding producers, distributors and independent releasing concerns to secure the greatest possible results from their productions.

Chief among the objects of the new bureau is the establisment of an organization to cut and edit pictures for the trade, with the aid of experts in this particular line handling the work so that the highest standard of excellence can be guaranteed.

Edward M. Roskam, who has had charge of the re-editing and cutting of pictures for Universal for the past two years and who handled "The Virgin of Stamboul," "Blind Husbands," "The Devil's Pass Key," and others, will have charge of this department.

In addition, the exploitation department will be at the disposal of those desiring campaign books for their productions as well as other kinds of advertising and exploitation material.

Simultaneously with the opening of the Fine Arts Service Bureau, Edward Roskam announced the perfection of a new illustrated title, which is said to not only give the redding matter an advantageous setting, but makes the illustration symbolic with the theme of the picture.

"The editing and titling of a picture is one of the most important angles in the making of a production," says Mr. Roskam, "a good picture can easly be ruined in the cutting and an average picture can often be made into a big success by careful cutting and expert titling.

"It often happens that a story is much more interesting on paper than it is on the screen, and that certain elements that add much to the story, prove detrimental to the picture. Therefore, in many instances, the revising of the continuity of a picture is more important than the re-editing of the titles. A change of sequence, a scene shortened, or left out entirely, and a few title changes, often spell the difference between a feature and a failure."

American Cinema Issues Attractive Campaign Book on "The Inner Voice"

AMERICAN CINEMA CORPORATION announces that a helpful press book has been prepared for its production, "The Inner Voice," starring E. K. Lincoln, which is meeting with success through the country, and that the publicity department is now at work on similar books for the company's forthcoming productions, Wilfred North's "His Brother's Keeper," and the Margaret Namara feature, "Stolen Moments," directed by James Vincent.

"The Inner Voice" is said to lend itself happily to attractive advertising matter and unique exploitation, and advantage has been taken of these opportunities. The press book also contains brief sketches of the executives of the company, Walter Nieburh, president; James R. Sheehan, general manager, and Lucian J. Henderson, supervising director of productions; as well as an outline of future production plans that the American Cinema Corporation will follow.

Climax Features Arouse Interest Among Buyers

Interest is being evinced by the state rights buyers in the Climax Film Corporation's two productions, "Love's Battle," starring Joe Moore and Eileen Sedgwick, and "The Fourth Face," with an all-star cast.

"We are in a splendid position to know what the market wants," remarked one of the officials of this company, "as we have been supplying the exhibitors with independent pictures for some time, and we feel we have selected two subjects in which every buyer will admit are the calibre of picture that will find favor with their clientele and prove to be box office winners.

"The pictures are widely different in type and theme. 'Love's Battle' is a semi-western comedy drama which has interspersed throughout its five reels a vein of comedy that gives the picture a splendid balance. It has some punchy dramatic scenes and odd turns to its story. In 'The Fourth Face' we secure an out-and-out mystery story that moves rapidly and is baffling until its very finish."

Independent Films Association to Present Eight Neal Hart Pinnacle Productions During Year

THERE will be eight Neal Hart pictures released within the next twelve months—beginning October 1, and continuing at regular six week intervals thereafter. Each production will be a special, and an elaborate adaptation of a successful stage play, selected on account of its suitability to Neal Hart's unique portrayal of the outdoor type of American manhood.

The first of the Pinnacle Productions will be "Hell's Oasis," a five part story adapted from "The Fighting Parson," by William L. Roberts, dramatizer of "Parsifal," "The Devil," and others.

First National Exhibitors' Circuit of Minneapolis have contracted for the entire year's output of Pinnacle Productions featuring Neal Hart. J. F. Cubberly, manager of the exchange, closed this deal with Eddy Eckels, general manager of the Independent Films' Association, handling the Neal Hart specials.

Another Hank Mann Ready

A print of the most recent Hank Mann comedy has reached the Arrow headquarters, and has been given the tentative title "For Heaven's Sake." The production was directed by Charles Parrott. Immediately upon the completion of this picture the company took a motor trip to the Mexican city of Tia Juana to work on a western story said to mark the first of this type which the comedian has produced. Madge Kirby appears opposite Hank Mann.

Several "News" Shots for Screen Snapshots

In keeping with his statement that he would make "Screen Snapshots" the news reel of film land, Jack Cohn, who with Louis Lewyn produces this bi-monthly single reeler, announces that heerafter every event of interest to fans would be shot for this reel.

When the Talmadges, Norma and Constance, sailed for Europe the merry doing of the good-bye party were caught for Screen Snapshots. When Jack Pickford and Olive Thomas arrived at the pier they also did a little "business" for Screen Snapshots. Dorothy Gish and her mother were also caught.

Another news item recently caught for this reel was the personal appearance of Mildred Harris Chaplin before a Loew Theatre audience in New York. Issue Number Seven of Screen Snapshots is now in preparation and will be released shortly.

"Skyfire" Is Title of Second Neal Hart Film

The title of Neal Hart's second priduction for Pinnacle, now being started at Glendale, Cal., is "Skyfire."

The locale of this story is the Canadian Northwest, and the name of the production carries a reference to the aurora borealis or northern lights.

The story, "Skyfire," is built around the legend that death or a calamity follows its appearance, and is said to be not only spectacular scenically but packed with thrills.

Jans Production "Madonnas and Men" to Go Through State Right Exchanges

JANS PICTURES, INC., has decided to state right its special feature, "Madonnas and Men," General Manager Backer and his associates, believing it can get wider distribution and be shown to a greater number of people if put out on this basis.

Negotiations are under way for first runs in the key cities. Each city will have a separate campaign, so that the territory covered from that city will have the benefit of the extensive exploitation.

On Mr. Backer's recent trip tentative arrangements were made in several cities and at the present time contracts are being drawn for first run houses and for sales of territory.

Interest in territorial rights is said to be most active and the exchanges where bookings can be made will soon be announced. A fine line of paper and other advertising and publicity accessories is being prepared on "Madonnas and Men."

Price Gets Negative of Initial Swain Comedy

The first of the Mack Swain comedies, "Full o' Spirits," being produced by Jean Perry, has been received by C. B. Price Company, Inc. This initial two reel "Ambrose" subject bears the title.

C. B. Price, president of the corporation, is well pleased with the first release and feels certain exhibitors and buyers will agree that it ranks with any comedies now being offered them.

It is the aim of the Perry organization to inject into their pictures such situations and incidents as will permit them to build a high class picture without resorting to clap-trap.

The Price Company reports a keen interest in these subjects on the part of buyers. It is their claim that they have received more inquiries on these pictures than they have ever before secured on any series of subjects they have to offer the independent market.

Robert Morton Orchestral Organ
Installed in La Petite Theatre, Ocean Park, Cal.

Gablik to Do Art Work for "Madonnas and Men"

Jans Pictures Corporation, through its general manager, F. E. Backer, announces that Anthony Gablik has been engaged to prepare the art work for the press book, trade paper advertisements, posters and accessories for the Jans special feature, "Madonnas and Men," in order that it may be in keeping with the character of the production.

Mr. Gablik prepared the high class art work in connection with "The Devil's Passkey," "Broken Blossoms," "Suds" and "The Love Flower."

Reelcraft Reports Practically All Territory Sold on Matty Roubert's "Romances of Youth"

REELCRAFT PICTURES CORPORATION reports the closing of the entire United States, with the exception of two territories, on the forthcoming series of the "Romances of Youth," featuring the juvenile star, Matty Roubert.

The new series will be two reels each and released monthly by the following state rights exchanges: Peerless Film Company, of Los Angeles and San Francisco; Dooley Exchanges, of Syracuse and Buffalo; E. & H. Film Distributing Company, of Atlanta; Electric Theatre Supply Company, of Philadelphia; Electric Theatre Company, of Washington; Equitable Film Company, of Kansas City; R. D. Lewis Film Company, of Oklahoma City, Dallas and San Antonio; Magnet Film Company, of Omaha and Davenport; R. D. Marsen Attractions Company, of Boston; H. G. Till Productions, of New Orleans; Supreme Photoplays Company, of Denver and Seattle, and the independent exchanges of Reelcraft in New York, Chicago, Milwaukee, Indianapolis and Minneapolis.

The first release is set for September 1, and Reelcraft expects to have the entire United States territory sold by that time. The first production, "She's a Vamp," has been shipped to the distributing exchanges and is now being shown to the trade. The second picture, "Circus Days," is also completed, the third is nearly ready, enabling Reelcraft to keep three months ahead of the releasing schedule.

Advertising accessories on the series include one sheets, three sheets, slides and photos.

Southern Enterprises Books Fine Arts "Up in Mary's Attic" All Over Circuit

FINE ARTS PICTURES, Inc., reports the receipt of a telegram from Criterion Film Service, Inc., of Dallas, announcing that "Up in Mary's Attic" opened at the Hippodrome Theatre of Fort Worth, Texas, to biggest business in history of theatre, and as a result Southern Enterprises, Inc., have booked this picture for its entire chain of first-run houses.

Excellent reports are also being received from other parts of the country. Dave Segal, of Royal Pictures, Inc., of Philadelphia, while in New York told of the big business the picture is doing in his territory, stating that the showing at the Metropolitan opera house was a big success, and that exhibitors in other parts of the state are doing record-breaking business.

Fanny Ward Has Ideal Role in Joan Feature

Joan Film Sales Company announces its initial feature, "She Played and Paid" with Fanny Ward, has already established the company as a distinct factor to the field. State rights buyers are particularly impressed with the plot. The picture is an adaption of "The Raffle" by the celebrated French dramatist, Henri Bernstein, and the theme is laid in the exclusive Parisian Smart-set, amidst the gaiety and brilliance of the French salon. Fanny Ward appears as the beautiful and spirited Helene de Brechebel, married by family obligation to Baron le Bourge, a reckless French financier whose home is the gaming table. Her love seeks an outlet elsewhere, and the third corner of the triangle appears. After a while the triangle is broaded to a rectangle, producing a fascinating drama of domestic life.

Arrow Announces Release Date for Hoxie Serial and Reports Big Sale of Far Eastern Territory

IN addition to an announcement of October 15 as the tentative release date for "Thunderbolt Jack," the serial starring Jack Hoxie, Arrow announces the closing of a large contract for distribution in the Far East, J. Pearson & Company, of Bombay, having purchased the rights to India, Burma, Ceylon, Strait Settlements, Dutch East Indies, Federated Malay States, Simak, China, Japan, Philippine Islands and Mesopotamia. This is claimed to be one of the largest foreign contracts ever made by an independent distributor.

In addition to this foreign sale, Arrow also reports three domestic contracts closed. Lightning Photoplay Service, of Boston, will handle New England; Federated Film Exchanges, of Missouri, western Missouri and Kansas, and Hygrade Picture Company, of Charlotte, of which R. C. Price is the head, will handle North and South Carolina.

This serial is being produced by the Berwilla Film Corporation and directed by Murdock McQuarrie, while Joe Brandt is supervising the production. The seventh episode has just been completed. Marin Sais plays opposite the star. The action is said to be intense from the very start, and to hold up well throughout.

Arrow reports the receipt of an unusual number of inquiries for rights on this serial, and expect rapid disposition of the remaining territories.

Mollie King Returns

Mollie King, who has been absent from screen activities for several months, will soon start work on another feature for the American Cinema Corporation at the company's studio at Glendale. The author and title will be announced later. Miss King's most recent success, which was also made for American Cinema, was "Women Men Forget."

'Wild, Wild Women" Is Newest Hallroom Comedy

"Wild, Wild Women!" is the title of the new Hallroom Boys two-reel comedy soon to be released by Jack and Harry Cohn.

This is the twenty-third of the Hallroom Boys' series and was written and directed by Harry Williams. It introduces Percy and Ferdie as campers who play the part of crezy people to break into a party of girls. Williams utilizes the biting proclivities of red ants to break up a lively house party and the boys meet their downfall in the ensuing scramble.

A special company of two dozen bathing beauties were engaged for the filming of the first part of this story. Unique costumes were designed to give the picture a "different" atmosphere from the usual in bathing girls' comedies.

Weiss Brothers Are Now Making "The Unfair Sex"

Louis, Max and Adolph Weiss, of Artclass Pictures Corporation, and connected with Numa Picture Corporation, which made "The Return of Tarzan," have established offices at 1111 Longacre Building and are now producing a seven-reel special entitled "The Unfair Sex."

The story was written by Lillian Friedland.

Unusual Photographic Stunts Provide Thrills in "The Invisible Ray" Serial

JOAN FILM CORPORATION calls particular attention to the unusual camera stunts in "The Invisible Ray" serial. One of the photographic feats occurrs in the fourth episode, when a crystal gazer peers into a glass globe, and describes her vision to the spectators. As she tells what she beholds, the vision is illustrated in the ball, and six characters, in miniature, are seen acting in accordance with her prophey, and moving about in the depths of the crystal. The crystal is one foot in diameter.

Another example is in the fifth episode, where "The Ferret," a character portrayed by Sidney Bracy, clutching the key to the "Invisible Ray" enters a chamber where all the personages of the story are seated, turns off the light and flashes the rays emanating from the key. The result of the utter darkness is that every one in the room appears as a skelton, and while the characters move about naturally, only their skeleton forms are visible. The effects of this is said to be unusually weird.

Scenes from "The Woman Untamed" Featuring Doraldina and Released by Elmer J. McGovern.

She drifted to the desert isle, where they thought her a goddess fair;
And she'd dance in a wild and savage style, from her eye came a fiery glare!

"KEEP TO THE RIGHT"

"A Winning State Right Picture"—Says the State Right Man

With Apologies to K. C. B.

I AM willing to bet a hundred-dollar
BILL AGAINST a plugged nickel that any

* * *

EXHIBITOR WHO could see the pleasure
ON THE faces of the audiences as they

* * *

PASS OUT from the theatre after seeing
"KEEP TO THE RIGHT," would book it without

* * *

EVEN LAYING eyes on it. "KEEP TO THE RIGHT"
HAS EVERYTHING to make it a winner. Besides

* * *

THE BIG DRAMA all thru it, it has a beautiful
LOVE STORY; it has Edith Taliaferro as its

* * *

STAR, WITH a supporting cast of fine players;
IT HAS suspense, heart throbs, madness, gladness,

* * *

AND IT has a title that can't be beat if
YOU HUNTED the picture business dry.

* * *

WE NEVER saw a State Right Picture yet in
OUR LONG experience that has a title with

* * *

SUCH A PERFECT exploitation tie-up in every town, city,
VILLAGE AND hamlet in the entire country.

* * *

IF THE picture itself wasn't worth a lead
DIME, THE brilliancy of the exploitation

* * *

BEHIND IT would guarantee to put it across
WITH A WALLOP dear to the heart of every true showman.

* * *

AND TO back up every State Right man or
INDEPENDENT EXCHANGE or exhibitor who

* * *

BUYS "KEEP to The Right," we have prepared
AN ADVERTISING campaign book that knocks the

* * *

SPOTS OFF anything ever seen in this line—
A WORLD BEATER—and don't make any mistake about it.

* * *

THIS BOOK is jampacked with ideas that will
SELL "KEEP to The Right" to the public like

* * *

THE PROVERBIAL HOT cakes, and they'll come
BACK FOR more and bring their friends along.

* * *

EVERY PERSON who has ever seen "Keep to The Right"
HAS PRAISED it to the very skies as a picture

* * *

THAT HITS home in the soft spots of the heart
AND CONSCIENCE of everyone—good, bad or indifferent.

* * *

THAT'S THE kind of a State Right picture that gets
BOOKINGS AND brings home the profits.

* * *

IF THAT'S the kind of a State Right picture you want,
YOU WON'T let the grass grow under your feet

EITHER WRITING or wiring Equity for terms, prices
AND TERRITORY; and the time to do it is NOW.

* * *

REMEMBER THAT to hit in the .500 class makes
ANY STATE Right picture a winner.

* * *

"KEEP TO The Right," in comparison, is
HITTING IN the .750 class, and that's going some.

* * *

SAY THE word by letter or wire and we will
SHOOT YOU a copy of the campaign book

* * *

THAT TELLS the whole story and that will
GIVE YOU more ideas in a minute than any

* * *

SIMILAR BOOK would give you in a month
AND EVERY idea is a selling idea to guarantee

* * *

SUCCESS FOR you in your territory with your
EXHIBITORS WHO want winning pictures at the

* * *

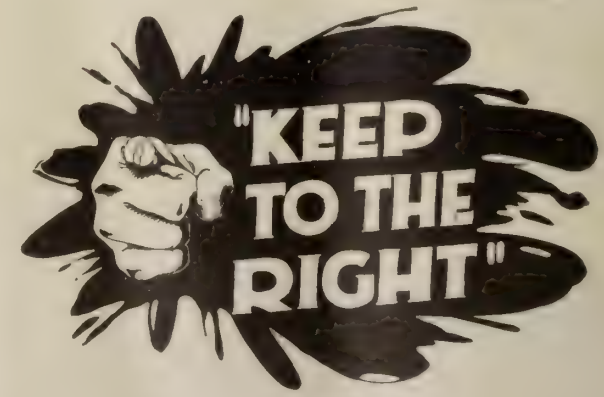
RIGHT PRICE so they can make a living as
WELL AS you and the producers. Suppose you

* * *

SHOOT US a wire or send us a letter asking for
PRICES AND terms and suppose you DO IT TODAY?

"I THANK YOU"

J. B. H.



TERRITORY NOW SELLING

Communicate with

EQUITY PICTURES CORPORATION

H. K. Somborn — J. J. Schnitzer

Aeolian Hall, New York

Advertising and Exploitation

By Epes Winthrop Sargent

Staged Omaha Mermaid Contest and Found That it Is "What Women Love"

THIRTY-FIVE young society belles of Omaha, Neb., dressed in attractive bathing suits, swam, dived and played about in the waters at Carter Lake Club, an exclusive summer resort near the city, in an Annette Kellerman contest which was a part of the exploitation of "What Women Love," starring Annette Kellerman.

A throng of Omaha people watched them, and a newspaper and moving picture cameraman, and a small army of newspaper reporters "covered" the event. The Omaha papers attempting to help their readers past the sweltering heat of August days, played up the photographs, and the Rialto Theatre did a record breaking business on "What Women Love."

Started the Campaign.

The contest at the lake was on Wednesday, August 11, and on the same day the Rialto released a broadside advertising campaign which overflowed the billboards, display windows and newspapers, preliminary to showing the picture. During the week preceding the picture the "movies" of Omaha's water queens were shown at the Rialto and the big advertising campaign was continued.

The event was one of the biggest mid-summer exploitations ever attempted in Omaha.

The idea originated with C. E. ("Doc.") Holah, manager of the A. H. Blank Enterprises, Associated First National Exhibitors' franchise holder for the Omaha territory.

Every girl in the city was invited to enter the contest. A silver loving cup, a present from Miss Kellerman, was offered the best all-'round swimmer and diver in the contest; Annette Kellerman bathing suits, gifts from the Asbury Woolen Mills makers of the garment, were offered as other prizes, and a flock of tickets to the Rialto were consolation awards.

Open to All.

Big window cards were put up in stores on prominent corners in Omaha, inviting girl swimmers to register there for the contest. It was not required that they be a member of the exclusive Carter Lake Club. Any girl swimmer could enter. The newspapers realized it was a good story, and they boosted the event along. It made splendid mid-summer reading.

It was announced professional divers and swimmers, hired for the occasion, would give exhibitions between the various events on the program. Aqua-planing by the fair young women, riding on bucking boards behind swift motor boats, was another inviting feature. All Omaha was invited to be the guests of the club and to watch the program in the water.

A big crowd was present. Along the shore, out on the docks, in boats and from the club house they watched the diving, the races and the exhibitions.

Thirty-five fair young women participated. All were admirers of Miss Kellerman, and all were adept in water sports. There was keen competition. Every event was closely contested. The big splash made good reading in the daily newspapers.

Swimming instructors from the various clubs about the city acted as judges, assisted by the newspaper writers. The applause of the big crowd helped to decide the winners. And the spectators applauded, vigorously, enthusiastically, noisily. It was a great success.

District Judge Willis G. Sears, president of the Carter Lake Club, presented the cup to the winner, Miss Dona Blair. Miss Blair posing with the cup in her hands, made a good newspaper illustration.

"We want to introduce Miss Kellerman to Omaha," said Mr. Holah. "The Omaha newspapers circulate widely throughout Nebraska and Iowa, and it was an introduction that reached far out into our territory, too."

Tie-Up, Too.

"What Women Love," made a splendid tie-up idea with merchants in the city. Art Cunningham, publicity agent for First National in Omaha territory, promoted this part of the advertising. Merchants were eager to join in on the advertising campaign.

And in the meantime the Rialto continued its big advertising. Forty huge billboards carried the beautiful twenty-four sheet posters advertising the picture. A flood of eight sheets and smaller paper made the big city and environs look like a circus was coming. Big newspaper ads compelled attention. Posters filled every available window in the town.

"August is rated as a bad month to start anything, but we made it go, and go big," said Holah. "We succeeded in making Miss Kellerman the most talked of star whose picture was in Omaha at the time. The Rialto was assured of a smashing success, and it came. The picture, we emphasized, is different from the usual run of swimming pictures in that it has a plot, an interesting story.

"Miss Kellerman's pictures can come to Omaha at any time they want to, now; and they'll find lots of friends."

First National Pressmen

D. E. Davenport, well known in motion picture and newspaper circles, this week joined the advertising and publicity department of Associated First National Pictures, having disposed of his interest in Photoplay Journal, of which he has been part owner and editor for three years. Prior to entering the publishing business Mr. Davenport was for four years general press representative for the Shuberts. He is a former newspaperman and has produced several stage plays.

Lee Goldberg, manager of the Associated First National Pictures Exchange at Louisville, Ky., is giving Broadway the once over this week and transacting business with the home office.

Swimming stunts are almost over. What comes next?

Lookit, Boys, Lookit! This Bathing Beauty Can SWIM!

She is Dona Blair, of Omaha, and she won the diving and swimming prize in a contest staged to put over Annette Kellerman in "What Women Love." And that is Judge Sears handing her the cup—and the cup is empty. Pity!

Don't Let Your Stunts Land You in a Cell

"Cock-eyed" Ford and Big Family for "Married Life"

GETTING in on "Married Life" at the Victory, Los Angeles, put Robert E. Wells, Sennett exploitation man, on the jump.

The Kinema had apparently run the town off its legs, but Wells still had a few kicks left. His most novel was the "cock-eyed" Ford. This was an ordinary flivver with the headlight burners set off center so that the beams of light were as crooked as Turpin's glances. It ran around the street nights and gave a new kick to the fordcar joke.

Then Mr. and Mrs. John Bryan came to town. Nothing unusual in that, perhaps, but they brought their thirteen children with them, and a telegram from Downersville notified one of the leading hotels that Mrs. Bryan wanted bathing facilities for all thirteen children.

The reporters were down at the train to meet them, and they did not smell a rat—or if they did they held their noses—when the theatre promptly cut in with perambulators for the youngsters and boxes for the entire family to "Married Life."

It merely looked like good press work, and it was, only Wells hired the family, putting them on a through train just outside the city limits, a friend in Downersville attending to the wire. They were not all one family, but it made a good story, and it got over big.

This Happy Family of Thirteen Boomed "Married Life."
It really wasn't just one family, but no one knew that, and "Mr. and Mrs. Bryan" and the thirteen Bryanites got big write-ups in the papers and free tickets to the movies and had the time of their lives at the expense of the Victory Theatre and Mack Sennett.

There Is Still a Chance to Go to the Hoosgow

SOMEONE is going to get into jail yet, fooling the town constable. Harry Reichenbach slid from under a dark cloud on an alibi, but that does not seem to discourage some of the other applicants for free lodgings.

Dan Harrington, of the Palace, Cataraugus, N. Y., is the latest to fool with the tin star and get away with it.

He advertised in the local paper that he had lost a ring with eight diamonds surrounding a quarter-inch ruby. He offered a large reward for its return. He was willing to pay a big reward because the ring brought good luck.

No one seemed to question the statement, though no one would suspect a picture theatre manager in a small town of owning a baby fortune in the shape of one ring. They got all hopped up over the loss.

Then Harrington got some friends from a nearby town to come over and wear phony rings, but no one paid much attention until Dan planted a local friend to point out to the constable that one of these invaders was wearing a ring which seemed to answer to the description of the one Dan had.

The man, who gave his name as Rafael, was arrested, and the manager laid low until the papers ran the story, then he sauntered down to the lock-up and pointed out that this was a phony ring. He also made a few remarks about "For the Soul of Rafael" which were duly reported in the papers.

It was a good ad, but one of these days a similar story is going to have a sad ending with the hero weeping in a cell. Wait and see.

What Philadelphia's Mayor Saw "Up in Mary's Attic," and He Blushed, My But He Blushed.
And he wrote a hot letter to the newspapers, and they printed it on page one, top of column, as told last week, and business at the Metropolitan Opera House took a new start. And Jay Emanuel smiled and smiled and smiled, and Donn McElwaine, he smiled, too, and Philadelphia had a good laugh and everyone is happy except the Mayor.

Make the Women Want to See Carpentier, too

Builds Matinee Business by Reserving Party Seats

BUILDING matinee business by means of reserved seats has been suggested before, and it has worked, but the Luna, Lafayette, Ind., offers definite testimony. For a recent performance of "The Yellow Typhoon" twelve parties, totaling 172 reservations, attended one afternoon, and while this is above the average, parties are present at almost every afternoon performance.

A puzzled hostess suggested the idea to the management when she asked if it would not be possible to reserve a block of twelve seats. She was giving a luncheon and thought this would solve the entertainment problem.

The seats were reserved and a notice was posted to the effect that seats would be reserved in the afternoon for parties of ten or more, and now lunch followed by a visit to the Luna is a popular form of ten party, and several clubs have made considerable reservations.

The one drawback to matinee parties has been the uncertainty as to whether a fairly large party could secure seats together. By reserving them, there is no uncertainty. Now the reservation is so well understood at the Luna that it is only necessary to stretch a cord across the reserved section, but sometimes it is necessary to chain up the seats and lock the chain.

One of the luncheon invitations for the Anita Stewart attraction is so clever that it might be adapted to newspaper advertising. It runs:

"Bulletin—Beware of the typhoon scheduled to reach this city Monday afternoon, August 9. I will provide my friends with a place of refuge where they can view the devastation wrought if they will assemble at my home not later than one-thirty on that afternoon provided each wears a yellow aster."

Make them talk about your house, not just about your plays. Your house stays there, the plays move on. Boom the house.

Chicago Motor Club Adopts as Slogan Wallace Reid's "What's Your Hurry?"

PERSUADING the Chicago Motor Club to adopt the title of Wallace Reid's latest automobile comedy as an official slogan is the stunt credited to Dan Roche, one of the exploitation men for Paramount in the Chicago district. And before the campaign is over, the probabilities are that the slogan will be in country-wide use.

Chicago is fighting the reckless driving which is deplored by the real motorist. Reckless driving has taken scores of lives each month in the vicinity of Chicago, which has a larger percentage of accidents than even New York.

Chose the Slogan.

Roche persuaded Coroner Hoffman that in "What's Your Hurry?" there was to be found the ideal slogan. The Coroner could see the value of the suggestion, and he brought it to the attention of the Motor Club, with the result that it was officially adopted.

It is a slogan which cannot be offensive to the real motorist, and at the same time it covers the ground. It is planned to spread it all over the town.

The slogan, in electric letters, occupies a huge sign at the club headquarters and another one is being built at the Edgewater Beach Hotel, where the club has a stand.

On Booklets, Too.

It forms the title and the text of a booklet prepared by the club, of which 50,000 copies will be distributed, and in a short time the "What's Your Hurry?" pennant will be more popular than the old "Excuse My Dust." President Charles M. Hayes, of the club, already carries one on his car and all members will decorate their automobiles as soon as the flags can be prepared.

The Chicago American, which led the crusade, took up the slogan promptly, and as this is one of the Hearst newspapers, the idea should spread to other centres covered by these publications. The slogan is ready for nation-wide employment.

Doob in It.

Following the launching of the idea, Oscar M. Doob, now in the Chicago territory, took the matter up, and much of the publicity derived is due to his adroit handling of the situation.

It will require only a slight effort to get other cities and the towns in line. If you have the play booked, come in on the agitation. Get your local club to take the matter up, or appeal to the Chamber of Commerce.

Replace the usual outskirts signs with the name of your town and the legal speed limit with a "What's Your Hurry?" below. Make it big.

If necessary, give a special performance the proceeds of which will be used to build these signs. It will stamp the town as progressive and will be more apt to appeal to the motorist than the abrupt "Slow down."

Don't try to hide the fact that your theatre will show a play of that title. Admit that, and get the advertising you are entitled to, but make it plain that you are working for the town as well.

Just for once, follow Chicago's lead, and you'll get in the news.

Aims at the Women Since the Men Are Already Sold

SOUND psychology is shown in the stand of the Robertson-Cole exploitation staff that the Carpentier picture, "The Wonder Man," should be offered with an appeal to the women.

It is argued that the men are already interested in the French champion and that they need only to be told where he may be seen. The trick is to sell to the women and get all of the business, and where this has been done, the picture has cleaned up.

Some Slogan Is "What's Your Hurry?" When Even a Coroner Says It's Not a Dead One.

At the left is the bulletin of the Chicago Motor Club proclaiming the official adoption of the title of Wallace Reid's latest as the safety first slogan of the club. The right hand illustration shows President Charles M. Hayes attaching the first official pennant to his car. Sure it's right, even the car says so.

Washing Machines Are Fine to Clean Up Suds

Got Thirty Thousand Persons Busy on Contest with Ten Dollar Prize Offer

GETTING publicity at a cost of three persons for one mill is about as cheap as you can make it, but the Strand Theatre, Louisville, has just cleaned up at that rate.

The Evening Post has a live circulation man. Lately he has run a number of contests for the Strand and other houses on various attractions, so he gave the nod when the Strand suggested a contest for Nora Talmadge in "Yes or No?" He did not promise much in the way of space, but he gave a quarter column on five days.

Simple Questions.

It was all simply framed. The house put up a single ten dollar prize for the most correct replies to a series of fifty questions, which could (and had to) be replied to with a simple affirmative or negative. These questions were printed at the rate of ten a day.

The first ten looked so simple that everyone came in, and once in, they kept on—thirty thousand of them. Say it in figures—30,000.

But the questions were not all as simple as they looked. One asked if Daniel Webster wrote the dictionary bearing his name. That's a regular vaudeville joke, yet hundreds put a "yes" in the dotted line and never felt their grip slipping.

To Eliminate.

That was what made it a contest. Each instalment of the questions carried some similar kicker which wonderfully simplified the work of the checking clerks. The questions were not trick questions in the sense that there were two possible answers. They simply offered popular misconceptions, but very few contestants made the hurdles successfully. That's what got so many interested. It looked too simple to be true, so they all came in. But did Fulton invent the steamboat? Answer before you consult the public library.

It Took Hold.

It was announced that the contest would close on Sunday and the result be announced Monday, the opening day of the attraction. On Monday it was necessary to beg for time. More than 30,000 sets of replies had been received, and they could not be checked up in time. The award was held over until Wednesday, and helped to keep the interest going.

Then the theatre adopted the "Yes or No?" style of advertising, and the business held up clear through until Saturday, the show opening to the largest week day receipts in the history of the house.

Cutting In.

But this was not all. The house started in ahead of time with "Yes" and "No" frames in the lobby, into which were put all newspaper paragraphs and had other printed material giving opportunity to underscore these words and put them in the proper frame.

The local merchants caught on and framed their advertising to make it eligible for the frames, and this helped not a little.

And the Strand used a banner just across the street, showing the Yes and No poses of Miss Talmadge, but at first displayed with no lettering. Not being on the theatre, patrons were not certain whether it was theatre advertising, and this kept alive their interest in the banner.

And finally small cards were printed up with such lines as "When a Frenchman shrugs his shoulders, does it mean 'yes' or 'no'?" These paved the way for the newspaper questions, though these latter were all capable of being answered with a single word.

Used to It.

And it should be remembered that one reason for the success of the stunt, in spite of the small prize offered, is found in the fact that it was not the first of the series. Earlier contests carried larger prizes to gain attention, but in Louisville they sort of expect a contest every week. They are used to them, and having gained the habit, even a ten dollar prize looks good and they spent $600 in postage stamps on their replies to win that ten dollar bill. None spent more than two cents, but the total was large.

Get your own people in the habit, if your newspaper is not dead. If it does happen to be dead, you may be able to give it new life.

Mary on the Mangle Helped to Tell Chicago About "Suds"

PUTTING a Pickford double on a demonstration of washing machines in the lobby was the way the Castle, Chicago, put over "Suds." The first thing was to get a girl who looked like Miss Pickford and was willing to work in a ballyhoo. They made it a contest stunt.

This was not a difficult matter since ability to ballyhoo was more important than resemblance. Then a washing machine was rigged in the lobby—one of the open-face sort which lets the suds pile high on top of the container, and a card announced that she was "Making Suds for Mary."

This washing machine demonstration is about the best hook-up for this picture, because it can be worked in any town large enough to maintain a general store, and will do just as well in a city with a seven-figure population as in a town of seven hundred.

The Castle, by the way, is unique in that it does not offer a program, but grinds the feature, offering as high as sixteen shows a day. It earns more, per seat, than probably any house in the country, it was the first loop theatre to adopt modern exploitation methods and the first to run all-night shows.

Made His Own Star at Cost of Fifty Single Admissions

MAKING his own stars is the way A. L. Middleton, of the Grand, De Queen, Ark., is fighting the "Octopus." He writes that the exhibitors made the old stars and can make new ones if the old get too high in price.

Recently he rented an old picture for about half the current prices, places a picture of the star in the lobby on a three-sheet board, offering fifty free tickets to the first to identify the player, who was merely stated to be "The Grand's New Star."

The contest ran for a week with more than a hundred correct replies, and Mr. Middleton played to a big house. And he writes he is going to do it again and again until the octopus loses most of its tentacles and gets rheumatism in the rest.

This Is the Nearest Chicago Can Come to Mary Pickford's Double.

Gosh! Be sorry for Chicago. But make a note of the idea. There is nothing like a washing machine for cleaning up with "Suds." This was the stunt work by the Castle Theatre, one of the most prosperous houses in the loop. It has no program, just a feature, and it grinds all day long.

Here's the Very Newest Thing in Ad-assistance

Paramount Plans Issue of "Teasers" in One Sheet Form for Attractions

ANOTHER addition to the exhibitor aids is planned by the Famous Players-Lasky, making another step in the advance of proper publicity. It is the joint production of Jerome Beatty, director of publicity and advertising, and Claud Saunders, exploitation manager.

This is a series of one-sheet teasers similar to those shown in miniature at the bottom of this page. These will be issued for all of the leading attractions and are designed to supplement the regular issues of the paper. They will be striking in wording and design and will be found available for general distribution in windows, on the boards, in the lobby and wherever paper may be hung or pasted.

Teasers Are Useful.

The issue has been suggested by the large results already obtained from newspaper teaser campaigns and home printed snipes. It is designed to give this form of advertising greater dignity and to impress the title on the public in a more forceful manner.

Since pictorial drawings are not employed, it will be possible to give greater attention to the color schemes, and it is through these color combinations, plus distinction of design, that the message will be put over.

Work Ahead.

The day has passed when the advertising for motion picture houses was a matter of overnight enterprise. Now plays out of the ordinary are advertised anywhere from one to three weeks ahead of showing. It is realized that this advance advertising does not materially affect the takings for the current showing, and it has been demonstrated that advance work materially aids the more important attraction.

These teasers are an outgrowth of the snipe and are designed to give greater dignity and impressiveness to this form of appeal. They will be issued sufficiently far in advance of the film release to make possible a campaign covering a month, if desired, and the object of each poster will be to get over the title with the fewest possible number of extraneous words.

A study of the cut will show that this has been successfully accomplished in the case of the three attractions listed. The succeeding issues will be equally economical of language, for it is found that the fewer words the better, provided those words give snap to the title.

Get Them Talking.

This form of advertising is not intended to replace the regular poster distribution, but to precede it and to get the reader in a receptive frame of mind for the title when the pictorial and newspaper campaigns are begun. They will be so spaced that they will not overlap, and they will find a very definite position in the advertising scheme of things.

They are to be used before the full campaign and are not supposed to replace the pictorial posters, nor to lessen the advertising service offered by the Paramount exploitation men. It is an additional aid, and will be found a most powerful one in most instances.

Useful Everywhere.

Where the daily newspaper is available it is possible to use the advertising columns to supplement the poster campaign, either simultaneously or toward the latter part of the run, but for city houses where the advertising rates are almost prohibitive, and in towns where there is no daily issue, the value of this teaser sheet is even greater, for it makes possible a full teasing campaign by means of the most definite form of publicity at comparatively small cost. The sheets cost but eight cents and for four or five dollars the exhibitor can flood his territory.

They are cheap enough to post lavishly and are so artistic as to find room in windows and other choice locations. They are striking, but not garish, as a viewing of the paper will demonstrate, and they can be used in a variety of ways.

Build Upon the Effect.

It is not to be supposed that after the use of the first the element of novelty will appeal as strongly, for the novelty will be gone with the first full campaign, but to offset this will arise the fact that people will come to know that the posters advertise better than the usual pictures and in place of the teaser element there will arise a tradition that the posters herald a superior attraction.

The posters will still perform their duty of driving home the title, but they will additionally serve as a guarantee of excellence. In this connection they should prove of even greater value than as teasers alone.

Intelligent advertising is never lost. It may not show an immediate profit on the investment, but if you tell about your house, you will make an impression even on those who may not come to see the advertised attraction. You make them realize that yours is a house of big productions and they may come to some performance which you have not advertised heavily. Advertising is not merely a mater of a day. It goes on and on, building up in value. You can't lose on a well-written advertisement.

Three Good Examples of the New Paramount One-Sheet Teaser Posters.

In "The Round-up" the ground is blue with a red lariat encircling a yellow spot, white lettering. "Something to Think About" has a yellow ground with a blue ribbon with yellow and white stripes. "The Restless Sex" has a red question mark on a black ground with white lettering. They will all yell at you from the boards, but the colors do not curse.

Will Try to Make the Brand the Real Star

Newsboys Distributed This Newspaper Flash

BECAUSE a carnival company moved into town, the Duluth Theatre Co. got out a fake extra which was cried upon the crowded streets by the newsboys, but distributed free. Albert H. Dod, the publicity man, worked the stunt.

The sheet was called the Duluth Theatre Record, but the middle word was in type too small to matter. A big splash announced "Society Girl in 'frame-up' plot to compromise rival."

It was played up in strict newspaper style, but it dealt with the scene in "The Heart of a Child," in which Sally Snape is betrayed into spending the night in the cottage. It was illustrated with a cut of Nazimova, labeled as the victim of these wiles.

Another special news feature played up Bert Lytell in "Alias Jimmy Valentine" in the same fashion, dealing with the big scene in which Jimmy opens the safe.

The space filled in with a lot of small readers and made a huge hit with the carnival crowd, except the owners of the carnival, who saw their crowd turning back to the theatre.

If Miss Chadwick Will Call at This Office

She'll find not one but a dozen willing souls who will not only be willing but glad to perform the back scratching stunt. But this appeal was made by the America Theatre, Denver.

A Regular Menagerie for Tale of "Marge O'Doone"

ABOUT the most elaborate lobby for "The Courage of Marge O'Doone," and certainly the handsomest to date, comes in from the Liberty Theatre, Salem, Ore. In addition to two stuffed deer, there are several smaller animals disposed in the artificial greenery and above the ledge of the box office, which has been masked in by bark.

The display at once suggests the locale of the picture and gives emphasis to the force of the story, but entirely apart from this the visual effect is good, for the decoration has been skilfully done. It is not merely a collection of some animals and boughs thrown into the lobby, but it has been built into a display with almost the same care as that which marks the big animal groups in the museums. The effect is artistic as well as striking.

That is a point where many fail. They have the idea, but they do not carry it out to the best advantage, though there is always some window dresser in town who can be turned to for help. Ever think of that?

Send in YOUR Good Stunts!

Isn't This the Deerest Lobby?

Sure it is, two deer and an elk and some small beasties and real logs and foliage and everything. Its the way the Liberty Theatre, Salem, Oregon, told about "The Courage of Marge O'Doone."

Masked Cyclist Used in Denver for Back Scratch

USING a masked boy mounted on a bicycle and bearing on his back the sign, "Scratch My Back," was one of the stunts of the America Theatre, Denver, to put over the Goldwyn release.

He pedaled through the streets, occasionally dismounting, and the street boys were very willing to comply with his request, but the youngster was lively and he stuck around just long enough to stir up excitement.

The house also used a cutout of the 24-sheet showing the contortions of Helene Chadwick, and stripped it with a narrow banner, getting a very good display at a small cost.

Theatre to Seek to Make Producing Company a Star

PERHAPS it is not strictly accurate to announce as something new an experiment of the Dipson Theatrical Enterprises of Olean, N. Y. It is going to try to make the production company the star instead of the featured players, and commencing with September, the Havana Theatre will offer the attractions of only one company for a month, then the program of another releasing concern, and so on.

This sounds new, but it will be remembered that ten years ago, before there were any stars, we used to have "Pathe Weeks" and "Biograph Weeks" and "Vitagraph Weeks." It worked then, there is no reason why it should not work now, though it will probably be found that it is the stars which make the company popular.

For September the attractions will all be supplied by the Associated First National Pictures, starting with Norma Talmadge in "A Daughter of Two Worlds." Other attractions will be "In Old Kentucky," "The Temperamental Wife," "The Yellow Typhoon" and "The Fighting Shepherdess."

A newspaper campaign has already been entered upon to put the stunt over.

DISTRIBUTED BY
INDEPENDENT FILM ASSOCIATION

Pinnacle Productions, Inc.
PRESENTS

NEAL HART

IN EIGHT POWERFUL FIVE-PART SPECIALS ~ THE FIRST OF WHICH IS

"HELL'S OASIS"

RELEASED OCTOBER 1ST

Adapted from "THE FIGHTING PARSON" the Sensational Stage Success *by* Wm. L. ROBERTS

DISTRIBUTED EXCLUSIVELY *by*

INDEPENDENT FILMS ASS'N
SIXTH FLOOR - CONSUMERS BLDG.
CHICAGO

Neal Hart

IN

"HELL'S OASIS"

ADAPTED from the FAMOUS STAGE PLAY
"THE FIGHTING PARSON"
BY Wm. L. ROBERTS
DRAMATIZER OF "PARSIFAL" "THE DEVIL", ETC.

—a story that will play in the biggest first-run theatres in the land, and will at once enthrone

NEAL HART
in
PINNACLE PRODUCTIONS

as the box-office attraction supreme of the independent market.

INDEPENDENT FILMS ASSOCIATION
Exclusive Distributors of All Pinnacle Productions
EDDY ECKELS, Gen. Mgr.
Sixth Floor Consumers Bldg.
CHICAGO, U. S. A.

Good Independent Distribution Promised by New Federated Film Exchanges, Inc.

THE cry of the independent exhibitor has always been: "Give us big pictures. Give us a real star whose name means something on the screen. Have the pictures produced by leading directors and give us real independent distribution."

Heretofore the independent field has not always been able to secure this kind of a production for the reason that it was not sufficiently organized to give a feature of this calibre the proper distribtion. Now Federated promises to supply distributing organizations which are sufficiently strong to warrant the producers spending the time and money necessary to secure big novels, a real star and capable directors and give an elaborate production.

Made up of an organization of exchangemen, each one of whom is a leader in his particular territory and has been a successful independent distributor for a number of years. Federated affords a promising medium of distribution for any production and the proof of the statement that Federated is desirous of securing the best pictures made is shown in its contracting for the distribution of Bessie Love Productions.

Four Bessie Love Pictures.

Bessie Love has long been one of the leading stars of the photoplay and this in spite of the fact that she has been handicapped by having to appear in many vehicles which were not suited to her personality. In the four pictures that she is to produce for the Andrew J. Callaghan Company, and which are to be released by the Federated Film Exchanges of America, Inc., she will have the benefit of the most expert direction which it is possible to secure. Her photoplays will be chosen from among the works of well-known novelists which have been stamped with the seal of public approval. They will be given the best direction that is possible for money and brains to provide, and Federated assures an absolutely independent release.

"Bonnie May" Completed.

Miss Love has already completed her first two pictures, "Bonnie May," from the novel by Louis Dodge, Charles Scribners' Sons, publishers, has been chosen as her first vehicle, and the "Midlanders," a Bobbs-Merrill book from the pen of Charles Tenney Jackson, for her second. The third and fourth stories have not yet been selected, but a staff of scenario writers is assisting Andrew J. Callaghan in choosing them and an announcement may be expected shortly regarding forthcoming productions.

It will be seen that this combination of directors, producers and releasing organization promises the independent exhibitor the combination which he has been seeking.

Federated Film Exchanges Composed of Men Already Successful Independents

THE entrance of Federated Film Exchanges of America, Inc., as a releasing organization into the motion picture field marks a very decided step forward in the independent distribution of motion pictures.

Federated was formed by a number of the most progressive and successful independent exchangemen in the United States who for a long time have been successfully operating independent exchanges in their particular territory. It was decided that by combining their interests it would be possible for them to buy the biggest and best motion pictures produced; that it would be possible for them to conduct national advertising campaigns which it is utterly impossible for them to attempt as individuals; that by operating as a unit it would be possible for them to arrange the release of their pictures so that they would be given to the exhibitors in their territory at a specified date. Their theories have already been put into effect, for with this week's announcement the Federated Film Exchanges of America launches an extensive advertising campaign.

Announce Personnel.

Federated announces as its first release a series of four special productions, each of which will be made from the works of a well-known author which has achieved wide circulation in book form. They announce one of the most popular young stars in the business today—Bessie Love—who is a favorite of numberless photoplay fans throughout the world.

The personnel of Federated is composed of S. V. Grand, Federate Film Exchange, 48 Piedmont street, Boston; Arthur G. Whyte, Empire State Film Corporation, 729 Seventh avenue, New York City; Benjamin Amsterdam, Masterpiece Film Attractions, 1235 Vine street, Philadelphia; Harry Lande, Quality Film Corporation, 414 Perry street, Pittsburgh; Harry Charnas, Standard Film Service Company, Sloan Building, Cleveland; J. L. Friedman, Celebrated Players Film Company, 207 South Wabash avenue, Chicago; Ralph Wettstein, Mid-West Distributing Company, Toy Building, Milwaukee; F. W. Thayer, Merit Film Corporation, 206 Film Exchange Building, Minneapolis; Samuel Werner, United Film Service, 3628 Olive street, St. Louis; A. L. Kahn, Federated Film Exchange, Film Exchange Building, Seventeenth and Main street, Kansas City; H. A. Kyler, Supreme Photoplays Corporation, 1446 Walton street, Denver; D. J. Chadkin, Consolidated Film Corporation, 90 Golden Gate avenue, San Francisco; L. T. Pellerin, R. D. Lewis Film Company, 1913½ Commerce street, Dallas; J. Eugene Pearce, Pearce Films, 608 Canal street, New Orleans.

Present and Future Activities.

It will be seen from this list that Fed-

Don't They Ever Give Bessie Love a Chance for Recreation—Lookit Her Work Here!

Leave it to Bessie to put the shine on the auto. Scenes from "Bonnie May" which is being released by the Federated Film Exchanges.

Scenes from "Nobody's Girl" and "Bonnie May."

Billie Rhodes is seen here trying to break into the scene where Bessie Love is trying to console her young friend. Both being released by the Federated Film Exchanges.

Bessie Love Has Ideal Role in Federated "Bonnie May"

THAT Bessie Love has clear ideas as to what she wants to do and as the head of her own producing company, and is able to carry these ideas out is said to be shown by the first two pictures she has made for A. J. Callaghan, to be released through Federated Exchanges. Both photoplays are from novels by well-known authors, as it is Miss Love's belief that a book which has been read by the general public makes a photoplay of greater drawing power for the exhibitor than a picture from an original story.

In her first production, "Bonnie May," from the novel by Louis Dodge, she has a role which affords her the opportunity of displaying her ability as a dramatic actress.

Bessie Love's admirers are assured of seeing a new Bessie Love in this, her first production under her own management.

erated is composed of some of the best known and most successful operators in the independent field, everyone of whom has to his credit several years of experience as a distributor in his rspective territory.

With this combination of experienced exchangemen releasing the best possible features and short subjects it would seem certain that the day of the independent has arrived.

"Nobody's Girl" Released.

Federated Film Exchanges has already released "Nobody's Girl," a five-reel feature starring Miss Billie Rhodes supported by an all-star cast. It is also distributing a series of eighteen two-reel comedies starring Monte Banks. These comedies are produced by Warner Brothers.

The release date of the first of the four Bessie Love Productions, "Bonnie May," will be announced shortly. The second of the Bessie Love series is "The Midlanders," from the novel by Charles Tenney Jackson, which was published by Bobbs-Merrill Company.

Announcements to Be Made.

It was stated by W. E. Shallenberger, general manager of Federated, that several other important announcements will be made in the near future. It is the intention of the Federated to secure the very best possible productions obtainable, and this new distributing organization should offer a good market for the producer who is desirous of securing the widest possible distribution for his pictures.

Co-Operation Is Essential to Success, W. E. Shallenberger Tells Independents

IN an interview with W. E. Shallenberger, general manager of Federated Film Exchanges of America, he was asked what he thought of the co-operative idea in motion pictures. He said: "The co-operative idea in motion pictures is something that I have long advocated. As far back as three years ago I stated that to my mind the independent field was the coming angle of the motion picture business that would have to be reckoned with and that it was only a question of time until it would be one of the most important factors in the motion picture business. Formation of the Federated Film Exchanges is proof that I was correct in my belief.

Plan Should Succeed.

"There is absolutely no doubt in my mind of the success of this plan, for the welding together of the leading independent exchangemen of America into one body acting as a unit in the purchasing and distribution of big pictures has placed them immediately in the forefront of the distributing organizations. Federated today, composed as it is of the leading independent exchangemen of America, each one of whom is doing a tremendous business in his respective territory, is one of the strongest national organizations in America, and although it has just started it is now doing a greater volume of business than many of older national organizations.

"Co-operation in every line of business is essential to success and there is not only no reason why it should not be applied to motion pictures, but every reason why it should be applied. In the past it has been impossible for the individual independent exchangeman to always secure the best motion pictures at the state right basis for the reason that there was no organization to distribute a big picture nationally, to advertise it nationally, to release it on a given date in all the releasing centers and to put it over as a big national organization could put it over.

Co-operation Means Success.

"Now with the formation of Federated it is possible for the independent producer to find a market in the independent field for his production by distributing it through Federated, which is in a position to give it as wide distribution as any organization in existence.

"One has only to look at the records of each of the Federated members to find a man who has for years been successful in the distribution of pictures; who has in his territory built up a tremendous volume of business, won the confidence of the exhibitors and proven himself pre-eminently fitted for the position he now occupies. With the consolidation of such men and their splendid organizations into one unit buying and advertising and exploiting motion pictures on the co-operative basis,

"Won't Someone Please Discover Me," Pleads Billie Rhodes, "I'm 'Nobody's Girl'."

The heavy at the right claims that she'll be his girl after he kidnaps her. Scenes from this new production that will be released by the Federated Film Exchanges.

Casting a Reflecting Glance.
That's what Bessie Love is doing in "Bonnie May" which will be released by the Federated Exchanges.

there can be absolutely no question of their success.

"An organization of this kind cannot fail and it is a source of great gratification to me to see such an organization formed for the benefit of the industry."

Callaghan Was a Lawyer Before Entering Industry

ANDREW J. CALLAGHAN, president of Andrew J. Callaghan Productions, Inc., was a lawyer before he became a picture producer. Born in Chicago, his whole life has been spent in that city, where, after attending the public schools, he was graduated successively from Armour Academy, Armour Institute and the School of Law of the University of Chicago.

After serving a year as right of way agent of the "Big Four" Railroad, Mr. Callaghan became assistant corporation counsel of Chicago, retaining this post four years. When he left it was to become assistant to George K. Spoor, president and general manager of the Essanay Company. This was his entry into the motion picture industry. He remained with Essanay more than five years.

Several months ago Mr. Callaghan formed the company which bears his name and which has since acted as sponsor for Bessie Love in her productions. From the beginning the Callaghan company has constantly followed the policy of starring the actress in widely known works by renowned authors, a policy with which Arthur S. Kane is in perfect accord. They are to be released by Federated Film Exchanges.

Author of Love Picture Well Pleased with Choice of Star

THE Federated Film Exchanges are in receipt of a letter from Louis Dodge, the author of "Bonnie May," which is Miss Love's first starring vehicle under her contract with the Federated, in which he states that he believes Bessie Love is the ideal young woman for the part of Bonnie May. He says in part:

"'Bonnie May' attracted the motion picture managers and players from the beginning, but for a long time it seemed impossible to find an actress wholly suited to the part.

"There was needed an actress youthful at heart and in appearance, yet one who would be able to conceive the little waif of the theatre as a real human being rather than as a puppet. The character of Bonnie May is admittedly extraordinary, but not, I think, illogical. Any really intelligent child, shut off from the companionship of children, and spending her time in an atmosphere of roles and of more or less stilted speech—or else the downright and very candid speech of players in their moment of rest and recreation—might easily develop precisely the manner and character of Bonnie May.

Should Be Triumph.

"It seems to be an entirely happy inspiration which brought Bessie Love and Bonnie May together. While I had never seen the beautiful and intelligent work of Miss Love at the time I wrote my book, it might almost seem that she had supplied the model for my study. I predict that when Miss Love portrays the character, she will —to paraphrase an old anecdote—not merely enact, but actually be, Bonnie May. It will certainly be a triumph for Bonnie May. I hope also it will be a triumph for Bessie Love."

Bessie Love Will Appear in Films Based on Famous Novels

THE policy of the Andrew J. Callaghan Producing Company, which is making the Bessie Love pictures which are released by the Federated Exchanges, is to supply their star with stories by well-known authors. It is also their belief that these stories should have first appeared novelized and this is the plan that is being followed out in making all of the Bessie Love pictures.

As an instance of this, the first two pictures in which Miss Love stars may be cited. "Bonnie May," Miss Love's first vehicle, is from the pen of Louis Dodge, and her second production was made from "The Midlanders," a novel by Charles Tenney Jackson.

Good Drawing Card.

Both Mr. Callaghan and Miss Love feel that a picture which has wide circulation in story form will prove the best drawing card for the exhibitor, for it is their contention that everyone who has read the novel will be interested in seeing the screen presentation of it.

Mr. Callaghan and his associates are at present going over a number of novels for the purpose of selecting Miss Love's third vehicle, and it is promised that she will be given a story from the pen of a well-known author.

Bessie Love's pictures will be released by Federated.

Love's Studios Well Equipped

The Bessie Love Studios, located at 6442 Santa Monica Boulevard, Hollywood, are among the best in the country. Andrew J. Callaghan Productions, Inc., in securing these studios for the Bessie Love Productions, spared no expense in fitting out the studio. Special attention has been paid to the lighting arrangement.

Two Directors Worked on First Bessie Love Picture

ANDREW J. CALLAGHAN PRODUCTIONS, in order to give Bessie Love every possible advantage in her initial vehicle under their banner, retained the services of not one but two directors, each a leader in their particular field.

Bessie Love's first picture is entitled "Bonnie May" and is from the widely read novel of the same name by Louis Dodge. In selecting the directors for this picture, Mr. Callaghan made an exhaustive search to secure the very best obtainable, with the result that Ida May Park and Joseph de Grasse were selected.

Both Directors Well Known.

Both of these directors are well known to the motion picture public, for they have directed pictures for such well-known stars as Dorothy Phillips, Priscilla Dean, Sessue Hayakawa, Dorothy Dalton and Lew Cody.

The best possible answer as to whether a combination of two directors on one picture is productive of creating a wonderful picture or not is contained in the fact that after viewing the initial effort of these two well-known directors, the officials of the company immediately re-engaged them to direct Miss Love's next picture, "The Midlanders," from the novel written by Charles Tenney Jackson.

Co-operating in the Direction of Bessie Love Pictures.
Joseph de Grasse and Ida May Park, both well known directors who are handling the Bessie Love stories for Federated Film Exchanges.

Charles E. Whittaker
Who adapted "Kismet" for Robertson-Cole starring Otis Skinner.

"Cardigan" To Have Strong Cast and Historic Settings

A STRONG cast has been engaged for the Messmore Kendall-Robert W. Chambers Productions picturization of the novel "Cardigan," one of the best known works of Robert W. Chambers. The book, which is a stirring romance of the Revolutionary period of American history, is familiar to both old and young and no expense is being spared by the producers to adhere strictly to the period of the story both in scenic settings and costumes.

Director John W. Noble has been at work on the filming of the story for the past fortnight, and has just returned from a location trip to northern New York, where some of the scenes for "Cardigan" were filmed on their original sites.

In the cast are William Collier, Jr., who plays the title role; Betty Carpenter, the Dresden China girl as "Silver Heels"; Robert Cummings, William Pike, Charles Graham, Florence Short, Jerry Austin, Colin Campbell, Jack Johnson and Miss Madeline Lubetty.

Many historic "properties" were secured by Director Noble to decorate the sets. Revolutionary relics consisting of powder horns, clocks, tomahawks, high standing candelabras and quill pens were some of the objects used for decorative purposes.

"Overall Hero" Gets Long Run

"An Overall Hero," the second of the Chester Comedies released by Educational Film Exchanges, is on the third week of its run at Grauman's Rialto Theatre, Los Angeles, where it was picked to accompany "Humoresque." According to advices from Sid Grauman he expects the feature and comedy to run for eight or ten weeks.

Atkinson Goes West

William E. Atkinson, general manager of Metro Pictures Corporation, left New York on Thursday for a visit to Metro's west coast studios in Hollywood, Cal. Mr. Atkinson's trip will be in the nature of a tour of inspection. He expects to be gone about a month. And he will stop off at various cities en route where Metro exchanges are situated, looking to a big sales drive with Metro pictures in the fall.

DEAD MEN TELL NO TALES

Record Number of First-Run Bookings Announced for "Ruth of the Rockies"

PATHE announces that "Ruth of the Rockies," the new serial starring Ruth Roland, is to begin on August 9, with a record-breaking number of first run bookings. Two weeks previous to release the bookings assured the serial will play to numbers equalled by few motion picture stars.

When Pathe first announced the new picture as a Western serial with Ruth Roland, a quick response resulted in heavy advance bookings, and, as the date of release drew nearer, all branches reported an increasing demand for the offering.

In staging the picture Frances Guihan and the producers endeavored to incorporate all the elements that experience has shown to be most popular. The story has been provided with the fast-riding and quick shooting Western drama, romance and the ultra-modern melodrama. The mysterious character is "The Eagle," an aviator.

"Ruth of the Rockies" is an adaptation of a story written by Johnstone McCulley, author of many popular works of fiction. It was originally titled "Broadway Bab," and has as its central character a girl whose varied experiences as a waitress in a Broadway restaurant has admirably equipped her to aid a famous detective to run down a band of smugglers. Herbert Heyes featured as a leading man in many productions and who played with the star in "The Adventures of Ruth," is cast as the hero. Tom Lingham, the villain of many serials, is Ed. Dugan, leader of the Inner Circle gang, and others are Marian Fairchilds, Fred Burns, Norma Nichols, William Gillis and Jack Rollens.

Mayflower Ties Up Allan Dwan Picture to Divorce Reform Sought by Catholics

AFTER several weeks of elaborate preparation, the publicity department of the Mayflower Photoplay Corporation has consummated plans to promote Allan Dwan's "In the Heart of a Fool" with an exceptional exploitation campaign, encompassing the active co-operation of influential Catholic societies and newspapers throughout the country. Divorce law reform which Catholic religionists are now agitating and the necessity for which the Dwan production advocates will form the motive behind the new alliance of the motion picture and religion.

The actual campaign will be launched next week in New York with a private showing of the picture to New York's foremost ecclesiasts, society women and welfare workers. This will be followed by similar special exhibitions in the key cities, one week prior to the first run openings, plans for which have already been arranged by Mayflower's field exploitation representatives operating from the branch offices of the First National Exhibitor's Circuit, which distributes the Mayflower product.

Another phase of the co-operative drive, and one which is expected to show tangible results for exhibitors, provides for the influence of Catholic societies being brought to bear to create interest locally in the message carried by "In the Heart of a Fool." Theatres booking the Dwan production will be supplied with complete details relative to linking their showing with the divorce reform activities of the local societies and newspapers.

Practically every Catholic newspaper of consequence in the country has been provided with publicity material with which to assist in the campaign. The list thus covered totals thirty-five dailies and periodicals reaching 1,750,000 people.

The picture is scheduled for release on September 6. Based on the novel by William Allen White, it depicts two of the main underlying causes of divorce and describes the manner in which obvious mesalliances are encouraged and fostered by lax divorce laws. The principal feminine roles are played by Anna Q. Nilsson and Mary Thurman while others prominently cast are James Kirkwood, Philo McCullough and Ward Crane.

"Earthbound" Engagements Are Extended Both in New York and Chicago Theatres

PUBLIC appreciation and support of "Earthbound," Goldwyn's thrilling picturization of Basil King's drama of life after death, now finishing its third week at the Astor Theatre, New York, and at the Playhouse, Chicago, has caused the engagements of the photoplay at both houses to be extended.

In both cities the patronage of the picture has justified Goldwyn's faith in its drawing power. The theatres have been packed nightly. Comment overheard in the lobbies has surpassed, both for the story and the photography, the notices given to the photodrama by newspaper and trade paper reviewers.

A notable feature of the showing at the Astor is that the $2 seats sell faster than the cheaper seats, apparently showing that a great motion picture can successfully compete with a regular dramatic entertainment on the latter's own ground—the Astor is a legitimate theatre—and at its own scale of prices.

Besides the box office pull which "Earthbound" is exerting over picture "fans" it appears to have an appeal to a class of people who seldom patronize either the spoken or the silent drama. Its theme, its plot, the beauty of its photography all have a powerful pulling power on these non-theatregoers. Everyone is interested in the theme of life after death no matter whether he believes or disbelieves in the doctrine.

Consuls of foreign nations stationed at Los Angeles where a special preview of the picture was given for them, were so impressed by the photoplay that they were impelled to write to Goldwyn about it.

Kurrle Returns as a Metro Cameraman

Robert Kurrle, who photographed many of Bert Lytell's Metro successes, has returned to the Metro studios in Hollywood and will do the camera work on "White Ashes," an all-star production which Phillip Rosen is to direct. Mr. Kurrle photographed "Lombardi, Ltd.," "The Right of Way," "One Thing at a Time O'Day," and many other pictures in which Mr. Lytell starred.

LOS ANGELES NEWS LETTER

BY A. H. GIEBLER

Dwan Begins First Feature for Associated Producers

ALLAN DWAN, whose contract with Mayflower has just been completed, has moved out to the John Jasper plant at the Hollywood Studios, and has everything in readiness to begin on his first production for the Associated Producers, entitled "The Forbidden Thing." Mr. Dwan has leased one of the producing units, which includes dressing rooms, projection room, shops and technical department for the company's use, conveniently connected with the big stage used by the individual producer. The cast he has selected includes James Kirkwood, Helen Jerome Eddy, Marcia Manon, King Baggot, Jack Roseleigh and Arthur Thalasso.

Noted Author Arrives

Louis Joseph Vance has come to town to confer with Tom Ince and J. Parker Read on matters relating to his stories that have recently been put into film form by these two producers. Mr. Vance is author of "Beau Revel," soon to be released by Ince, and of "The Lone Wolf's Daughter," a Louise Glaum production. He will remain on the Coast a month or more, and will turn in stories for the screen which he has written, and which are to be produced for the Associated Producers.

Berwilla Acquires New Property

The Berwilla Film Corporation has purchased an apartment house of six units adjoining the studio to provide additional offices for its growing staff. Office suites in the remodeled building have been provided for Ben Wilson, star and serial producer; William La Plante, general manager, and Jack Hoxie, who is being starred in "Thunderbolt Jack," an Arrow serial. Joe Brandt, Harry Cohn, Al Nathan and other New York film buyers are making their headquarters at the Berwilla plant while they are in Los Angeles.

Lasky to Install Aerial Phone

Negotiations have been opened for the installation of wireless telephone system at the Lasky ranch, which is about six miles from the Lasky studio in Hollywood. Fred Kley, studio manager, states that the necessity of carrying wires several miles for regular phone service made it seem reasonable to provide for a wireless system, providing the arrangements could be made.

The Lasky ranch, which comprises 1,250 acres, is situated in the most beautiful section of the mountainous country back of Hollywood, and has natural scenery that is ideal for many locations used in Paramount pictures. Here are erected large exterior sets that would be too extensive for the Lasky lot in Hollywood.

Mayflower Continues at Brunton

Contracts were signed last week between the Mayflower Photoplay Corporation and M. C. Levee, vice-president and general manager of the Robert Brunton studios, whereby Mayflower will confine its western production exclusively to that studio. George Loane Tucker and Raoul Walsh will head the two units making films on the West Coast for Mayflower.

To Resume Publicity Work

Arthur S. Wenzel, for many months manager of the Superba Theatre in Los Angeles, and more recently in charge of the Victory Theatre, has resigned as manager of the Victory to resume the work of business manager and publicity representative for screen and stage stars. Mr. Wenzel leaves the Victory in a flourishing condition. Robert Wells, recently of the Sennett studios, is the new manager.

Protest Against Park Locations

Because of a formal protest that has been made against the granting of a permit to the Fox Film Corporation, to construct a building at the Vermont entrance to Griffeth Park, Mayor M. P. Snyder, of Los Angeles, has intimated that the practice of building large sets by the various film companies in the park would no doubt be discontinued, and that the companies now having sets there would be required to remove their buildings from the park. The public welfare committee will consider the situation this week.

Shrine Convention in Films

The Columbia Film Corporation, of Portland, Ore., is ready to release films covering the Shriner Convention held in Portland recently. L. S. McNutt, president of the Columbia Corporation, states the pictures are the most complete ever made of a big convention of this character. The films are in one and two-reel units, and where it is desired the delegates, including their patrol and band, from any certain city can be shown heading the picture. The Shriner films were made by the Continental Producing Company, who held the exclusive rights to make official films of the convention activities.

Film Exporter on Coast

Reginald Ward, film exporter and owner of the foreign rights to Educational pictures and Christie Comedies, has arrived in Los Angeles for a month's stay.

Preview of Willat Production

A preview of the seven-reel rural drama, "Down Home," just completed by Irvin V. Willat from the book, "Dabney Todd," written by F. N. Westcott, brother of the author of "David Harum," was given at the Alvarado Theatre in Los Angeles on last Thursday evening, for the benefit of the cast and studio personnel. Immediately after the showing of the film, C. A. Willat, brother of the producer, started with both print and negative of the film to New York to deliver them to the Hodkinson Corporation for distribution.

Irving Lesser Gets "Neptune's Bride"

"Neptune's Bride," the sea fantasy written and produced by Captain Leslie T. Peacocke for the Ormsby Film Corporation, has been taken over to Irving Lesser for distribution. The Ormsby Corporation is planning to start another picture about September 1. Captain Peacocke is now working on the scenario for the new production.

Gore and Lesser Add Two Pomona Theatres to Chain

THE Mike and Abe Gore-Sol Lesser theatrical interests acquired control of two theatres in Pomona, Cal., last week, the American and the Belvidere, which brings the string of amusement houses under the Gore-Lesser policy up to thirty. The Belvidere will remain a picture house, but the American will have a combination of vaudeville and pictures. The Gore-Lesser organization has also taken an option on a building site in Pomona, and with the co-operation of investors in that city, are planning to erect a new playhouse on the lot with 1,800 seating capacity.

Actual construction on the new Hollywood Theatre, at Ivar and Hollywood Boulevard, one of the Gore-Lesser chain of theatres, is about to begin.

Bert Adler Arrives

Bert Adler has arrived in Los Angeles to complete arrangements for his new duties as representative for Allen Dwan. Mr. Adler will stay two weeks and then proceed to New York and begin a campaign for the exploitation of "The Heart of a Fool," "The Scoffer," "The Splendid Hazard" and the "Sin of Martha Queed," pictures made by Dwan under his contract with Mayflower, and the new pictures that Mr. Dwan will make as a member of the Associated Producers.

Exchange Moves

The Famous Players-Lasky Exchange, for some time located in the Marsh-Strong Building, has moved into its new quarters at 924-26 South Olive street. O. V. Traggardh, branch manager, states that the large increase in the volume of business made the move necessary.

Frances Marion to Direct Mary

Frances Marion and her husband, Fred Thompson, arrived on the Coast last Tuesday, and were met at the train by Mary Pickford, for whom Miss Marion has written a play, which she will direct in collaboration with Miss Pickford. Miss Marion has obtained a four-months' leave of absence from the Cosmopolitan Films in order to work on the new Pickford play.

Nell Shipman Heads New Company

A new film company has been added to the local colony, which will be known as the Nell Shipman Productions, Inc. Articles of incorporation have been filed, and the capital stock given as $200,000. The directors are Nell Shipman, Bert Van Tuyle, W. H. Clune (of the Clune Theatre Company), O. K. Evans and Anna G. Brown, all of Los Angeles.

Preview of "Barbarian"

Monroe Salisbury's newly finished feature, "The Barbarian," was given a pre-release showing at the California Theatre in Venice on the evening of August 17 for the benefit of the cast and a large number of invited friends of the star.

Among Busy Film Exchangemen

Buffalo

Newspapermen See Film.

HUGH RENNIE, manager of the First National office, had the editorial staffs of the Buffalo newspapers as his guests at a private screening of "Go Get It" in Shea's Hippodrome Monday evening, August 23, and the next morning received some flattering notices in the press on the production. Mr. Rennie had an orchestra on hand to accompany the production and the newspapermen greatly enjoyed seeing themselves as others rarely see them. Buffalo exhibitors also attended the screening.

Opens Educational Exchange.

Dan S. Savage opens the Buffalo office of the Educational Films, Inc., in the Palace Theatre Building, 327 Main street, September 1. He will handle the Chester, Christie, Mermaid and Torchy comedies, the Chester screenics ,the Bruce scenics and other subjects.

Cook Joins Pioneer Staff.

George Cook, formerly with Vitagraph, has been engaged by Manager Bob Murphy as a member of the Pioneer sales staff. "Buck" Taylor, formerly connected with Pioneer, was in town for a few days the week of August 16. He, however, returned to Point Breeze, where he will remain the rest of the summer. He expects to re-enter the film game in Buffalo in the fall.

Kahn Goes to Saratoga.

Life in Buffalo is so slow that Henry W. Kahn felt the urge to hie himself to the races at Saratoga. He took a big wad with him on Saturday, August 21. On his return he was asked about the size of same wad, but his only reply was silence. The Metro manager reports fall business booming in the territory.

Sliter Visits Local Office.

F. G. Sliter, district manager of Robertson-Cole, toured the territory with Manager P. H. Smith the week of August 16 in addition to discussing plans with the local sales staff. Mr. Sliter spent about ten days in the Buffalo territory.

Woody Visits Buffalo.

J. S. Woody, general manager of the Realart Pictures Corporation, visited Manager Harry E. Lotz at the local Realart office on Friday, August 20. Mr. Woody is visiting Realart exchanges in the central territory and went to Detroit from Buffalo. Mr. Woody sees a wonderful future for Realart offerings and is especially enthusiastic over Mary Miles Minter's coming release, "Sweet Lavender."

Davidson With Hub Taylor.

Frank Davidson, who has been chief operator at the Strand Theatre ever since the opening of that house, will be associated with H. L. (Hub) Taylor at the new local theatre supply store, which Mr. Taylor will open September 6 under the name of the Buffalo Theatre Supply Company. Mr. Davidson and Mr. Taylor will remain at their present occupations for the present, at least.

Brady "Getting Set."

T. W. Brady, local A. P. representative, will be ready to serve exhibitors in this tertory commencing September 12. Associated Producers is occupying the old Famous Players' exchange at 145 Franklin street, which Mr. Brady is furnishing in royal style. Mr. Brady, who is a former manager of the local World, Select and National Pictures offices, is well known in the territory.

New Shippers at Select.

Phil Gentelli is now in charge of shipping for the Select office. He is assisted by Frank Runfola. Both men were formerly with Famous Players. Margaret McCormick, formerly with F. P.-L., has taken a position in the inspection department, and Louise Zilante has been appointed a film inspector.

Brady Locates Office.

T. W. Brady, recently appointed Associated Producers' manager in Buffalo, has taken over the old Famous Players-Lasky exchange at 145 Franklin street and is now doing business in regular style.

Cincinnati

Laws Is Made Assistant Manager.

BOB LAWS, who for some time has been prominently identified with the sales force of the Cincinnati office of the Famous Players-Lasky Corporation, has been named assistant manager of the office to Manager Fred Strief. With Bob putting his usual energy into his new duties, the team will make things hum, now that they are started.

Naegel's Father Dies.

Manuel Naegel, of the booking department of the branch office of Famous Players Company, who was to have started on his vacation the past week, was forced to cancel his arrangements due to the sudden death of his father in the city.

Stewart Reports Big Business.

Jack Stewart, manager of the Cincinnati office of Goldwyn Pictures, who recently returned from an inspection trip of all cities in the Cincinnati district, reports exceptionally good business wherever he visited. Indications at present point to a banner year for Goldwyn Pictures, Mr. Stewart says.

Pittsburgh

Johnson Becoming Himself Again.

RAY JOHNSON, the genial assistant manager of the Pittsburgh Pathe Exchange, who has been laid up sick in the hospital for twelve weeks, is certainly getting back into his stride, and to judge by the reception he is getting from out-of-town exhibitors, he is one of the most popular film men in this territory.

Leonard on Way to Chicago.

Frank Leonard, American representative, spent part of his time recently in Philadelphia and New York, on business. He left immediately after his return to Pittsburgh for Chicago.

Hodkinson Superior in Conference.

A. W. Smith, division supervisor of Hodkinson exchanges, was in Pittsburgh Wednesday and Thursday, August 11 and 12, in conference with local manager Harry E. Reiff. Mr. Smith has supervision over the offices at Pittsburgh, Cleveland, Detroit, Buffalo and Chicago.

Detroit

Metro Manager Has Good Business.

CLAIR TOWNSEND, Metro manager, declares that he is taken a gres' many contracts for re-engagements on the Nazimova productions for the small and big towns. He also advises that he has closed up many of the Michigan towns for 100 per cent. Metro for next season.

DeBute Buys More Productions.

George De Bute, sales manager of the Arthur S. Hyman Attractions, has purchased several new series of one and two reel comedies for the coming year from the Arrow Film Corporation. They are also meeting with big success with their two-reel Hank Mann comedies and "The Hawk's Trail" serial.

Hoganson Is Made Feature Sales Head.

George W. Sampson, Detroit manager of the Pathe exchange, announces the appointment of Arthur Hoganson as sales manager of the feature department, succeeding J. O. Brooks, who recently resigned to become salesman in Michigan for the Associated Producers. Mr. Hoganson has been with Pathe for the past four years as Detroit salesman and has an enviable record.

Mr. Sampson also announces the appointment of E. C. Murphy as city salesman to succeed Mr. Hoganson. Mr. Murphy for the past four years has been manager of the Gladwin Park Theatre and formerly was manager of several Detroit theatres for John H. Kunsky.

Peckham New Hodkinson Manager.

Ralph Peckham is the newly appointed manager of W. W. Hodkinson pictures in Michigan. In the short time he has had the office he has increased the business to such an extent that the other day W. W. Hodkinson wrote him a personal letter complimenting him on the splendid showing.

Duncan Is Re-elected.

J. M. Duncan, manager of Vitagraph, has been re-elected president of the Detroit Board of Motion Picture Exchange Managers.

Flynn Made Division Manager.

J. E. Flynn, Goldwyn manager in Detroit, has been promoted to division manager, including Detroit, Cleveland and Pittsburgh. He will make his headquarters, however, at the Detroit branch. Mr. Flynn has been with Goldwyn since its inception. His first assignment was to Australia. Then he came to Detroit three years ago and has been manager ever since.

Seattle

King Albert Honors Koerpel.

THE presentation of a bronze medallion suitably engraved and inscribed was the way King Albert of Belgium recognized the services of J. A. Koerpel, manager of the Seattle Goldwyn office, in helping the Belgian war orphans relief work. Mr. Koerpel, as soon as he heard of the American organization for the relief of the Belgian children, wrote to the secretary of the organization in Holland offering his services, then he went out "on his own" to raise funds for them. He sent in large sums at different times.

It was last week that Mlle. Hendrika A. C. Van Der Flier, personal representative of the Queen of Holland on a tour of the world for the Orphanage at The Hague, arrived in Seattle and called on Mr. Koerpel, presenting him with the medallion.

Buys Hallmark Exchange.

Mike and Al Rosenberg, of the De Luxe Feature Film Company, have bought out the Seattle Hallmark exchange and Al will be manager.

Herberg and Wright Go on Trip.

J. Von Herberg and H. B. Wright, secretary of the Independent Exhibitors' Corporation, Von Herberg's new booking circuit, left Seattle for Great Falls, Montana, last week, ostensibly to see about the new theatre that is being built in that city for Jensen & Von Herberg. They stopped at various important centers along the way to "re-sell" the Circuit to doubting Thomases.

Butte

Meet at Elks' Convention.

THE annual state gathering of Montana Elks in Billings last week practically amounted to a film men's convention, for fifteen exhibitors and exchangemen met each other there. Representatives of district offices scattered from Denver to Seattle were numerous among the Elks in attendance.

Keane Visits Butte.

B. B. Keane, traveling representative of the Supreme Photoplay Corporation of Salt Lake and Seattle, was in Butte this week to arrange for local representation with Pathe. Jack Crum, of the Denver offices, of the Associated Producers, visited Butte during the week to make similar connections.

Live News from Everywhere

Philadelphia

To Make Alterations in Penn Theatre.

L. GREENSTEIN, who opened the Penn Theatre about a year ago after it had remained closed for over a year, reports such excellent business that he has planned to make several alterations and spend some money in obtaining the finest appointments that can be secured.

Film Men to Attend Theatre Opening.

A party of Philadelphians consisting of John Clark, of the Paramount-Artcraft; Bob Lynch, of the Metro; Frank W. Buhler, of the Stanley Company; Tom Bible, manager prophet of the William Penn Theatre, and Chester L. Bache have arranged to attend the formal opening on September 20 of the new Comerford theatre, the Capitol, at Wilkes-Barre, Pa. Mayor David Hart, of Wilkes-Barre, will make the opening address to specially invited guests, and it is expected some of the Philadelphians will speak afterward. The new amusement palace is reported to be a step ahead of anything in northeastern Pennsylvania and will be another to the long list of fine houses that Luzerne County's capital prides itself on.

Allegheny Reopens August 30.

The Allegheny will reopen for the season Monday afternoon, August 30. High class photoplays and vaudeville will be presented. Pictures will be supplied through the Stanley Company. The opening feature will be "The Courage of Marge O'Doone," a Vitagraph feature.

Mix Film Will Reopen Alhambra.

The Alhambra will reopen the week of August 30. It will present high class vaudeville in conjunction with feature photoplays. Tom Mix in "Desert Love" will be the opening presentation.

Improvements in the Locust.

Many improvements and a new organist will serve next week to create added interest at the Locust. Walter St. Clare Knodle, one of Philadelphia's best known musicians, will occupy the console of the Kimball organ.

San Francisco

To Film Safety Pictures.

MILES BROTHERS, pioneer moving picture producers and exhibitors, have been appointed official photographers for the National Traffic Officers' convention and safety first exposition to be held here during the last week of August. A series of moving pictures of this event will be taken, together with an official picture standardizing American traffic regulations and emphasizing the need for care on the part of drivers and pedestrians. Another picture visualizing the many hazards to which a motor car is subjected from the standpoint of the underwriter is being prepared.

New Producing Enterprises.

The Argonaut Film Company of San Francisco, recently incorporated with a capital stock of $500,000 by R. C. Foerster, H. A. Judy, H. R. White, W. V. Goin and P. Langley, has laid the cornerstone of "Film City" at Santa Venitia, near San Rafael.

Arrangements have been completed for commencing work at once on the project of the Golden Gate Cinema Studios Corporation at San Mateo, Cal., the surveys for the big plant having been completed. Facilities will be installed for eighteen companies and some of these are expected to be on the ground before the close of the year.

Articles of incorporation for the Pacific Studios, with a capital stock of $1,500,000, have been filed by Attorney Theodore A. Bell. The company will erect a modern plant at San Mateo, Cal., according to Attorney Bell. The officers of the new producing company include A. W. Scott, Jr., president; C. E. DeCamp, vice-president; George W. Casewell, treasurer; George H. T. Jackson, secretary. John E. Gallois, Frank Burt, Robert A. Roos, George E. Stephens, Leon Bocquerez and W. H. Person are the directors.

Moving Picture School Opens.

Paul Gerson, for years a teacher of dramatic art and public speaking, with studios at Seventh and Market streets, has added a moving picture training department and has made arrangements whereby students will appear in real pictures in studios being erected in this city. Edward H. Kamp, the well known camera expert and technician, will do the photographic work on "location."

The Hopkins School of Motion Picture Expression has been opened at 220 Post street, where large quarters have been fitted up for th purpose of training studnts in the art of silent expression.

Sacramento House Ready Soon.

Workmen are rapidly whipping the old Strand Theatre at Sacramento into shape and it is expected that this will be in readiness to open under the Loew banner some time in October. Alex Kaiser, formerly manager of the Empress Theatre, at that city, has been appointed manager.

Coliseum Theatre Reopens.

The Coliseum Theatre, at Clement street and Ninth avenue, reopened August 20 after having been closed for a month, during which time extensive remodeling had been done. The opening picture featured Charles Ray in "Homer Comes Home." Special music and several short films were additional attractions.

New Manager at Strand.

E. J. Berg, formerly manager for Goddard's J Street Theatre, Sacramento, has succeeded Cecil A. Grissell as manager of the Strand Theatre, following the latter's resignation after two years of service here.

May Build at Monterey.

The Turner & Dahnken Circuit is understood to be planning a theatre at Monterey. It already has houses in the vicinity, one at Watsonville and another at Salinas.

Sidney Theatrical Magnate Here.

Hugh Ward, prominent theatrical magnate of Sidney, Australia, arrived at San Francisco a few days ago on the Oceanic liner Ventura, after a stormy trip due to encountering a hurricane on the high seas that prevailed for more than three days. Mr. Ward will look over the moving picture industry in the United States before proceeding to Europe.

Cleveland

New Regent Theatre Opens.

THE handsome new Regent Theatre, Cleveland, was opened Saturday night, August 21.

This house, seating about 1,200, is a neighborhood theatre, located on Buckeye Road and East 117th street. It is owned and operated by the Rice Amusement Company, the officers of which are Sam and Joe Deutsch, well known Cleveland exhibitors. They are the proprietors of the Sun and Glenside theatres.

The Regent is a roomy place, with attractive beamed ceiling and with excellent fixtures and decorations. It has a modern ventilating system and well appointed retiring rooms.

Metropolitan Theatre Reopened.

The Metropolitan Theatre, Cleveland, after being closed for several weks for redecorating, was reopened Saturday night, August 21, with a very big crowd. The attraction was Katherine MacDonald in "The Notorious Miss Lisle."

The theatre presents a handsome appearance.

Pittsburgh

Barach Working Hard.

MANAGER BARACH is putting long hours these days and says Goldwyn pictures will be shown the coming season in many theatres which have heretofore used other film.

Cohen With Goldwyn.

Jack Cohen is a new man on the road force for Goldwyn. Mr. Cohen is new to the film game, but says he is willing to learn.

Helen Reiff Organist at Columbia.

Miss Helen Reiff, daughter of Manager Harry E. Reiff, of the Hodkinson office, a well known organist of the city, is now playing at the Columbia Theatre, Fifth avenue, Pittsburgh. Miss Reiff was formerly organist at the Wm. Penn, on the North Side.

Oglietti Improves Cosmorama.

E. Oglietti, owner of the Cosmorama Theatre, Leechburg, Pa., is making many improvements to his house. The floor has been elevated three feet in the rear in order to give an unobstructed view of the screen and the entire premises have been redecorated and painted. New Rubber matting has also been placed on the floor.

Modi Sells Idle Hour.

Joseph Modi has sold his Idle Hour Theatre at Washington, Pa., to M. Blonsky, formerly owner of the Beaver Theatre at Beaver, Pa., which he recently sold to Alex. Gulla. The Idle Hour has 240 seats and is a good money maker for its size. Modi will retire from the picture business.

Highwayman Attacks Engelberg.

While returning from his theatre, the Strand in McKees Rocks, Pa., to his home Wednesday night, August 11, Max Engelberg was the victim of a highwayman. He had just alighted from a street car when he was pounced upon by a burly negro, who struck him on the nose, rendering him unconscious. The negro went through Mr. Engelberg's pockets and took a twenty dollar bill, but overlooked $100 in another pocket. Max's nose was fractured.

Robey to Have New House.

H. H. Robey, of the Auditorium Theatre, Spencer, W. Va., is having plans prepared for the erection of a new theatre in Saint Marys, W. Va.

McCalmont With Weiland Chain.

R. V. McCalmont, a well known exhibitor of the Pittsburgh film section, having conducted theatres at Burgettstown, Mercer and Sistersville, is now a heavy stockholder in the Weiland Theatres, Inc., and is temporarily in charge of the Edyth Theatre, Mount Oliver, recently bought by the company. The Weiland Corporation is building several houses at present and Mr. McCalmont will be put in charge of one of these just as soon as it is completed.

Cincinnati

Regent in Springfield Opens.

A NUMBER of Cincinnati exhibitors and representatives of film exchanges attended the opening of the new Regent Theatre, a large and up to date moving picture theatre in Springfield, on August 16. The theatre is owned by Gus Sun, vaudeville magnate.

It has a seating capacity of 2,000. A feature of the new building, that will prove of especial interest to women patrons is the mezzanine floor, where rest rooms, lounges, writing tables and other conveniences are located. An innovation in the way of music is being introduced by Mr. Sun who has arranged to secure a women's orchestra of at least twenty pieces. Miss Grace Simpson, of St. Louis, has been engaged as leader. A large two manual Kimball organ also has been installed.

Mr. Sun obtained for the opening picture at the theatre "Yes and No," starring Norma Talmadge, which went over big with the audiences that packed the large theatre.

Among the Cincinnati film exchange men who attended the opening were Frank Cassidy, exploitation manager for the Cincinnati office of the Famous Players Pictures Corporation; R. H. Haynes, Cincinnati manager of the office of the First National Pictures Corporation, and others.

Clean Pictures Pay.

Do "clean" pictures pay? "They do," replies Ned Hastings, manager of B. F. Keith's. "The Cincinnati public has been very responsive to our efforts to present at Keith's this summer only such pictures as we felt could not offend good taste."

The Grand has had a very prosperous summer season with pictures.

Interested in Luke McLuke.

Of considerable interest to Cincinnati moving picture exhibitors, during the past week, was the announcement received from New York that "Luke McLuke," who for many years has delighted Cincinnati daily readers with his humorous column in the Cincinnati Enquirer, was about to enter the movies. H. Serkowich, formerly of Cincinnati, has been named president and general manager of the Luke McLuke Producing Company.

Baltimore

Excelsior Theatre Reported Sold.

THE Excelsior Theatre, 1358-60 West North avenue, is again reported sold by Louis Benesch. The buyers are said to be the Excelsior Theatre Company of which David Kaufman is president and Harry Lendenbaum is vice-president. Improvements are being made on the property. The last time the reported selling was givn out Mr. Benesch denied it had been sold.

Moving pictures were used to illustrate the sermon, "The Story of Judith," at the Second Presbyterian Church, which was preached by the Rev. Edward Niles, on Sunday night, August 22. At the gospel service, which was held on Wednesday night, motion pictures were also shown.

Making Movies Shown at Garden.

Part of the vaudeville program at the Garden Theatre, Lexington street and Park avenue, which is under the supervision of Louis A. DeHoff, during the week of August 16, consisted of showing the audience how moving pictures are made. Those who attend the theatre who wanted to be in the picture were given parts and each night a different scene was taken. It was displayed on the screen at that theatre during the week of August 23.

Colonial Reopens.

The Colonial Theatre, North Eutaw street, reopened to the public on Monday, August 23, with the social hygiene picture, "Some Wild Oats." It was shown to separate audiences by order of the Maryland Censor Board. On Tuesday, an order was issued by the board the the girl ushers employed at the theatre would have to remain outside the doors while the men were in the theatre viewing the show.

Buffalo.

Shea's Hippodrome.—"The Mollycoddle" and "The Orphan."
Strand.—"A Fool and His Money" and "A Cumberland Romance."
Palace.—"Hairpins."
Lyric.—"A Child for Sale."
Rivoli.—"For the Soul of Rafael."

Cleveland.

Stillman.—"Below the Surface."
Euclid.—"Humoresque."
Metropolitan and Strand.—"The Notorious Miss Lisle."
Mall and Alhambra.—First half, "The Fourteenth Man"; second half, 'A Dark Lantern."
Liberty.—"The Girl in the Web."
Knickerbocker.—"Husbands and Wives."

San Francisco.

California.—"The Mutiny of the Elsinore."
Portola.—"The World and His Wife."
Imperial.—"The Soul of Youth."
Strand.—"Even as Eve."
Rialto.—"The Penalty."
Tivoli.—"The Perfect Woman."

Philadelphia.

Stanley.—"Yes or No."
Palace.—"Sex."
Arcadia.—"Away Goes Prudence."
Victoria.—"The Cheater."
Regent.—"Jes' Call Me Jim."
Capitol.—"Dollars and Sense."
Colonial.—"The Idol Dancer."
Great Northern.—"The Idol Dancer."
Strand.—"The Prince Chap."
Locust.—"The Prince Chap."
Rivoli.—"Homer Comes Home."

Cincinnati.

Palace.—"The Family Honor."
Lyric.—"Girl of the Sea."
Walnut.—"The World and His Wife."
B. F. Keith's.—"The Sins of St. Anthony."
Grand.—"Suds" (second week).
Strand.—"The Perfect Woman."
Gifts.—"The Great Accident."
Family.—"Marooned Hearts" and "From Now On."

Chicago.

Randolph.—"Civilian Clothes."
Castle.—"The Fall of Babylon."
Barbee's.—"The Street Called Straight."
Playhouse.—"Earthbound" (third week).
Orchestra Hall.—"Humoresque" (third week).
Riviera.—"The Prince Chap."
State-Lake.—"Passers By."

Indianapolis.

Circle.—"The Notorious Miss Lisle."
Colonial.—"The Cheater."
Alhambra.—"Crooked Streets."
Ohio.—"Sherry" and "The Lost City."
Isis.—"Fifty-Fifty."
Crystal.—"A Dark Lantern."
Regent.—"The Girl Who Dared.
Mr. Smith's.—"Yes or No."

Pittsburgh.

Grand.—"Homer Comes Home."
Olympic and Liberty.—"The Yellow Typhoon."
Loew's Lyceum.—"Away Goes Prudence."
Savoy.—"Burning Daylight."
Cameraphone.—"The Slim Princess."
Regent.—First half, "Away Goes Prudence"; last half, "Homer Comes Home."
Alhambra.—First half, "Hairpins"; last half, "The Figurehead."

Los Angeles.

Grauman's.—"The White Circle."
California.—"Stop Thief."
Tally's Broadway.—"Yes or No."
Rialto.—"Humoresque" (third week).
Victory.—"The Chorus Girl's Romance."
Clune's Broadway.—"A Broadway Cowboy."
Kinema.—"The Mutiny of the Elsinore."
Symphony.—"Mickey."
Garrick.—"A Village Sleuth."

Baltimore.

New Theatre.—"Jes' Call Me Jim."
Parkway.—"The Mutiny of the Elsinore."
New Wizard.—"The White Circle."
Hippodrome.—"The Joyous Trouble-makers."
Blue Mouse.—"Frivolous Wives."
Strand.—"The Stolen Kiss."
Garden.—"A Broadway Cowboy."
Colonial.—"Some Wild Oats."

Minneapolis.

New Garrick.—"The Fourteenth Man."
New Strand.—"Let's Be Fashionable."
New Lyric.—"Other Men's Shoes."
New Aster.—"Jes' Call Me Jim."
New Garden.—First half, "Youthful Follies"; last half, "Girl in the Rain."

St. Paul.

New Liberty.—"The Mother and the Law."
Astor.—"Little Shepherd of Kingdom Come."
Princess.—"Jes' Call Me Jim."

Michigan

Gleichman to Operate Three Houses.

PHIL GLEICHMAN, president of the Broadway-Strand Theatre, Detroit, will have three houses to operate with the opening of the fall season. He will make the Broadway 100 per cent. Paramount for features as he did last year. He takes over the Ferry Field Theatre, Grand River and the Boulevard, on September. This house is one of the finest residential theatres in the city. He has already appointed Sid Lawrence as manager. Mr. Gleichman will also be managing director of the Majestic which he takes over October 1. He has a substantial interest in this theatre along with Famous Players-Lasky, having together purchased the property for the balance of the long lease.

McLaren Managing the New Dawn.

The New Dawn Theatre, Hillsdale, was officially opened a few weeks ago under its new ownership with W. S. McLaren, as managing director. Mr. McLaren now has the Majestic and Colonial in Jackson, and will also do the booking for the Dawn at Hillsdale. A great many film men attended the opening and were tendered a banquet by Mr. McLaren.

Neibes Improving the Dawn Theatre.

John Neibes is spending about $3,000 on his Dawn Theatre, Detroit. This is for a new stage set, remodeling the front, and making many needed improvements. Mr. Neibes reports he has had the best summer since he started in business.

Kramer Opens in September.

The New Kramer Theatre, 1476 Michigan avenue, which will seat about 1,800, opens early in September. M. S. Bailey is the managing director. He is well known in film circles having formerly managed the Fox exchange.

Ealand Booking for Miles.

Tom Ealand, managing director of the Charles H. Miles theatres in Detroit, has just been given the added responsibility of booking the pictures for the Miles theatres in Cleveland and Akron, Ohio, making a total of seven houses for which he now has full charge of the booking of pictures.

LaSalle Gardens to Open.

Bert William, of the Palace Theatre, and also manager of the New LaSalle Gardens Theatre, Detroit, announces the opening of the latter theatre on August 30 with a First National picture, "Go and Get It." The LaSalle Gardens will play a policy of vaudeville and pictures.

Globe Opened August 24.

The New Globe Theatre, Flint, seating about 1,000, will open August 24, according to present plans. It has been equipped with Simplex machines, Hertner transverter and Gardiner screen supplied by the Michigan Motion Picture Supply Co.

Detroit Notes.

Hal Smith, former manager of the Ferry Field Theatre, Detroit, is now special representative in Michigan for the Special Pictures Corporation, and has established attractive offices at 55 East Elizabeth street, Detroit.

Harvey Nelson, of the Grand Theatre, Newberry, will open his new theatre about the first of September.

A. L. Picker, of Ironwood, will open the New Rex about the first of September. He has spent about $20,000 in improvements and enlarging the seating capacity.

Martin Thomas, of Ironmountain, has purchased the Boyle Opera House at Fon Du Lac, Wis., and has also taken options on two pieces of property in Ironmountain on which he plans to build at least one new theatre. This town is booming since Henry Ford announced that he would establish a big plant for making his auto bodies.

M. S. Gallup, managing director of the Delft Theatres, of Marquette, Esonaba and Munising, expects to open the new and larger Delft Theatre at Marquette sometime in September. The present Delft is to serve as a lobby entrance to the new Delft.

The Orpheum Theatre at Hancock, which has been closed for repairs, will reopen about September 1.

Montana

Albright Studying Picture Exhibition.

H. A. ALBRIGHT, manager of the American Theatre of Butte, has gone to Chicago and other Eastern centers to study new angles of picture exhibition. The American will continue to be the home of Paramount-Artcraft pictures during the coming season, he announced before his departure.

Rialto Will Reopen October 1.

Missoula's newest theatre, the Rialto, will be opened October 1 under the management of Fred Jay Lucas, formerly publicity director of the Turner Amusement Company which is now building a $300,000 picture house there.

Billings May Have Another Theatre

Plans for a fifth theatre for Billings are being projected by Eugene O'Keefe of the Regent Theatre of Billings and Frank Swanson, president of the Swanson Amusement Company of Salt Lake and Denver.

New House to Open September 1.

September 1 is the opening date of Kalispell's new picture house built at a cost of $75,000. It has a capacity of 800 and is under the management of Messrs. McDaniels and Anderson.

Buffalo

Rivoli Theatre Is Opened.

BUFFALO'S newest neighborhood house, the Rivoli, owned by Joseph Kozanowski and managed by Harry T. Dixon, opened its doors on Sunday, August 22. The theatre, which is on Broadway, just beyond Fillmore, cost $250,000 and has a seating capacity of 1,700 on the orchestra floor, balcony and gallery. Joseph Geigand, Buffalo architect, designed the building. The opening attraction was "For the Soul of Rafael," starring Clara Kimball Young. Manager Dixon was showered with congratulations on the opening day.

The Rivoli is built of red tapestry brick with beautiful terra cotta trimmings. The seats are unusually large and are upholstered in leather. The woodwork through the house is of mahogany finish. Two Simplex machines are used for projection. The stage setting is elaborate. A ten-piece orchestra accompanies the program. Seventeen ushers, girls on the orchestra floor and boys in the balcony, are used.

The manager's office opens from an attractive foyer on the second floor, where the rest rooms are also located. The interior decorations present a most attractive appearance, the lighting fixtures being unusually good. Prices will be 11, 22 and 28 cents on week days and 11, 25 and 33 cents on Sunday.

This house is in the heart of the great Buffalo Polish district, with a population of close to 150,000 persons. Mr. Dixon for the present is confining his advertising to the two Polish newspapers in the district, but eventually will spread it in the big dailies. Buffalo may well be pround of the Rivoli, which will compare favorably with any neighborhod house in the state.

Criterion Opens September 6.

Shea's new Criterion Theatre, formerly the old Star, which has been completely remodeled at a cost in excess of $65,000, will open its doors on Monday evening, September 6, under the general supervision of Harold B. Franklin, managing director of Shea's Hippodrome. The opening attraction will be "Something to Think About," which will be the first run anywhere of this picture.

The Shea Amusement Company and the Famous Players-Artcraft Company are associated in the operation of the house and the super-productions of this company will be shown almost exclusively. The runs will be for two week periods. A classy advance advertising campaign is being placed in the local papers by Mr. Franklin. There will be a ten piece orchestra under the direction of Harry Wallace, president of the Buffalo Musicians' Association.

The house has been practically rebuilt during the summer and when opened will present a metropolitan appearance. One of the features will be a singing sextette. Famous soloists will appear in connection with the programs.

Observe 6th Anniversary.

Shea's Hippodrome celebrated its sixth anniversary the week of August 22 with a special film and music program. The stage setting consisted of a large cake, surmounted with six candles, with a mammoth kewpie standing at its side lighting one of the tallows. In the rear of the setting were the letters, "Shea's Hippodrome Anniversary," in vari-colored incandenscent bulbs. An attractive floral display supplemented the scenic settings.

The feature was "The Mollycoddle," with Fairbanks, and the comedy, "The Stage Hand," with Semon. Edurado Albano, tenor soloist from the Strand Theatre, New York, sang the aria from "Faust," and the organist played a special solo, "Annie Laurie With Variations." The overture was "The Evolution of Yankee Doodle," by Lake.

Lodge Succeeds Moses.

Charles Lodge, former house detective at Shea's Hippodrome, has succeeded Isidore Moses as house manager at the Hippodrome. Mr. Moses has gone on a much needed vacation. Upon his return he will be assigned to Shea's North Park Theatre, which will open in November.

Sawyer Goes to Criterion.

Jack Sawyer, chief projectionist at Shea's Hippodrome, has been appointed house manager of the new Shea Criterion by Managing Director Harold B. Franklin, who will supervise the presentations. George Signor has succeeded Mr. Sawyer at the Hippodrome. Charles Thomas will be chief projectionist at the Criterion.

Carver Opens the Empire.

Samuel Carver, former manager of the Empire Theatre, will reopen the Empire Theatre on Monday, August 30, with motion pictures and popular vaudeville. Mr. Carver has leased the house for three years. The prices will be 25, 35 and 50. A ten piece orchestra will be installed.

Moe Mark in Buffalo.

Moe Mark, owner of the Strand Theatre, Buffalo, was in town the week of August 16, conferring with local managers.

Buffalo News Briefs.

Elmer C. Winegar, manager of the Central Park Theatre, is sporting a new Buick touring car. Business must be good.

The Palace Theatre is beginning to advertise in the local papers. Samuel Hippler of the Buffalo Times is taking care of the press work.

The Arcadia, recently acquired by the General Theatres' Corporation, after being redecorated and renovated reopened on September 1 under the name of the Star.

With the booking of big attractions, it begins to look like three day runs will soon be quite the thing on the west side. Manager A. L. Skinner of the Victoria showed "Why Change Your Wife" for three days recently, and Manager Bruce Fowler presented "In Old Kentucky" for a similar period at the Elmwood.

Indiana

New House for Indiana Harbor.

INDIANA HARBOR, in the northern part of Indiana, is going to have a handsome new theatre this year if plans now under consideration by a number of promoters do not miscarry. An organization known as the Cosmopolitan Theatre Company has been organized and an option has been obtained on a site on Cedar street, near 127th street, for the new building.

The officers of the company are Joseph Trinz, of Lubiner & Trinz of Chicago, president; Bernard J. Brown, of Indiana Harbor, secretary, and Jacob Handelsman, of W. Kimmall & Co of Chicago, treasurer.

The new theatre will seat about 1,600 and will be devoted to pictures and vaudeville. The majority of the stock is to be held by the officers, it is understood, and a limited quantity will be offered for sale to the public.

Redecorating the Lyric.

The Lyric Theatre at Connersville, Ind., will be closed from next Tuesday until Friday while extensive improvements, including a complete remodeling of the building, are made. Manager E. F. Stanley says he is determined to make it one of the most up to date little theatres in the state.

The theatre will be repainted inside and out, a new fireproof and sound proof operating booth is to built, new lighting fixtures are to be installed and a new Fotoplayer is to be added.

Ridding Poles of Posters.

The police at Anderson, Ind., recently started a campaign to rid telephone poles of bills, placards, posters and other forms of advertisements, and one of the first men they arrested at the beginning of the campaign was Harry Muller, proprietor of the Crystal Theatre. Muller had tacked a few posters advertising his show to one of the poles at a time when the chief of police happened to be looking. He was discharged in city court when he explained he was an innocent offender and did not know the police had decided to enforce the ordinance.

Rembusch Buys Building.

Frank J. Rembusch of Shelbyville, owner of several picture theatres in Indiana, has bought the Knights of Pythias Building at Columbus, in which his theatre there is located. The price for the building was $30,000. Mr. Rembusch has made a number of improvements in the theatre and has built up a big patronage.

Alex Pearson Returning.

Alex Pearson, proprietor of the Vaudette Theatre, Connersville, who has been visiting his parents in Sweden, sailed from Stockholm last week on the return voyage. Alex, according to letters received by his friends at Connersville, took advantage of his six weeks' stay on the continent to visit many places of interest, particularly those of his native land.

Films by Aeroplane.

Air delivery of films from the Cincinnati exchange of Famous Players-Lasky has been arranged as a feature of the Paramount Week campaign, September 5 to 11. It is planned to load an airplane with films and make landings in Indiana, Kentucky, Ohio and West Virginia—the four states served from the Cincinnati exchange.

KEOKUK, IA.—R. M. Martin and J. Savage have taken over Colonial Theatre.

PITTSFIELD, MASS.—Majestic Theatre Company has been incorporated with $50,000 capital by Kelton B. Miller, H. Calvin Ford, J. Ward Lewis and Walter C. Kellogg, to operate theatres.

SAVE $10 BY SUBSCRIBING TO M.P. WORLD TODAY

As announced three weeks ago the news-stand price of MOVING PICTURE WORLD will be twenty-five cents a copy, starting with the issue dated October 2. The subscription price remains the same, $3 a year in United States and its possessions, Mexico and Cuba; $3.50 in Canada; $5 in foreign countries, postpaid. Bought at the news-stands, the WORLD will cost $13 a year. Save up to $10 or 333 1/3 per cent. by subscribing today. Mail your check to MOVING PICTURE WORLD, 516 5th Avenue, New York City!

Mrs. Hutchinson Honored

The medal of Queen Elizabeth of Belgium has been awarded in appreciation of Mrs. S. S. Hutchinson's devotion to the work of Belgian relief during the war. She is the wife of the president of the American Film Company. On one side in bold relief is a bust of the Queen, and on the reverse a beautiful figure symbolizing sacrifice and devotion. While she was giving all her time to war work at home, her son, Hobart, with the motor transport corps in the territory where the tide of war turned, was delivering dispatches to the headquarters staff in the first line trenches.

Tom Mix in "Untamed" Plays to Capacity at the Capitol

TOM MIX in "The Untamed," which opened at the Capitol Theatre, New York City, on Sunday, August 22, for a seven-day run, has been playing to heavy business. This is the first Mix picture which William Fox has released in the metropolis which has not had its first run on the Fox Circuit of Theatres. Because of the unusual merit of the production, and because it could be booked for the largest and most beautiful motion picture theatre in the country, Mr. Fox consented to playing it on Broadway in advance of his own theatres.

S. L. Rothapfel, managing director of the Capitol, realizing the wonderful worth of the picture both as an artistic production and as a box-office attraction booked it. That his judgment was vindicated has been shown by the capacity business the picture has been playing to.

Mayflower Consolidates Production

Benjamin A. Prager, president of the Mayflower Photoplay Corporation, who is now at the company's western producing headquarters arranging an elaborate program of production for the coming year, states that Mayflower will hereafter confine its western production exclusively to the Brunton Studios in Los Angeles. Immediately upon the expiration of Mayflower's lease last week, Mr. Prager contracted for a renewal covering the ensuing year.

Mr. Prager has spent most of the time since his arrival on the West Coast several weeks ago in conference with R. W. McFarland, Mayflower's western manager, and George Loane Tucker, who is now editing "Ladis Must Live," is second independent offering under the Mayflower standard.

Harry Rapf Denies Rumor

Harry Rapf, supervisor of Selznick productions during the absence of Myron Selznick, who is now touring through Europe, denies the published statement that he has been engaged by the George Backer Film Company to supervise a production being made with Vera Gordon as the star. The production in question is now being made by the Chatham Picture Corporation at the Selznick Fort Lee studio, through an arrangement with Lewis J. Selznick, president of Selznick Enterprises.

It is understood that in the arrangement Mr. Selznick agreed to transfer the services of Director Henry Kolker to the Chatham Corporation during the filming of the production. In this connection, Mr. Selznick also agreed, it is declared, to allow Mr. Rapf to supervise the making of the feature.

DEAD MEN TELL NO TALES

Stuart Robson Sues Metro and Others Over Picturization of "The Henrietta"

CONTROVERSY over the conversion of the dramatic production known as "The Henrietta," written by the late Bronson Howard, into a motion picture to be called "The Saphead" was disclosed through the filing in the county clerk's office, New York, of a suit brought by Stuart Robson against the Metro Pictures Corporation, Winchell Smith, Victor Mapes, Samuel French, May Dougherty Stuart and the American Society of Dramatists and Composers.

Mr. Robson in his complaint alleges that Alice Maud Howard was the owner of the exclusive rights to "The Henrietta" and "The New Henrietta," reconstructed by Smith and Mapes. Alice Maud Howard died in May, 1916, and by her will bequeathed the exclusive rights to the plays to May Dougherty Stuart, on her death to the plaintiff and on his demise to the Society of Dramatists and Composers.

Mr. Robson alleges that on February 20, last, Mr. French executed an instrument to Smith, and he in turn executed to the defendants, with the exception of Miss Stuart, and the Dramatist's society, by which the plays were to be converted into a motion picture, to be known as "The Saphead," for which he says Mr. French received for the exclusive rights the sum of $15,000.

Calls $15,000 Inadequate Sum.

Mr. Robson charges that neither Mr. French nor Mr. Smith had any right to barter away the plays for motion picture, or any other purpose, and in doing so invaded the rights of Miss Stuart, the plaintiff and the Dramatists society, and that the action of Mr. Smith "is an attempt to take advantage of his fiduciary relation to the detriment of the plaintiff."

He adds that $15,000 is a grossly inadequate sum for the motion picture rights to the plays, and petitions the court to turn this sum over to him, Miss Stuart and the American Society of Dramatists and Composers, and that an order be issued restraining the defendants from carrying out their contract, until the trial of the issue.

Mr. Robson alleges that the Metro people, Mr. Loew and Mr. Golden claim to have rights from Mr. Smith, the nature of which they refuse to disclose, while Mr. Smith, he says, also claims to have the motion picture rights to the plays. The merits will be thrashed out on the argument of the motion, date for which has not been set. Miss Stuart and the Dramatist's society are merely made friendly defendants to the suit, as parties in interest.

Brunton Special Completed; Will Be Released by Pathe

WITH the completion in Los Angeles of Robert Brunton's special feature, from the novel by Frances Nimmo Greene, "The Devil to Pay," announcement is made that the production will be distributed by Pathe Exchange, Inc. The Brunton feature has been in work for nearly four months, and according to information received in New York from the West Coast studio, is typical of the best endeavors of Mr. Brunton, who produced for Pathe the Jack Dempsey serial, "Daredevil Jack."

An all-star cast appears in the play, with Roy Stewart, hero of innumerable Western dramas, Cullen Grant, playing the leading male role, and Fritzie Brunette, one of the best known leading women in motion pictures, opposite him, as Dare Keeling. Robert McKim, one of the screen's best known "heavies,' is seen as Brent Warren. Others in the cast are George Fisher, as Larry Keeling; Evelyn Selbie, as Mrs. Roan; William Marion, as Potter, the detective; Richard Lapan, as Dick Roan.

Jack Cunningham wrote the scenario. Cunningham is director of the Brunton Studios scenario department.

Ernest Warde made the play for Brunton.

Arthur Maude Is Preparing Scenario for Bert Lytell

ARTHUR MAUDE, actor, author and scenarist, has been engaged by Metro to make the screen adaptation of "A Message from Mars" as a starring vehicle for Bert Lytell. He has returned to writing for the screen after completing the librettos for two comic operas to be produced this fall.

Born in England, Mr. Maude appeared first on the stage with Henry Irving. Later he produced several plays, then co-starred with Bessie Barriscale, after which he wrote several stories for Universal. Mr. Maude appeared for Metro in "The Microbe" with Viola Dana, and also wrote the scenario for the "Black Sheep" and Mr. Barnum in which Thomas Wise will star.

Educational Shifts Releases

Because of some slight delay in receiving some of the accessories, Educational announces that it has shifted the releases of "Nonsense" and "Dynamite," two of the new Mermaid Comedies. "Dynamite," which features Lloyd Hamilton, will go out first and its place on the schedule a month later will be taken by "Nonsense," directed by Jack White and with Jimmie Adams in the leading role.

Lloyd Hamilton, better known as "Ham" because of his appearance in so many single reelers for Kalem, scored a great success in "Duck Inn," his first Mermaid, and Educational's production department insists that "Dynamite" is even funnier. Both "Duck Inn" and "Dynamite" were directed by Gilbert Pratt.

Capellani Made Defendant

Supreme Court Justice William P. Burr has appointed Charles D. Donohue, of 140 Nassau street, New York City, referee to pass on the merits of an action brought by the U. S. Fidelity and Guaranty Company against the Albert Capellani Production Company, to recover $1,065.62, the value of an undertaking furnished by the plaintiff to protect the production company, in a suit which they had instituted.

The summons in the case was served on Harry Cahane, treasurer of the production company, at 1457 Broadway, on August 8, by W. Warren Dimmick, of 45 Cedar street, counsel for the plaintiff.

Signs with First National

J. F. Goss, manager of the Orpheum Theatre, has taken the sub-franchise of Associated First National Pictures, Inc., for the Ogden, Utah, territory and will abandon vaudeville for the first four nights of every week at the theatre. Beginning Sunday night the First National attractions will be shown exclusive of any vaudeville for four days' runs.

Mr. Goss has had Frederick Martin, a scenic artist of New York, prepare an entire new set of drops, curtains, grand drapes, etc., for the theatre. The interior has been redecorated and refurnished.

Maxwell Karger Introduces New System of Planning and Building Studio Sets

A SYSTEM of handling sets at Metro's New York studios in West Sixty-first street has been installed by Maxwell Karger. It consists of a centralization of method in which the technical art director, Lester G. Vermilyea, works directly in accord with Arthur J. Zellner, Mr. Karger's assistant.

As soon as the story develops to the point where it is known what settings will be needed, Mr. Vermilyea consults with Mr. Zellner and learns the general scheme of the various sets. The entrances are determined and Mr. Vermilyea then submits a miniature plan of the set in question, which Mr. Zellner goes over, making such changes as may be required by the text of the story.

Next, the general character of the interior is considered in connection with the persons in the play, with particular regard to their social standing, whether nouveau riche or of established social position. Other characteristics, such as the artistic proclivities of the persons concerned and the natural manner in which these would affect the decoration of their home, are considered.

Indicated by Squares.

The plan sheets are so arranged in small intersecting squares as to locate every foot of the scene and allow for camera angles being defined which describe the range and line of vision from the camera lens and enable the cameraman to tell just what portion of the set will show in the part that is being photographed.

All theory and conjecture are eliminated in this new system of handling sets and the business of building sets reduced, so far as the working plans are concerned, to a science.

This system has been found in recent cases to work out excellently with the productions now under preparation at the studios, such as "Polly With A Past," the Belasco stage success by George Middleton and Guy Bolton, in which Ina Claire is the star, and "The Misleading Lady" starring Bert Lytell.

Henry C. Siegel
Newly appointed treasurer of the Selznick Enterprises.

Lavish Exploitation Campaign Planned for First Associated Exhibitors Film

PLANS for a lavish advertising, exploitation and publicity campaign on "The Riddle: Woman," starring Geraldine Farrar, first production of Associated Exhibitors, to be released through Pathe Exchange, Inc., have been completed by Pathe. This drive is to be inaugurated immediately, as the picture is to be released October 3.

Every medium for bringing returns to the exhibitor who plays "The Riddle: Woman" will be used by Pathe in its selling-to-the-public campaign. The principal medium will be newspaper advertising promotion and elaborate billboards drawn by some of America's foremost poster artists.

Three-Colored Campaign Book.

A special three-colored campaign book will contain an effective press sheet, in addition to the customary newspaper articles. This press sheet is to be an elaboration of the page furnished to motion picture editors. It contains fan stories, human interest articles, and stories descriptive of "The Riddle: Woman."

The newspaper advertising material contained in the campaign book will be amplified to include a full page, half page and two quarter page advertisements, in addition to the regular run of one, two and three column ads. A special rotogravure one sheet will supplement the customary one, three, six and twenty-four sheet posters.

In connection with its selling campaign to exhibitors, Pathe will publish an elaborate special art booklet of twelve pages, containing the climactic moments and other incidents in "The Riddle: Woman." This booklet will be of beautiful design in colors.

United States Government Approves of Film Credit Organization, Says Kelly

MANY exhibitors have possibly held back in applying for further information regarding our plan and general mode of procedure on account of the fact that they have been fooled so much in the past that they are still under the impression that there is some kind of a "hitch" in our offer to furnish five weeks' service free of charge," says "Smiling Jimmy" Kelly. "In order to go more thoroughly into this matter with them, we have arranged a small printed prospectus that we will gladly furnish each and every exhibitor who will send in his name and address. In this prospectus we are bringing to light many important features of vital interest to the many exhibitors throughout the country.

"One of our principal stands is that the exhibitor has not been treated fairly in more ways than one by the distributor, who has profited enormously through the lack of business principles that this industry has been operated upon. I realize that 10 per cent. of the exhibitors are irresponsible, and on account of the fact that this percentage is unreliable, the distributor has used this as an excuse and alibi to trick the entire exhibiting end into the woeful deposit and advance payment basis, which should be abolished immediately if this industry is to thrive and prosper in the future.

Crooks in Every Business.

"There are crooks and cheats in all lines of endeavor but why should the vast majority suffer because of these few. In other lines of business this situation is controlled by the large credit companies and all large manufacturers look to these credit companies to protect their interests. A similar credit company to that adopted by other lines of business is now in the making in the moving picture industry, and I congratulate myself that I shall be affiliated with this new organization and will be part of the means by which this industry will be placed on a firm business foundation. It is the World Motion Picture Company of 500 Fifth Avenue, New York City.

"In some European countries the governments are furnishing vast sums of money to further the advancement of the moving picture industry and they do not fail to censor the extremely crude methods that have been applied to this industry in the past.

"I do not hesitate to state that the United States Government is behind the methods that will be adoped by the new organization mentioned, as the officials realize more vividly (because they now are familiar with the vast income of the moving picture industry, due to the tax returns) that the exhibitor in the past has underestimated himself, or he would not have allowed the distributor to have handled him in the crude manner that has been going on in the past.

"We believe that ninety-nine out of every 100 exhibitors are reliable and worthy of credit rating, as the United States Government concedes that the moving picture industry was one of the greatest factors in terminating the late war. In fact, I may say that the government gives the exhibitor a whole lot more credit than is accorded the exhibitor by the distributor, although the distributor depends upon the exhibitor for his livelihood. This condition is all wrong and will rapidly be rectified by the credit organization mentioned above.

"Sharper" Gradually Losing Ground.

"In some towns the exhibitor has taken advantage of the fact that he should be one of the leading citizens of the community and has firmly established himself as one of the leading factors of the town and is accorded a credit commensurate with his standing by every one with the exception of the distributor. This is ludicrous in the eyes of a man of sound business principles.

"In conclusion I may say that there have been many irresponsible and money-grabbing distributors in this business who have taken advantage of the loose business methods and have thrived for a short time, and in some cases, to further their own selfish desires, appropriated moneys that were innocently entrusted to them as deposits and advance payments by the unsuspecting and gullible exhibitors, and which money has been lost to the exhibitors by the practices of such sharpers.

"In this connection I am pleased to say, however, that the magnificent returns paid by investments in the moving picture industry have attracted the attention of business men accustomed to fair dealing, and these are gradually forcing the 'sharper' and those who live by their wits out of the game by gradually introducing methods and practices which have survived long years in other lines of business."

Clyde Cook.
Playing in "Kiss Me Quick" to be released by Fox.

Bradley King Signs to Write Stories for Thomas H. Ince

BRADLEY KING, a prominent screen author, has entered a long-term agreement with Thomas H. Ince to write continuities and original stories for forthcoming Thomas H. Ince productions.

Entering the literary field as a writer of short stories for a number of prominent magazines, Miss King turned her talents to the screen when several of her works were purchased by a leading producing corporation.

She is at present adapting "The Magic Life" for a forthcoming Thomas H. Ince special production.

Buys Edmonde Picture

Frank Gersten, Inc., has purchased the United States and Canadian rights to the first Frances Edmonde Production, "The Unfortunate Sex," a heart interest drama in five reels adapted from the popular novel of the same name by Elsier LaMaie and portrayed by a galaxy of stars including the "International Classic Girl," Frances Edmonde, George Larkin, Harry Van Meter, Katherine Lewis and Earl Schaefer.

Mr. Gersten says that this is the first of a number of big productions he has purchased for release to the state rights market during the coming season. The next release, which is still in course of production, will be ready about September 15.

Louise Fazenda Visits Banks Studio

Louise Fazenda, popular Mack Sennett comedienne, was a guest of Monte Banks at his studio in Hollywood recently and was an interested spectator of the making of the latest comedy starring this young comedian, which is to be released by Federated Film Exchanges of America, Inc., whose contract calls for a series of eighteen two-reel comedies.

IRONTON, O.—Henry Hunt has been appointed manager of new theatre in Lowry Martin Block on South Third street. House will be devoted to moving pictures and vaudeville.

Dead Men Tell No Tales

Clyde Cook's India-Rubber Legs Wobble Wildly in Fox Comedy, "Kiss Me Quick"

NOBODY can steal india-rubber legs. No comedian can borrow hypnotic knees. That is why William Fox has been able to store up for more than three years a great surprise to the amusement world. The surprise is the introduction of Clyde Cook—he of the miraculous limbs—as a film comedy star.

The announcement comes not as a promise for the future, but as news of work accomplished. As soon as he was through with his Hippodrome engagement last season, Cook went to Hollywood and began making pictures for William Fox. "Kiss Me Quick," the first of the series, is now ready for the theatres. It may be booked at any Fox exchange for immediate showing.

"Kiss Me Quick" is said to be altogether new in film comedy. So is Clyde Cook. But there is nothing experimental about him. He has proved his worth as a laughgetter. He proved it all last season at the New York Hippodrome. He proved it years ago as a music hall artist. He proved it again all this summer at Hollywood, where they have had to change the layout of the big stages in order that the actors in serious drama might keep straight faces.

How It All Happened.

One rainy evening three years ago Mr. Fox dropped into a London music hall in a "you-can't-make-me-laugh" frame of mind. But he had not been in the house five minutes before Clyde Cook took up the challenge. And Cook hadn't been on the stage three seconds before Mr. Fox succumbed. He bought a program, looked at the name, wrote "Mr. Cook" on his card and sent it to Cook's dressing room.

Next day Cook signed a contract to make film comedies for William Fox, beginning in the summer of 1920. But it was all kept very dark. Mr. Fox could afford to wait. Cook was unique and no imitator could steal his style.

Clyde Cook is no mere contortionist. Every wriggle is charged with terrific import. Nothing that he does is meaningless. When he wags his left ear he does it knowingly or wisely or archly or cannily; he never merely wags his ear. When he falls downstairs he does it with gusto, verve, abandon and eclat, not to mention other words which may be found in the novels of Robert W. Chambers. It is no use attempting to describe Clyde Cook on roller skates; it must be seen to be believed, and then it is altogether impossible and incredible.

His Stony Stare.

The only part of Clyde's anatomy that does not gyrate, revolve and convolute is his face. His countenance is as stonily solid as that of the estimable Christopher at Columbus Circle, or that of Benjamin Franklin at Park Row, or that of Rameses the mummy in the Metropolitan Museum.

"What a countenance!" is also correct. As soon as Cook was old enough to have a sense of humor he looked into a mirror and decided that what was there should stay. It made him laugh. Other comedians had tried the serious face idea and it had worked well. Cook, deciding that his particular face was a cuckoo, joined the old-fashioned serious face school, founded upon the humor of contrast.

Cook belongs also to the clean school of comedians. It is his boast that never in his life has he ever tried to get away with anything that was "off-color" in the slightest. Which means that he is a comedian who knows his business.

Pathe's Dallas Head Reports Business in Texas Never Better for Exhibitors

EVERYBODY has money; prospects are good for continued prosperity; new oil fields are being developed; cotton crops never were so promising; exhibitors are asking bigger prices and are getting them readily for their patrons, and general business is excellent." This sums up the situation in Texas as presented to Elmer R. Pearson, director of exchanges of Pathe Exchange, Inc., by David J. Coughlin, manager of the Dallas exchange, who has just concluded a weeks' stay in New York. The Dallas office of Pathe Exchange, Inc., surpassed all records in May and June, and in July just doubled the business of the same month last year.

"Texas has been particularly fortunate in weather conditions this summer. There has been an abundance of rain, but not a superfluity, with record-breaking crops of all descriptions for the border state" says Mr. Coughlin, who has the reputation of being physically the biggest branch manager in the Pathe service.

"The big oil activities have shifted from the Ranger fields to the newly discovered Seymour and Breckenridge fields," reports Mr. Coughlin. "In some respects this will help the motion picture business. New theatres are already being rushed to completion in the new oil districts. The theatres in Ranger have been hard hit, of course, but continue in operation. Business in Breckenridge and Seymour is wonderful.

"In fact throughout the entire state, conditions never were better for exhibitors. The showman who plays a Western picture merely has to hang out a lithograph showing a gun and his house is filled. The Mexican population along the border falls for anything that looks red or that promises a fight and westerns are the biggest moneymakers."

Blackton and Sir Thomas Will Sail for Europe in September

J. STUART BLACKTON and family will sail for London September 4, with Sir Thomas Lipton and party, with the intention of remaining several weeks. It is Mr. Blackton's intention to stop producing here for a year, but will keep the Blackton Productions office in operation during his absence and to rent his studio, Clausen avenue, Brooklyn, leaving it under the supervision of William Dunn, his present superintendent. His mansion in Clinton avenue, Brooklyn, is reported to be in the market and everything indicates his stay abroad will be a long one.

Mr. Blackton was born in England and has a great many intimate friends there. Some may recall his words spoken at the banquet given to Harley Knoles a few weeks ago, "that I believe a director born in England and gaining his experience in America would some day return to England to teach the art of making motion pictures to the English producers."

Burton Holmes and H. J. Cowling Return; Latter Shot 200,000 Feet in 14 Months

AMONG the passengers who arrived in New York on August 21 from Europe where Burton Holmes and his chief cinematographer, Herford T. Cowling. Mr. Holmes had been in Europe and the Near East for nearly three months, gathering material for the Paramount-Burton Holmes Travel Pictures and for his coming season of lectures, while Mr. Cowling had been almost constantly at work in the field for more than fourteen months.

It was on June 1 that Mr. Holmes met his cameraman and assistant in Paris and together they went immediately to Egypt. They went in as far as Cairo and then crossed to the Holy Land, working up through Palestine to Jerusalem and following the course taken by General Allenby in his victorious campaign against the Turks. While they were passing through there was a serious insurrection among the Arabs in protest against Great Britain's announced intention of turning Jerusalem over to the Jewish people.

Constantinople Thronged.

After a brief stop at Bethlehem, the travelers proceeded to Constantinople, which both pronounce the most colorful city in the world at the present time. Here are thousands upon thousands of soldiers of all the allied nations, including the colonials of Great Britain, France and Italy, and civilians from America, Northern Europe, the Near East and the Orient.

From Constantinople the party proceeded to the Italian Alps and lakes where a large amount of purely scenic material was obtained.

Mr. Cowling's tour, which began in June, 1919, was one of the longest that he or any other cameraman ever took. The summer a year ago was consumed by Mr. Holmes and the party of which Mr. Cowling was a member in filming the battlefields of Northern France and Belgium and the occupied portions of Germany. Mr. Cowling then went alone into Austria, Czecho-Slovakia and Poland and at the beginning of the winter set out for Northern Africa, visiting Algiers and Tunis and penetrating far into the Sahara. It was in Tunis that Mr. Cowling and four other cameramen, all representing different companies, met.

Filmed Mohammedans at Prayer.

"We were all after pretty much the same sort of stuff," said Mr. Cowling in relating the incident, "but I was there first and I know that I got something that none of the others did. That was a series of pictures of the Grand Prayer at the famous Mosque of Karroan. For this I got a special dispensation from the Mohammedan cade, and I am sorry to say that I understand that he got himself into quite a little trouble by his courtesy to me. This Tunisian mosque is one of those which to the faithful are one-seventh as sacred as Mecca. That is, a Mohammedan who has made one pilgrimage to Mecca or seven to any one of the other designated places is privileged to wear the green fez.

"From Africa I crossed over to Sicily and then worked up through Italy to the Italian and French Riviera and the Pyrenees. I then went down into Southern Spain."

Mr. Cowling will go immediately to his home in Virginia for a month's vacation, after which he will go to Chicago to make the preliminary cuttings of the film which he brought with him. During his entire tour he exposed a total film footage of over 200,000.

Tacoma Operators Refute Statements of Jensen & Von Herberg About "Lockout"

CORRECTING alleged misstatements in an article published in the Moving Picture World, dated July 31, Orin M. Jacobson, business representative of Local No. 175, I. A. T. S. E., of Tacoma, Wash., has written to the Moving Picture World his version of the strike or lockout in the Jensen & Von Herberg theatres in Seattle, Tacoma, Portland, Butte and Yakima. The article quoted Mr. Von Herberg as saying that the public's sympathy "is with the company."

Mr. Jacobson's letter begins with the statement that the men did not go on strike in Tacoma, but were locked out. He describes a meeting in August, 1919, at which he says Mr. Von Herberg admitted that operators were not getting enough money and said they should work only six hours a day. Mr. Von Herberg also said, says Mr. Jacobson, that no operator could work longer than six hours a day and give proper projection.

Denies Verbal Agreement.

Mr. Jacobson goes on to say: "Instead of taking this opportunity to boost our scale, as you can see we could have done, and as was feared we would do by other managers, we were content to work the eight-hour day at 87½ cents an hour and only insisted that we get one day off in seven. This was bitterly opposed by Mr. Von Herberg, but he finally agreed to let us 'lay off' one day a week and suggested that we get together later on and take up the question of a six-day week.

"Our committee at this meeting had specific instructions to enter into no agreement for any period of time, so we did not violate any agreement as there was none written or given verbally. To say that we admit such an agreement is an absolute untruth.

Says Statements Conflict.

"As to our claiming that men were being broken in after the show, we do claim that and are positive that it was being done in preparation for the presentation of our new scale, which, by the way, was long overdue, as admitted by Mr. Von Herberg.

"Regarding the statement that we asked for the same scale as Seattle was getting, Mr. Von Herberg again is in error. We asked for 87½ cents while Seattle was getting $1.25 (remember that this was in August, 1919). Now, a year later, we are asking for the same as Seattle, Everett and other northwestern cities are getting and have been getting for over a year. Does that look like Tacoma operators are unreasonable?

Should Compare Notes.

"As to Mr. Von Herberg saying that business is the same as usual and that the company has public opinion in its favor, it is laughable to us who know differently.

"Mr. Jensen and Mr. Von Herberg should compare notes before issuing statements. The first says their company will have open shop or nothing, and the second says their company would have paid the new scale if we had waited until September 1. Take your choice, we have taken ours."

T. Hayes Hunter.
Who directed "Earthbound" for Goldwyn.

Premiere of D. W. Griffith's "Way Down East" September 3

D. W. GRIFFITH'S picturization of "Way Down East," based on the stage play by Lottie Blair Parker, which for the past twenty-two years has been one of the rural classics of the American theatre, will be presented at the Forty-fourth Street Theatre on Friday evening, September 3, with the following cast: Lillian Gish, Richard Barthelmess, Mary Hay, Burr McIntosh, Lowell Sherman, Creighton Hale, Mrs. Morgan Belmont, Kate Bruce, Edgar Nelson, George Neville, Vivia Ogden, Porter Strong, Josephine Bernard, Mrs. David Landau, Patricia Fruen, Florence Short, Emily Fitzroy and Myrtle Sutch.

This production represents ten months' work and in the screen version of the story Mr. Griffith has endeavored to follow closely the narrative of the stage play.

"Way Down East" is described as the biggest production Mr. Griffith has made since "Hearts of the World." It contains 12,000 feet of film and the better part of three hours will be consumed in unfolding the story. Several innovations are promised, including a thrilling snow storm and a genuine New England ice break on the Connecticut River.

Following Friday evening's premier, the production will be offered twice daily.

Seitz Producing Unit Returns

George B. Seitz, producer, director and star, and the members of his producing unit, arrived in Boston August 20 from Spain, where he took scenes for his first Pathe feature, "Rogues and Romance." The Seitz company returned on the S. S. Canopic of the Red Star Line.

Approximately six weeks were consumed in making the exteriors for a picturesque melodrama located in Spain. The story is an adaptation of a play by Mr. Seitz, "The Golden Senorita." The greater part of the time was spent in Algiciras.

In the company with Mr. Seitz were June Caprice, Marguerite Courtot, Harry Semels, Frank Redman, William P. Sullivan and Harry Wood.

ROANOKE, ILL.—John F. Hubbell, J. J. Kuntz and D. B. Zimmerman have organized Roanoke Opera House Company with $5,000 capital.

Dead Men Tell No Tales

This Colonel's Been Through the Love Mill—Trying to Mend Her Broken Heart.
A pathetic scene from "The Kentucky Colonel" with Joseph J. Dowling. Produced by the National Film Corporation and being issued by Hodkinson.

Diversified Appeal of Selected Films Assures Hodkinson Firm Full Success

AFTER ALL, what Lincoln said about fooling people can, when paraphrased a little, be applied very aptly to the distribution of pictures. You can please some of the people some of the time with one type of picture but you can't please all of the people all of the time with one type. In order to please them all the time, and this is never an easy thing to do, you have to give the public a variety. This the W. W. Hodkinson Corporation is determined to do.

Four forthcoming releases to be distributed through this concern are indicative of the policy they are bent on following. Each is widely different from the other, representative of its own kind, and ought to make a strong appeal.

In reading of forthcoming releases, the motion picture devotee does not necessarily find difficulty in finding one or possibly two pictures that he cares to see. But when it comes to finding a list which appeals to him in its entirety, that is something different.

Cites First Selected Program.

What the W. W. Hodkinson Corporation proposes to do is to so pick and choose its pictures with a view to pleasing everybody, that in glancing over one of their lists of Hodkinson Selected Pictures, a motion picture fan will feel that he wants to see not one, but all of them.

Take for instance, the first selected program.

"Love Madness," the J. Parker Reade, Jr., production starring Louise Glaum, is a lavish production with gorgeous settings and beautiful costumes—the spectacular type of motion picture. Miss Glaum has long ago proved herself one of the big emotional actresses of the screen.

"The Dwelling Place of Light" is yet another type of picture. Produced by Benjamin B. Hampton from the famous novel of the same name by Winston Churchill, and directed by Jack Conway, this is a drama of the struggles of a self-supporting business girl to make a real success of her work in spite of the many obstacles that are put in her way. It is played by Robert McKim, Claire Adams, King Baggot and a well-assembled cast.

"Bucko McAllister" brings with it the tang of the salt air, the boom of the sea, the invigorating atmosphere of life spent in the open. This also is a J. Parker Reade production, but of a widely different type. Hobart Bosworth is starred.

"Down Home" has the homely atmosphere that its name implies and there is enacted an interesting rural story. This is the first independent production of Irvin V. Willat from the F. N. Westcott novel "Dabney Todd."

DEAD MEN TELL NO TALES

Personal Touch

(Continued from page 56)

Supply Company of Dallas, also connected with William G. Underwood, president of the Specialty and Matinee Film Companies of Dallas, was in New York, week of August 21, to purchase films. He negotiated for "Headin' Home," Babe Ruth's special, for his territory.

• • •

Many inquiries have reached this office as to the author of the advertising campaigne conducted by the Ritchey Lithograph Corporation in the trade papers. All credit is due to Michael H. Lipman, who is the man behind the Ritchey campaign. Several newspapers have remarked on the quality of it.

• • •

Eugene H. Kaufmann, manager of the accessory department of the Inter-Ocean Film Corporation, has returned from a four months' trip to Los Angeles. During his stay in the "Cinema Paradise," he opened an Inter-Ocean service station at 6514 Hollywood Boulevard—the first of three which the company proposes to establish in the West Coast, and which will serve as branch depots to accelerate shipments of American films and motion picture accessory products into the Far Eastern film markets.

• • •

James Rennie, who will be seen in Dorothy Gish's new picture, "Up in the Air With Jane," which will be released in the autumn, was a captain in the Royal Flying Corps with the late Captain Veron Castle. He saw two years' service overseas. "Up in the Air With Jane," which was recently completed in the Mamaroneck studios, was written by Mrs. Chet Withey, wife of the well known director.

• • •

James Sheehan, general manager of American Cinema Corporation, has returned to his desk at 411 Fifth avenue following a month's vacation at his summer place at Great Kills, Staten Island. James Heenan, of the executive staff of the same corporation, is also back in the film flicker.

• • •

Mollie King, American Cinema star who has been absent from screen activities for several months, will shortly start work on a nwe feature at American Cinema's studio at Glendale, L. I. In private life she is the wife of Kenneth Alexander, a wealthy Kentuckian.

• • •

Garnette Sabin, who is producing the Muriel Ostriche comedies which are being distributed by Arrow, was operated on for appendicitis on Monday, August 16, in New York City. Word has been received in the Arrow offices that she is making a splendid recovery. She deferred the operation until the completion of the fourth Muriel Ostriche comedy.

• • •

Visitors at the Arrow offices within the past week were R. C. Price, of the Hygrade Picture Company of Charlotte, N. C.; William Underwood, of the Specialty Company of Dallas, and W. H. Toker, of Tooker Brothers, with headquarters in Oklahoma City.

• • •

Virginia Pearson and her husband, Seldon Lewis, are appearing this week at the Palace, in New York, in their vaudeville sketch "Jealousy."

• • •

Hugh Fitzmaurice is to produce "Money" for Famous Players-Lasky. Rod La Rocque is to be featured in the leading male role.

• • •

George King, manager of Stole Film Company of London, arrived in New York August 21.

• • •

B. M. Conlon, director of publicity for Vitagraph, is making a tour of nearby exchanges. He will be gone for two weeks. W. J. McGrath will occupy the director's chair until his chief's return.

• • •

Irving Cummings, director, has signed a long term contract with Famous Players-Lasky and left New York for the Coast August 23.

• • •

C. A. Meade, secretary of C. B. Price Company, Inc., left for Washington, D. C., on August 21 to be at the Capitol City for the whole week.

• • •

George Brunk, of the Universal, has been appointed branch manager of the Kansas City exchange.

• • •

Charles J. Duprez, special photographer for Selznick, went to Marion, Ohio, with Zena Keefe and Eugene O'Brien, where he took special group pictures of the actors and actresses, with Senator Harding, at the professional reception on Mr. Harding's lawn.

• • •

Anita Loos (Mrs. John Emerson) has been homeless since her return from Europe and is trying to locate a suitable apartment in New York.

• • •

Dick Travis, who has been playing opposite Pearl White in Fox productions, is looking ten years younger since he returned from France, after thirty-six months with the A. E. F.

NEWARK, N. J.—Gutzon Borglum American Educational Film Company, 786 Broad street, has been incorporated with $100,000 capital to produce moving pictures.

AUBURN, IND.—F. W. Penny, Hammond, Ind., has purchased New Empire Theatre on West Seventh street.

Jesse D. Hampton
presents

H.B. WARNER *in* "FELIX O'DAY"

from the novel by
F. Hopkinson Smith
directed by
Robert Thornby

He was big enough to lift his wife from the moral gutter into which she had been thrown by the man who had stolen her from him.

But when he had met his heart's despoiler face to face he felt that lead and steel was too good for him. He sought to kill him with his naked hands.

And then he found that Vengeance could not be his!

A sensational climax to a dynamic drama.

Pathé
Distributors

A Pathé Serial

JUANITA HANSEN
in
THE PHANTOM FOE

with
WARNER OLAND

Directed by Bertram Millhauser
Produced by George B. Seitz, Inc.

Pathé Distributors

Mystery—to a superlative degree.

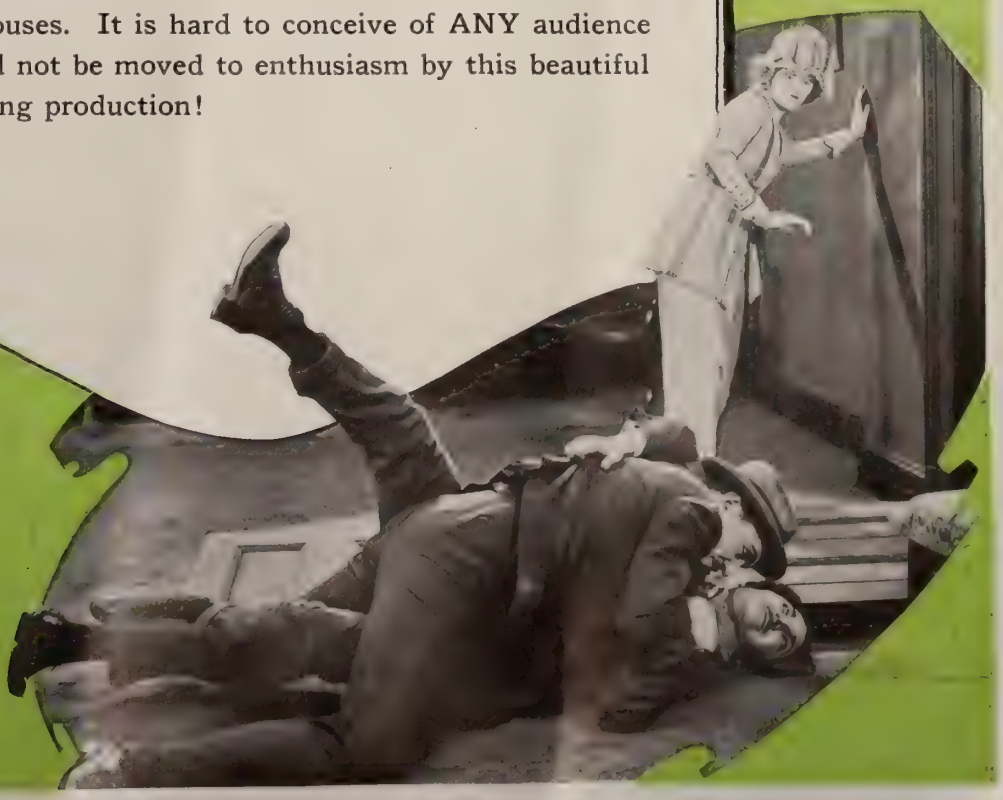
Action—fast and furious, with thrills galore and yet ALWAYS high class and *real* drama.

Production—beautiful, with splendid sets and the best feature atmosphere.

Acting—great; a cast picked for individual excellence.

Direction—worthy of a super feature.

Pathe confidently recommends "The Phantom Foe" not only to the exhibitors who have found from experience the tremendous profits that attend the showing of Pathe serials, but to those other exhibitors who have overlooked their value and who have hesitated to put serials in their houses. It is hard to conceive of ANY audience that would not be moved to enthusiasm by this beautiful and thrilling production!



J. STUART BLACKTON FEATURE

THE HOUSE OF THE

From the novel by Edith Sessions Tupper
with
May Mc Avoy and Bruce Gordon

PICTURES, INC. *presents*

TOLLING BELL

Personally directed by J. Stuart Blackton

Whenever a darky went near the house of the tolling bell he touched the rabbit's foot in his vest pocket and prayed. Whenever a white man heard the tolling bell he turned a little whiter, and told his neighbor that while of course he "didn't believe in ghosts, still there was something spooky about that there house."

But even ghosts cannot scare two hearts set upon an inheritance and thus, despite the fear of the dead and the hate of the living, a man met his mate.

A strikingly dramatic picture, ending with a big surprise.

Pathé Distributors

Jesse D. Hampton *presents*

BLANCHE SWEET

in "HELP WANTED: MALE"

Written by Edwina Levin
Directed by Henry King

—The Great Meeting Place of Men and Opp

HELP WANTED—MALE

WANTED—A husband with money; attractive young widow with a past. X202 Herald Office.

She didn't want to be a telephone operator all her life.

She wanted to take it easy, to have a *rich* husband.

So when she fell heir to $1,000.00 she determined to invest it in getting the kind of man she wanted.

So, at a summer resort, she became a Mysterious Young Widow With a Past, for she figured that was the kind of a woman that caught the men. And then she found that apparently the nicest young men were poor, and the richest not nice.

What could the poor girl do?

Pathé Distributors

PORTERS

White and colored porters; steady work and good pay. Call at once

THE CHARLES WILLIAM STORES
25 Washington Street, Brooklyn, N. Y.

SPECIAL OPPORTUNITY

WARD BAKING CO.,
140D ST & SOUTHERN BOULEVARD

MEN, OPPORTUNITY
is knocking at your door.

RAPID ADVANCEMENT.
AMERICAN RAILWAY EXPRESS,
67 MADISON AVE., N. Y.

POWER PRESS HAND

GEM SAFETY RAZOR CO

First National Warns Chaplin It Has Rights to His Latest

FOLLOWING publication of an interview attributed to Charles Chaplin to the effect that he intends selling a motion picture produced by him and entitled "The Kid" and that he was considering several offers, First National Exhibitors' Circuit, Inc., in a statement signed by H. O. Schwalbe, secretary, declares positively that the comedy star has no right to transact such business with any individuals or corporation other than the First National organization until the expiration of his present contract.

The statement, which appears under the heading "Regarding Charles Chaplin and 'The Kid'" and is addressed "To Whom It May Concern," was published as an advertisement in the film trade press this week. It warns that Chaplin is still under contract to produce eight photoplays exclusively for First National and that the Circuit is prepared to "prosecute and defend its rights in the premises in the courts of the land to the utmost of its ability."

Chaplin has to date made only four photoplays for First National since entering into his contract with that organization in June 19, 1917. The statement declares that until he has completed his contract he has "no right or authority to produce motion pictures for any person, firm or corporation other than the said First National Exhibitors' Circuit, Inc."

The statement resulted from a newspaper story emanating from Salt Lake City in which the comedian is quoted as saying that his wife, Mildred Harris Chaplin, now suing for divorce, is seeking to restrain him from selling his picture, "The Kid."

Lybarger's "Democracy" Opens at Casino Theatre

BEFORE a large and appreciative audience, Lee Francis Lybarger's "Democracy—the Vision Restored" had its premiere at the Casino Theatre, New York, Tuesday evening, August 24, opening for a limited run. The picture is announced as having been well received by the press critics, and the first night crowd would indicate that it will enjoy good business during the run.

This picture is described as "the photoplay with a purpose." The theme is by Mr. Lybarger, and the scenario was prepared by Nina Wilcox Putnam. William Nigh directed the production, which is interpreted by an excellent cast.

An announcement as to the marketing of this production will appear in our next issue. A review of this production appears elsewhere in this issue.

Sterling Film Executive Uses World As His Model

MR. LEVINE is a conscientious reader of Moving Picture World, and he claims that part of his success is due to the fact that he carefully notices the ideas and working plans of other exchangemen. He especially reads the advertising notes used by the exhibitors and tries to apply these same advertising methods for the benefit of the customers of the Sterling Film Corporation."

(*A letter from Phil Goldstone, retiring as vice-president and general manager of Sterling Film Corporation, succeeded by A. Levine.*)

"Gee, Kid, That's the Best Love Letter I've Read Yet!"

Says Lloyd Hughes to Gladys George. A scene from "Homespun Folks" which is a Thomas H. Ince special being released by Associated Producers.

Cameraman Just as Important as Star, Says Edward Hemmer, Lauding Bill Tuers

BILL" TUERS, cameraman of Hemmer Superior Productions, Inc., of which Edward Hemmer is president and director, is responsible for the camera work of the first feature film, which will be ready for release about September 1. Mr. Tuers was practically raised in a studio and knows every phase of the industry.

One of his great assets is his initiative. He also has a "nose for good business" and is quick to recognize the right touches given a scene by the skilled screen artist. Mr. Hemmer emphasized this thought when talking of his work and said that the photographer is just as important a factor to the success of a motion picture as the star.

High Praise for Mr. Tuers.

Mr. Hemmer pointed out that the art of motion picture photography has been developed to such a degree of excellency that the operator himself must be a born artist or he will be a dead loss to and misfit in the field.

When discussing Tuers, Mr. Hemmer said: "The development of motion picture photography in the last ten years is as marked as the development of the screen artist. The screen artist of today must be a finished artist or the play will be a lamentable failure. The same is also true of the cameraman. He must have the soul of an artist and a keen sense of appreciation for real acting. Much depends upon him when creating a scene.

"I've worked with men who claimed to be motion picture cameramen. They were that in name only. They had not those qualifications which really are part and parcel of a truly great operator. You can not catechize these qualifications, but the director knows them instinctively as soon as he sees the operator in action.

"Mr. Tuers has been associated with me before. His aptibility, intuition, keen sense of appreciation for good business, and his industry have been responsible for his rise. He recognizes instantly the possibilities of every scene arranged and knows the sort of business necessary to make it a success.

"Our first feature film will be ready for release within a few days. It is one of the best film dramas I ever staged and I am glad to say that Mr. Tuers has contributed in no small way to its success."

Completing Albany Strand

A day and night force is now being employed in hurrying along to completion Albany's new Strand Theatre, in which the latest releases are to be shown with an occasional road company holding the boards. The stage has been laid during the last two or three weeks and a force of artists are now at work on the interior decorations which it is claimed, will surpass anything in point of magnificence between New York and Chicago.

The house will cost close to $600,000 when completed and according to its owner, the advance in materials since the time construction was first started over a year ago, has been so great that if the house was to be started today, it would require not less than a million dollars to complete it in the way the house is now being constructed. The theatre will be opened, it is expected, about December 1.

Must Report Whooping Cough Cases

Failure to report whooping cough cases to the Health Department will result in arrests, according to an announcement by Dr. W. C. Fowler, health officer in Washington, D. C. Moving picture theatres and other places of amusement will be watched.

Dead Men Tell No Tales

YOU CAN STILL PATRONIZE HOME TRADE

Possibly you have been in the habit of buying your MOVING PICTURE WORLD from the newsdealer on the corner because he brings his family to see your pictures and you want to reciprocate by patronizing him. As announced in these pages three weeks ago, MOVING PICTURE WORLD, starting with the issue dated October 2, will cost twenty-five cents a copy at all news-stands, or $13 a year. The subscription price remains the same. You can still patronize home trade and at the same time save $10 a year by subscribing to MOVING PICTURE WORLD through your newsdealer. See him today.

Educational Plans to Bring Together Its Entire Sales Force in Convention

SO great was the success of the initial convention of managers for the eastern district at the Hotel Astor that E. W. Hammons, president of Educational Film Exchanges, Inc., announces that not only will there be frequent district meetings, but as soon as the sales representatives complete their initial work of covering their territories the entire force will be assembled for a general discussion.

According to the statements of Educational, the meeting far surpassed expectations not only in the reports of business and forecasts for the future from each manager, but from the point of view of enthusiasm shown.

Mr. Hammons outlined to the sales representatives the strength of the organization, giving the names of the financial interests owning stock in Educational and stating the reasons for their investment. "These sums," he said, "do not represent speculation, but investment after the most rigid investigation of our plans, our business conduct and the personnel of our organization. They form an assurance that we will be able to carry out any plan we undertake."

Groundwork for the general discussion was provided by statements of policies from the heads of the departments. Exchange managers were invited to ask questions concerning any point and to have no hesitancy that they might enter any "forbidden field." After this there was a general discussion of sales and the particular problems of each territory.

Another unique feature of the meeting was that the visiting managers were invited to inspect product that had been offered Educational release and their opinions requested. Although no indication had been given in advance of the opinion of the home office officials, it is said that the views of the managers were the same as that of the officials, though some instances involved acceptance of product and others rejection.

Chicago Theatre's Attendance Records Fall as "Humoresque" Continues Run

HAVING broken all previous motion picture records during its eleven week run at the Criterion Theatre in New York, "Humoresque," the Cosmopolitan production for Paramount has already set new attendance records during its run at Orchestra Hall in Chicago. On the opening day of its third week, last Sunday, it played to 4,400 persons, the largest attendance of any day save one during the run so far.

The first week of its exhibition it broke all previous attendance records at the theatre. At the end of the second week it had beaten the first week's total by more than 700, while the third week promises to surpass either of the two preceding stretches.

Considering the fact that the box-office receipts for the first week were more than $25,000 and that it is beating the record for "The Miracle Man" by more than $600 weekly, the picture promises to be a gold mine for the exhibitor. Crowds rivalled only by the mobs which line up at the admission tent of a huge circus, have waited in queues along Michigan avenue at every performance, reports Famous Players.

Exploitation and advertising in a large measure contributed to the phenomenal run which the picture is having. Space running all the way from a quarter page to a full page was used in the Chicago Herald-Examiner and American. On the morning following the picture's opening a six column cut was used, showing the crowds waiting in line before the theatre on Sunday.

Cartoons and interviews from well known persons on the appealing qualities of the picture also added their share to a dignified but persistent campaign of publicity and advertising. The billboard campaign was limited but adequate, consisting of 8,000 sheets. Dr. Frank Crane's editorial on the picture was reproduced and added to the talk about the picture in every part of Chicago.

DEAD MEN TELL NO TALES

Harry Lee Is Appointed Head of Arthur Guy Empey Studio

HARRY LEE, one of the best known figures in the film world by reason of his long experience as an actor, publicist, casting director and assistant director, has been placed in entire charge of studio, casting and purchasing activities for Guy Empey Productions, by Arthur Guy Empey, president, and will shortly undertake the task of casting "A Long Distance Hero," second of the series of comedy dramas to be produced by that company.

Mr. Lee's experience in the film and stage worlds embraces almost every department and his acquaintance is probably as broad as that of any connected with either of these departments of the amusement business. He was one of the first to leave the stage for the pictures and worked in many of the first productions. Watching, as he did, the first steps in the development of pictures, and observing every phase of their development, he gained a close and thorough knowledge of the intricacies and subtleties of the trade which stands him in good stead in his new position.

He also had opportunity to watch the work of actors and actresses of every degree of ability and is able to cast intelligently from a list of available performers.

Mr. Lee assisted in the direction of "A Daughter of the Gods," the William Fox spectacle starring Annette Kellerman. He has also aided in the production of several recent pictures and worked with Mr. Empey in "Oil," first of the Guy Empey Productions series which is to be released shortly.

"The Right to Love" Opens Successfully at Criterion

SUNDAY afternoon, August 22, "The Right to Love" opened an engagement at the Criterion Theatre, New York, following the very successful run of "Humoresque." The entertainment began with Cesar Antonovitch Cui's "Orientale" and was followed by a scenic, "On the Bosphorus," which led up cleverly to a prologue entitled "In a Seraglio." This singing and dancing number served to introduce the opening atmosphere of the George Fitzmaurice production featuring Mae Murray and David Powell, with its scenes laid in and around Constantinople.

The question of atmosphere has evidently loomed large in the director's estimation, and the result has repaid all of the time and expense put upon it. The Falkland residence scenes on the banks of the Bosphorus, both exterior and interiors, are near enough to the real thing to satisfy the most critical, and there are numerous other sets that are equally impressive.

"The Right to Love" has already been reviewed in these columns, the article stating that: "Showmanship is in every scene of the Paramount release. In the careful equipment of magnificent interiors, in the choice of outdoor backgrounds of great natural beauty, in the depiction of wildly picturesque storms, elemental and emotional, and in the handling of a story that plays sensitively on the heart-strings, the director has shown an extraordinary power of getting effects. All this has been done with the maxim of lavishness . . . The lighting has been managed exceedingly well. Best examples of this are in the night scenes on the water. The storm effects are vivid in the extreme."

Changes in Universal Office

Important changes in the personnel at the Universal home office have just been announced, the principal one of which is the appointment of Sydney Singerman as the head of the program and film editing department. He takes the place made vacant by Edward M. Roskam, who recently resigned to become the film editor, title writer and head of the program department of the Fine Arts Pictures, Inc. Roskam left the Universal after several years as film editor.

Novel Lighting in Vignola's Third Special Production

ROBERT G. VIGNOLA announces a novel departure in motion picture lighting effects for "The Manifestation of Henry Ort," his third special Vignola production made for Cosmopolitan and released by Paramount. His idea is said to be absolutely new and never to have been tried before. Vignola carried on many experiments, assisted by Al. Liguori, his cameraman, before he felt sufficiently satisfied with it to use it in his production. He has now brought it to such a state of perfection that he feels it is ready to be used, and the production will be, according to him, the first picture ever lighted up in the new and more artistic way.

Vignola's new system of lighting, while it is kept secret, is said to produce the same effect on the spectators that colors in paintings do. In other words, the lighting conveys the mood of the scene much in the same way that colors convey the mood of a painting. Instead of sharply defined low lights and high lights Vignola's method enables him to produce a blending characteristic of the spirit of the scene, and he claims for it that it adds as much to the effectiveness of the actor's work as the settings and the costuming.

William Fox Finishes Poem, "Over Hill to Poor House"

AFTER five months of unceasing effort, William Fox has completed a six-reel picturization of Will Carleton's famous poem, "Over the Hill to the Poorhouse." It is scheduled for fall release.

In presenting this production Mr. Fox is realizing a plan he has had in mind several years. He is an ardent admirer of the late Will Carleton's poems, and "Over the Hill to the Poorhouse" and its companion piece, "Over the Hill from the Poorhouse," have always impressed him as embodying a story of unusual beauty and power.

Not until recently, however, was the head of Fox Film Corporation able to conclude negotiations with Harper Brothers, publishers of the Carleton verses, for the film rights to the two poems. When this had been accomplished, Harry Millarde, a director responsible for some of the most notable of Fox successes, was assigned to the task of bringing the poem-stories to life on the screen.

De Vry Convention at Chicago Addressed by Carl H. Pierce

ONE of the most interesting talks at the convention of the De Vry Corporation, held last week at the Hotel LaSalle, Chicago, was made by Carl H. Pierce, vice president of the Kineto Company of America.

He discussed the gradual extension of the educational and generally worth-while film to the theatres. His subject was "Educational Film Production and Distribution."

Mr. Pierce drew attention to the part that the De Vry Corporation and others of the profession have in accelerating ordinary processes of education, by providing machines which can be used for the projection of films in the schools and colleges. He also spoke of the recognition of the film as an educator in other lands, such as Rumania, Austria, Switzerland, India, China, all of which are crying for films which will enlighten them.

ALEXANDER, VA.—Theatre Building Company, Inc., has been organized with $50,000 capital by John M. Gibbs, president, and Nathan H. Bundy, secretary, both of Norfolk, Va.

Fox Advises Those Who Would Sign Tom Mix His Contract Does Not Expire Until 1924

IN view of the fact that the popular Fox star, Tom Mix, has been approached a number of times recently by persons who have attempted to entice him to sign his name to contracts calling for his appearance in motion pictures to be made by these persons or companies for whom they represented themselves as acting, Fox Film Corporation takes this occasion to formally announce that Tom Mix is under contract with that company for exclusive services, and that this contract has more than four years to run. The agreement by which Tom Mix is starred in Fox productions will not expire until 1924.

The Fox people are not insensible to the sincere flattery made by the many attempts to get Tom Mix to appear for other concerns. They realize that this star has achieved a wide popularity. They are particularly desirous, however, that all elements of the film industry understand the rigidity of the agreement existing between Tom Mix and Fox Film Corporation, and under which he is appearing as a star in Fox productions.

No exhibitor need pay the slightest attention to stories whispered in his ear that Tom Mix productions can be brought to him by any other distributing company than Fox Film Corporation, is the word from the Fox company.

Fox Film Corporation states that it has developed Tom Mix from an unknown player to a star with a national reputation and a large following.

Pathe's Publicity Director Is Author of Blackton Special "Forbidden Valley"

RANDOLPH LEWIS, who for more than two years has directed the publicity of Pathe Exchange, Inc., comes to the front again as author of a big photographic production in J. Stuart Blackton's "Forbidden Valley." This play has just been scheduled by Pathe as an October release. It is a story of the Kentucky hills, starring Bruce Gordon and May McAvoy, together with Warren Chandler and Eulalie Jensen.

Entering the industry from a long and varied experience in the newspaper field, Mr. Lewis went to the National Association of the Motion Picture Industry as its first publicity director. He was director of national publicity for Fox, and, in addition, gave to that concern these four screen creations: "Miss U. S. A.," starring June Caprice; "The Kid Is Clever," starring George Walsh; "A Rich Man's Plaything," with Valeska Suratt, and "The Soul of Satan," in which Gladys Brockwell is star.

The continuity of Willard Mack's "The Hell Cat," a Geraldine Farrar production, was also the work of Mr. Lewis; and he also wrote the scenario for George Scarborough's "Hoagland, Secret Service."

Randolph Lewis' experience in "The Fourth Estate" qualified him for motion picture writing. He was for years Sunday editor of the New York Herald and selected its best fiction. Later he was one of the feature writers of the Newspaper Feature Service. He also won fame with his recent book, "Look Up," which Thomas Dixon described as "a genuine contribution to the literature of inspiration."

Vandenbergh-Paramount Expedition Has Striking Film of East African Natives

WITH more than 36,000 feet of film depicting the primitive natives of East Africa and Uganda, their racial characteristics and tribal customs, the Vandenbergh-Paramount expedition has returned to the United States with what is declared to be the rarest collection of photographic treasure ever obtained in foreign lands. This includes pictures of peoples never before photographed, ranging from the large warlike tribes of the British East African country to the timid pygmies of the darkest interior.

The expedition, which sailed from New York last September and probably was the largest photographic and scientific missions ever launched, was financed by the Famous Players-Lasky Corporation and conducted with the co-operation of the American Museum of Natural History.

Meet Pygmies Seen by Stanley.

The Rev. Dr. Leonard John Vandenbergh, a Catholic missionary whose years of service in Africa and writings on ethnological and anthropological subjects have gained him an international reputation, was in charge of the expedition. He was accompanied by Dr. George Burbank Shattuck, formerly professor of geology at Johns Hopkins and Vassar, who was cameraman.

Taking passage to Naples, the two were joined on the way to Mombassa, the port of British East Arfrica, by J. C. Nesbitt, as developer and assistant cameraman. Pushing on into the interior past Lake Albert Nyanza, they came upon the pygmy tribe known as the Mambuti. These small people, who average four feet in height, had been seen by Stanley on his famous exploration of the interior and later by Sir Harry Johnson, but had never before been photographed, it is said.

As Dr. Vandenbergh proceeded into the interior from Lake Albert Nyanza he discovered a gradation in four sizes from the large warlike tribes on the shores of the lake to the pygmies in the interior.

In their progress through the jungle the Catholic missionary, the Vassar professor and their chemist were attacked repeatedly.

DEAD MEN TELL NO TALES

Heavy Booking Reported on "Bride 13" First Serial of Fox Film Corporation

CONTRACTS are arriving in steadily increasing volume at the offices of Fox Film Corporation for "Bride 13," the new serial. It was the intention when this serial was planned to turn out a chapter picture that would be so good that the largest theatres would back it. Eight months and $1,250,000 are said to have been spent on "Bride 13" and when it was completed Mr. Fox was confident he had a commodity that could be offered to the finest picture houses in the country. And these houses are coming forward with contracts.

The Pantages Circuit has booked it for theatres in Los Angeles, San Francisco, Oakland, Portland, Tacoma, Seattle, Spokane and Minneapolis.

Harry Marsy, president of the General Theatres Corporation, of Buffalo, N. Y., adds his testimonial to those of other exhibitors by contracting for "Bride 13" for the Allendale, Ellen Terry, Marlowe and Circle theatres. A few weeks ago Mr. Marsy expressed himself emphatically as being through with serials, and then he saw "Bride 13" and changed his mind.

Members of the Fox sales force report most encouragingly from all over the United States and Canada.

"Bride 13" is said to be stupendous in more ways than one. Aside from the cooperation of the United States Navy in making the serial, no fewer than 2,800 scenes were taken, to obtain which 375,000 feet of film was exposed. The writing of the scenario by Edward Sedgwick was from the story by E. Lloyd Sheldon. Sedgwick turned out the script, which totaled 172,000 words, in three weeks. The cutting of "Bride 13" from 375,000 feet to approximately 28,000 feet required six weeks. The interior sets are lavish and spectacular, whether showing the mansion of a Newport millionaire or scene in a Moorish village. A medieval castle, built on Salt Island, off Gloucester, Mass., at a cost of $10,000, was blown to pieces to serve the requirements of the continuity, as was a three-story mine building especially erected at Dover, N. J. A schooner for which $30,000 was paid was used for a comparatively few scenes, then run upon the rocks and blown up. A palatial steam yacht chartered for certain episodes not only cost a considerable sum in rental, but had to undergo expensive repairs after Director Richard Stanton had set sailors and pirates fighting each other like fiends on its decks.

"The Bronze Bell" Is Next Ince Special for Paramount

THE BRONZE BELL," one of the most popular of Louis Joseph Vance's novels, has been selected by Thomas H. Ince for the next Ince-Vance special production for Paramount-Artcraft release, according to an announcement made this week at the Thomas H. Ince studios, Culver City.

The story of a threatened native rebellion against the British Government in India, instigated as the result of the fiendish ambitions of an Indian official and a native girl, and thwarted by the ingenuity and resourcefulness of a young American, "The Bronze Bell" enjoyed wide popularity and circulation, both as a magazine serial, and later in book form.

Louis Stevens, widely-known scenarist, who recently signed a contract with Ince, is adapting the Vance story to the screen.

Courtney Foote has been selected for the leading male role, and Horace Williams, Ince casting director, is combing the West Coast studios in search of capable players for other roles in the all-star cast. Production will begin next week.

Dead Men Tell No Tales

Heavy Bookings Reported on Hodkinson's "Love Madness"

THE W. W. Hodkinson Corporation reports that bookings are coming in strong for "Love Madness," the new J. Parker Reade, Jr., production starring Louise Glaum. This drama gives Miss Glaum full opportunities for her wide scope of emotional ability.

As the tender wife and mother ready to make any sacrifice to save her husband, even when it entails her going down into the depths of the underworld, Miss Glaum demonstrates once again her powers of sympathy and insight for the character that she is called upon to portray.

"Kentucky Colonel" Listed for Release in September

THE KENTUCKY COLONEL," a picturization of Opie Read's book, is to be released by the W. W. Hodkinson Corporation in September. The production was made by National Film Corporation.

"The production represents," said "Doc" Willat, president of the National company, "the new trend in the making of motion pictures. It is a simple, sweet, appealing story—and it's wholesome every inch of the way. Don't get the idea that it lacks action, though; it's got as many thrills in it and it packs as great a punch as any picture ever made, but both the thrills and the punch are probable—if you get what I mean; they're the sort of things that could—and do—happen to you and to me and to the people all about us."

The featured player is Joseph J. Dowling. Mr. Dowling, in the title role, rises to new heights and creates a character that will live long in the annals of screendom. In his support are seen an aggregation of sterling players, each one chosen for his or her ability.

September Bookings Heavy on American's "Live-Wire Hick"

THE latest American release starring William Russell, called "A Live-Wire Hick," adapted from "New York Luck," has been booked heavily for September. Its appeal is confined to no one locality. The scenes are laid in New York City, but the spirit is that of the western, with its speedy action and the breezy personality of its young and muscular star. The general nature of the bookings go to prove this.

Some of the theatres which will present this attraction in the near future are Fox's at Springfield, Mass.; Japanese Garden and Nemo, New York City; Interior, Washington, D. C.; Savoy, Strand, Arsenal, Belmar and Plaza, Pittsburgh; Dragon, Toledo; Rialto, Akron; Pastime, Chicago; Casino, St. Louis; Elks, Parsons, Kansas; Lowe's Hippodrome, Portland, Ore.; Hippodrome, San Diego, Cal., and the Hippodrome of Los Angeles.

Los Angeles Studio Shots

MAURICE TOURNEUR has engaged Senor Juan de la Cabaldo, who comes from Granada, Spain, to handle the correspondence that comes to Tourneur from Spain, South America, the Philippines, Mexico and Italy.

H. E. Dougherty is the new publicity representative for the Allen Dwan Productions.

Charles Meredith, who played leading roles in three recent productions made in the east, has returned to the Coast.

Omar Whitehead, playing Hawkeye in the Maurice Tourneur film, "The Last of the Mohicans," fell from a stepladder at his home last week and broke his wrist. Harry Lorraine replaces him in the cast while he is nursing his injury.

Director John E. Ince, of Metro, has gone to San Francisco to secure an old-fashioned whaler and a group of sea-faring men for scenes in the Ben Ames Williams story, "All Brothers Are Valiant."

Charles Vidor, manager for King Vidor Productions, has returned to Hollywood after a stay of several weeks in New York and other eastern cities.

Cecil B. De Mille celebrated the anniversary of his birth and the arrival of his first metal airplane all in one day last week.

Lindsey McKenna, publicity director of the Betty Compson Company, has gone to New York on a business mission for the Compson Company.

Francis X. Bushman and Beverly Bayne have arrived on the Coast to appear in Morosco productions, both of the stage and screen.

Frank Duffy, former personal representative for Paul Brunet, general manager of Pathe is on the West Coast working on advance plans for a new production company.

Horace Williams has been appointed casting director at the Thomas H. Ince studio to succeed Freddie Fralick, recently resigned.

Thomas Meighan has returned to the Coast and will begin immediately on "Easy Street," his new picture for Paramount, to be directed by Tom Forman.

Matt Moore, who plays the role of the husband for whom Louise Glaum descends to the underworld in "Love Madness," the J. Parker Read, Jr., production released through W. W. Hodkinson, is becoming one of the most popular leading men of the screen. After the sleek Adonis type with with which the films have been fairly swamped, Mr. Moore's "plain business man" personality is a distinct relief.

Only two women appear in the latest Ralph Ince picture, "Out of the Snows," made for National Picture Theatres, Inc. Zena Keefe plays the part of Anitah, a half-breed Indian girl, and Gladys Coburn is seen in the role of a young university student.

Leatrice Joy has the feminine lead in the first independent Irvin V. Willat production, "Down Home," a drama of rural New England with all the wholesome atmosphere that the name implies. "Down Home" is to be released through W. W. Hodkinson.

Joseph Girard, who plays the role of the rascally lawyer in the Select serial picture "The Branded Four," co-starring Ben Wilson and Neva Gerber, has spent over twenty years on the speaking stage.

Claire Adams will play the role of Molly Hendricks in the Benjamin B. Hampton film version of William Allen White's "A Certain Rich Man."

The cast for Reginald Barker's coming Goldwyn production, "Bunty Pulls the Strings," includes Leatrice Joy, Russell Simpson, Haymond Hatton, Cullen Landis, Casson Ferguson, Edythe Chapman, Josephine Crowell and Rowland Rushton.

Christie Starts Two New Films.

Things are moving speedily at the Christie studios, in line with the schedule of two new two-reel comedies released every month through Educational Film Corporation exchanges. William Beaudine and Scott Sidney, two of Christie's pioneer directors, are each starting new comedies, while Al Christie himself is engaged in cutting his special production of "So Long Letty." Bobby Vernon, Neal Burns and Helen Darling are in Beaudine's comedy, while Eddie Barry is featured in the other.

INDIANA, PA.—Jefferson Theatre Company has plans by Powell & Justus, Punxsutawney, Pa., for three-story brick and reinforced concrete theatre and office building, 71 by 201 feet, marble and terra-cotta exterior trim, to cost $165,000.

WEST WARWICK, R. I.—Weiss Construction Company, 40 Court street, Boston, Mass., has contract to erect one-story theatre, 65 by 150 feet, for Black-Spitz Theatre, Inc., Caesar Misch Building, Providence, R. I., to cost $100,000.

FRANKLIN, VA.—W. Newton Dich, New Monroe Building, Norfolk, Va., is preparing plans for one-story moving picture theatre, to cost $25,000.

FORT ATKINSON, WIS.—River Amusement Company has been organized with $75,000 capital to erect moving picture theatre.

Interest in McLuke's "Film-Osophy."
Considerable interest is being manifested in all circles in the acquisition by Pioneer of Luke McLuke's "Film-Osophy," which will shortly be released by Pioneer as a weekly feature. It will represent sayings by Luke McLuke, the famous column conductor, whose quips appear in over two hundred and fifty newspapers throughout the United States.

Goldwyn Announces Next of Tarkington's "Edgar" Series

EXHIBITORS who have booked the Goldwyn-made Booth Tarkington two-reel comedies of boy life, "The Adventures and Emotions of Edgar Pomeroy," have been eagerly awaiting the next release. Goldwyn announces that the fourth picture in the series, to be called "Edgar Takes the Cake," is now ready for advance showings in all Goldwyn exchanges. It is assured of a large number of bookings for the exhibitors who have shown "Edgar and the Teacher's Pet," "Edgar's Hamlet" and "Edgar's Jonah Day" are all eager for more of the series.

They have found the Tarkington comedies so popular, and the demand for more so insistent, that they have been featuring the two-reelers along with their specials. The first New York showing of "Edgar Takes the Cake" was at the Capitol Theatre the week of August 23. "Edgar Takes the Cake" was directed by Mason Litson.

Fine Press Book for Select Film Starring Edith Hallor

A WORKING girl, whose love leans toward a high social strata, learns some men respect position more than sex. This is gained from the front cover of Select's campaign book on "Just Outside the Door," starring Edith Hallor. The star is seen listening to an unseen scandal monger. The story is by Jules Eckert Goodman, picturized by Harvey Thew and directed by George Irving.

Miss Hallor will be remembered for her dual characteriaztion in "Children of Destiny." In her latest production she plays the role of a young welfare worker. Aiding her are J. Barney Sherry, Betty Blythe, Eddie Southerland, Arnold Gregg, Ida Lewis, and Burt Apling.

In the plan book are three stories about Edith Hallor, and interspersed in the twelve pages are a stage prologue, window display suggestions, a newspaper stunt, model letters for a mail campaign, program readers and shorts, and an array of production cuts.

Showmen Request Play Dates on Shirley Mason's Next Film

WITH the first run release date of "Merely Mary Ann," the latest production starring Shirley Mason, set for September, exhibitors throughout the country who have been "tipped off" that this picture is viewed as the best the star has made for William Fox are besieging Fox Film Corporation branch managers for playing dates.

Director Edward J. LeSaint, who staged the production, is said to have done the best work of his long career. The story being laid in a section of London, where cheap boarding houses abound, Mr. LeSaint and his technical expert, David Edwards, combed the market for information concerning the type of these houses. That they were successful seems to be the unanimous verdict of the Fox officials at the West Coast studios, where the picture was made.

"Merely Mary Ann" will be the first Shirley Mason production of the new 1920-21 season.

The work of the players who support Miss Mason is declared to be of the highest order. Those in the cast include Casson Ferguson as leading man; Harry Spingler, Georgia Woodthorpe, Babe London, "Kewpie" Morgan, Jean Hersholt and Paul Weigel.

NEKOOSA, WIS.—Harry Fitch, Fort Edwards, Wis., will erect two-story brick and concrete theatre, store and office building, 66 by 124 feet, to cost $50,000.

RICHLAND CENTER, WIS.—Albert S. Rockwell has plans by Edward Tough, Conklin Building, Madison, Wis., for moving picture theatre, studio and apartment building, to cost $25,000.

Beautiful Estate Used as Setting for Vitagraph's "Dead Men Tell No Tales"

TOM TERRISS, working on his second Vitagraph special, "Dead Men Tell No Tales," recently took a company which totaled nearly a hundred to a unique location at Oakdale, Long Island. There in the woods stands a home surrounded by about three thousand acres of woods.

The mansion, which has more than a hundred rooms, was built fifty to sixty years ago and modeled upon the old English style. The original owner traveled Europe, collecting antiques and carvings from palaces in Italy and the chateaus of France, chartered a vessel and brought over Belgian, Italian, French and English workmen to fix the interiors and paint upon the walls copies of the works of Italian and French painters.

The place, although having cost more than $3,000,000, almost immediately was deserted. The furniture and antiques were sold, leaving only these which could not be removed—the marvelous wood carvings on the walls, the jasper, alabaster and marble fireplaces and the wall and ceiling decorations.

Mr. Terriss refurnished the house with English antique furniture. He believes that it would not be possible to duplicate such beautiful settings as he was able to put up at Penbridge Hall. Many of the exteriors for the special production were taken at the hall.

A great deal of night photography was taken, and a big electric storm that took place opportunely was used effectively in procuring novel results.

From Penbridge Hall the company went to Bar Harbor, Me., where amidst rugged surroundings a number of exciting ship scenes were secured and some very beautiful marine views with a wondrous cave obtained. Mr. Terriss says that this is the most gigantic and difficult production that he has ever handled and believes that "Dead Mean Tell No Tales" will be still bigger and greater than "Trumpet Island."

Paramount Presents Dorothy Dalton in "Guilty of Love," Hopwood Stage Play

ONLY one picture is on the Paramount release schedule for August 22, Dorothy Dalton in "Guilty of Love," but unusual interest attaches to this feature because of the fact that it is Miss Dalton's first production to be released by Paramount since she signed a contract with that organization after severing her connections with Thomas H. Ince.

Unusual heart interest is involved in "Guilty of Love," which was adapted from Avery Hopwood's successful stage play, "This Woman—This Man," which ran on Broadway in 1908. In screen form the story provides an excellent vehicle for Miss Dalton's emotional qualities in the role of the girl who holds love above par and finds herself betrayed by the man who regarded love cheaply and awoke to his error almost too late.

Director Harley Knoles, who was responsible for "The Stolen Paradise," "The Cost" and "Little Women," has again demonstarted his ability to take full advantage of the opportunities offered by the scenarist in "Guilty of Love." Scenic atmosphere of beauty has been provided in the surroundings of the Magnolia Gardens of Charleston, S. C., where the company journeyed to take exteriors.

Supporting Miss Dalton in the leading male role is Edward Langford, who has previously appeared in support of Ethel Clayton, Alice Brady and Elaine Hammerstein. The interesting juvenile trio is composed of Ivy Ward, Douglas Robinson and Lawrence Johnson. Other members of the cast are Augusta Anderson, Charles Lane, Juliz R. Hurley and Henry J. Carville.

"Guilty of Love" was adapted to the screen by Rosina Henley. Philip Hatkin operated the camera.

Vitagraph Used 100,000 Feet of Film for Animal Scenes in "Black Beauty"

AFTER working two months, during which time nearly one hundred thousand feet of film were exposed, Director David Smith has completed the animal sequence for "Black Beauty," Vitagraph's picturization of the famous classic by Anna Sewell. He is now preparing his cast for the human characters and work on the production will be commenced this week.

This large footage was required to get less than one thousand feet of scenes of "Black Beauty" itself and the other animal characters. The picture opens and closes with the horses alone. It was necessary to exercise extreme care in order to get the exact action called for by the book.

"Black Beauty" is not a story that can be produced on a schedule. Not only was a month spent finding ideal horses but constant research work is required to keep the atmosphere in accord with the times and locations of the story.

The story is laid in picturesque countrysides in England. At Santa Barbara many magnificent estates have been built upon the English country style, and here the bulk of this part of the picture will be filmed. William Stephen Smith, father of Albert E. Smith, president of Vitagraph and one of the earliest residents of Santa Barbara, was of great assistance to David Smith, another son, in selecting locations. At Santa Barbara quaint English homes, lodges, manors and stables were found which fit the requirements of the story.

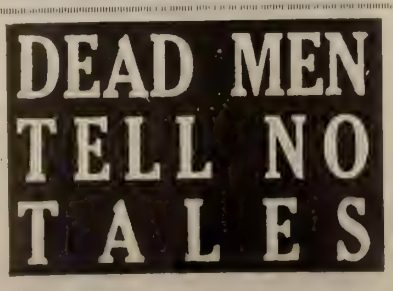
The company will spend many weeks at Santa Barbara for these scenes. At least two or three more months will be spent on it, as Director David Smith has been allowed unusual latitude.

Mr. Smith is thoroughly at home handling photoplays in which trained and even wild animals play an important part. His last work was Vitagraph's production of "The Courage of Marge O'Doone," in which two grizzly bears and a wolf dog were important characters.

"Gymnastics" Is Praised.

"Gymnastics," a high speed picture made with the Stereospeed camera by Stereospeed Productions, Inc., controlled by the Motion Picture Production Company of America, Inc., was on the bill at the Strand last week. The picture won high praise from critics, both for the absence of all flicker and the sharp detail of the background. It proved not only interesting but amusing.

Stereospeed Pictures are being handled by the Motion Picture Producing Company of America, Inc., on a state right basis and considerable territory has already been disposed of, contracts for the Philadelphia and Boston territory being closed only last week.



Paramount Has Eight New Productions Scheduled for Release in September

WITH eight new feature productions, representing a wide variety of subject and diversity of appeal, listed on the Paramount release schedule for September, first run houses participating in National Paramount Week, September 5-11, will not lack pictures which will answer the demands of their patrons for subjects entirely new and unusual.

First on the list, scheduled for release on September 5, are the George Fitzmaurice production, "The Right to Love," and the Thomas H. Ince production, "The Village Sleuth," starring Charles Ray. The Fitzmaurice production is from the pen of Ouida Bergere, who adapted it from the famous play, "L'Homme Qui Assassina," by Pierre Frondaie and Claude Farrere. Mae Murray and David Powell are featured and the supporting cast includes such notables as Alma Tell, Holmes E. Herbert, Frank Losee and Macey Harlam. This production is now playing a pre-release engagement at the Criterion Theatre, New York, and has been acclaimed as an artistic achievement even excelling the same producer's "On With the Dance."

Charles Ray in Village Role.

The Charles Ray vehicle, "The Village Sleuth," was written by Agnes Christine Johnston and directed by Jerome Storm, to whom the delineation of the typical small town characters is second nature. The photography is the work of Chet Lyons, who with the star and director rounds out the Ince trio that has made the Charles Ray productions of the past two years so widely popular. Winifred Westover is the leading woman and Dick Rush, Donald MacDonald, George F. Hernandez and Lew Morrison are also in the cast.

September 12 brings to the screen Elsie Ferguson in "Lady Rose's Daughter," a picturization of Mrs. Humphrey Ward's famous novel. Burns Mantle, dramatic critic of the New York Evening Mail and motion picture critic of Photoplay Magazine, wrote the scenario and Hugh Ford directed the production. Preceding the main story are two short prologues, in the first of which Miss Ferguson plays the grandmother and in the second the mother of the heroine, thus affording the star three distinctly different roles in the same production. Holmes E. Herbert is Miss Ferguson's leading man and such well known players as David Powell, Frank Losee, Warburton Gamble and Ida Waterman are seen in the support.

Wallie Reid's Auto Story.

Released also on September 12 will be Wallace Reid in "What's Your Hurry?" This is another of Byron Morgan's Saturday Evening Post series of automobile stories which Reid has been popularizing via the screen during the past year. This one was called in the original "The Hippopotamus Parade" and is a tale not of racing cars but of the less romantic but hard working automobile trucks. Mr. Morgan wrote the scenario and James Cruze directed. Lois Wilson is Mr. Reid's leading woman and Charles Ogle and Clarence Burton are prominent in the cast.

"Humoresque," Cosmopolitan's great production of Fannie Hurst's classic of New York' ghetto, is scheduled for general release September 19. Adapted for the screen by Francis Marion and directed by Frank Borzage, this picture already has taken its place among the screen's greatest works, having been seen by metropolitan audiences in New York and other large cities of the country to the number of more than 500,000. Alma Rubens is featured and the notable cast, carefully selected for type, includes Vera Gordon, Dore Davidson, Gaston Glass and the remarkable juveniles, Bobby Connelly and Miriam Battista.

Miss Dalton in Barrie Play.

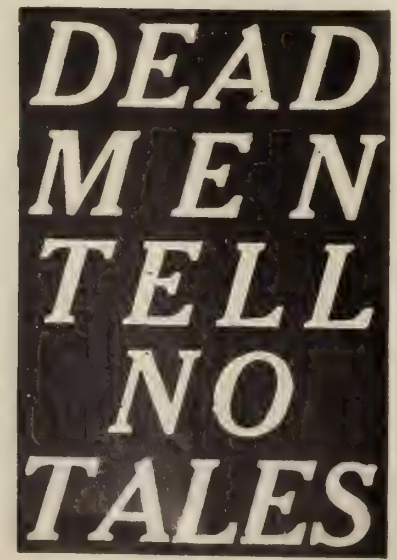
The dramatic charm of Sir James M. Barrie is again brought to the screen in "Half an Hour," also released September 19. Dorothy Dalton is the star. Clara Beranger adapted the picture from the original Barrie play. Harley Knoles directed and Miss Dalton is supported by Charles Richman, leading man; Albert Barrett, Frank Losee, H. Cooper Cliffe and others.

Thomas Meighan in "Civilian Clothes," a Hugh Ford production, is scheduled for September 26. This is Mr. Meighan's first screen appearance as a star, although appearances in many recent Paramount pictures in featured roles have raised to virtual stardom without the added prestige of being billed with stellar honors. "Civilian Clothes" is a screen version of Thompson Buchanan's successful stage play of the same name which Oliver Morosco produced. Martha Mansfield is Mr. Meighan's leading woman and the supporting cast includes Frank Losee, Alfred Hickman, Warren Cook and Maude Turner Gordon.

Whimsical Dorothy Gish.

The other release of September 26 is Dorothy Gish in the whimsical romantic comedy-drama, "Little Miss Rebellion." The original story was written by Harry Carr and the scenerio by Wells Hastings. George Fawcett, the veteran character actor, directed, and the cast includes Ralph Graves, leading man; George Siegman, Riley Hath, Marie Burke and others.

The month's schedule also includes four two-reel comedies, two Mack Sennetts, one Carter DeHaven and one "Fatty" Arbuckle, besides the usual Paramount-Burton Holmes Travel Pictures and Paramount Magazines of one reel each.



Russell's Next Fox Picture Is a Strong Western Drama

WILLIAM RUSSELL, a popular star of William Fox, appears in his first production for the new season, "The Man Who Dared," at the end of August. This picture, which has been heralded as something new in Western drama, claims Julius G. Furthman as its author and is an absorbing tale of romance and adventure among the California redwoods.

The opening scenes are laid in a California lumber camp, and show the felling of giant redwoods, the method by which they are hauled to the mills, the final preparation and shipment to the outside world. The closing scenes of the production swing to a religious theme.

There are bare-fisted fights which make the blood tingle, and strong, virile action dominates the story throughout.

William Russell fits well into the role of "Big Jim O'Kane," the powerful boss of the lumber camp. The leading woman is Eileen Percy, who since the picture was made has been elevated to stardom by William Fox.

Emmett J. Flynn, who directed, has supplied not only novelty to this picture, but some strong lighting effects.

Much in the way of advertising and exploitation suggests itself naturally in this picture, and much can be accomplished with very little cost in the matter of creating the atmosphere of the California lumber camp.

Revier's Aim With "Tarzan" Serial.

Harry Revier is working for the realization of two aims in the production of Edgar Rice Burroughs' "The Son of Tarzan" serial for National Film Corporation.

The first is to have it a distinct success, and the second, to make it so unusual and so high class that it will play the first run houses.

He is aided in his work toward these ends by Roy Somerville, prominent photodramatist, who is preparing the screen version. The two work together in blocking out the action of the story and laying out the scenes. As a result, the episodes are said to be complete stories, full of action and logical in development.

"Firebrand Trevison" Is Best of Buck Jones Picture Career

BUCK JONES, the hero of William Fox Western drama, has won popular affection as a star in a comparatively short time—since his first bid for favor was not made until his return from France following the armistice.

His first picture for the new season is a strong one. It is "Firebrand Trevison," from the pen of Charles Alden Seltzer. The production may be described as a story of unexpected thrills, astounding feats of gunplay and horsemanship, and some of the most death-defying stunts ever undertaken before the camera. Probably no greater fight scenes have been staged. It is here that Buck Jones gives a remarkable display of his ability to defend himself. In a struggle with the villian, an interior scene, the two men are most convincingly battered, while the furniture is completely wrecked.

Possibly no stunt involving greater risk has been performed than when the star attaches a rope to the top of a giant tree, throws the other end about the chimney of a house, and makes his way hand over hand on the rope from the tree top to the building. He supplies another thrill when driving his horse down a steep slope. The horse loses his balance and throws the star over his head; and the man, followed by the horse, rolls precipitately down into the ravine.

The star is supported by a strong cast headed by Winifred Westover, who proves a perfect foil. Stanton Heck and Katherine Van Buren fill important roles.

Luxury Is the Keynote of Newest Young Production

EQUITY calls attention to the lavishness of the production, "Midchannel," Clara Kimball Young's latest release, a six-reel adaptation of Arthur Wing Pimero's stage play of domestic life, in which Ethel Barrymore appeared on Broadway some years ago.

Particular mention is made of the costly furnishings and effects used. Miss Young wears more than a dozen gowns of the latest design, and the studio sets are all in keeping. The indoor scenes show a wide variety of period furniture and decoration, all being thoroughly in keeping with the role of the star. There as also lavish outdoor scenes, with sunken gardens, and palatial residences, in fact, everything is said to speak of the luxurious.

In addition, Miss Young's role, that of a modern woman of the smart set, is said to afford her an unusual opportunity for the display of her dramatic ability.

Pictorial Synopsis for Episodes of "Tarzan" Serial

AN innovation is promised for "The Son of Tarzan" serial being produced for the National Film Corporation.

Each episode will be introduced by a pictorial synopsis of the important developments in the preceding chapters. This will make it possible for a person who has not witnessed the beginning of the serial to pick up the story without difficulty.

The photodrama, by Roy Somerville, is from the famous book of the same name by Edgar Rice Borroughs. "The Son of Tarzan," although a serial, is being produced on a feature picture basis. It has a cast headed by Karla Schramm and Manilla Martan, also expensive interiors, unusual sets and beautiful outdoor locations.

A Smile from a Dixie Lass
Lois Wilson appearing in Paramount pictures.

Fourth Blanche Sweet Film in Year Shown at Broadway

FOR the fourth time in less than a year B. S. Moss featured a Blanche Sweet picture at his Broadway Theatre. The most recent, August 15, was "Help Wanted: Male," an adaptation of Edwina Levin's magazine story, "Leona Goes A-Hunting," directed by Henry King for Jesse D. Hampton. Mr. King also had the leading male role in support of Miss Sweet.

Her Other Films.

Blanche Sweet made her initial appearance in a Pathe feature at the Broadway Theatre in "Fighting Cressy," a Bret Harte story. She followed in "The Deadlier Sex," by Bayard Veiller, and more recently was seen at the Moss house in "The Girl in the Web." In "Help Wanted: Male," Miss Sweet is seen as Leona Stafford, "a rich, little poor girl," who gets out alone in the world in search of a husband who can give her a luxurious living. Frank Leigh, who played the hypnotist in H. B. Warner's "One Hour Before Dawn," appears as the clerk-detective. Others prominent in the cast are Mayme Kelso as Mrs. Dale; Thomas Jefferson as Harris; Jay Belasco, as the Lieutenant, and Jean Acker as Ethel. "Help Wanted: Male" also introduces a clever canine comedian.

George J. Plympton made the adaptation.

Metro Filmed Storm at Sea on Land Instead of Water

C. E. SHURTLEFF, INC., releasing "The Mutiny of the Elsinore" through Metro, tells an interesting story of the filming of the big storm scene. An old sailing ship had been chartered and most of the sea scenes were taken on board. The storm scenes, however, came out unsatisfactorily. So in the studios at Hollywood were constructed an exact reproduction of the deck of the ship, built on a rocker to give the proper effect. Tons of water were to be projected across the deck, the scene was to be taken in the dark with flashing lights to simulate lightning.

Stormy Times.

The scene was not finally screened until the director ran into more trouble. The fire hose shot streams of water across the deck with such force that the boat cracked in the center. One end sagged down several feet, throwing virtually every member of the company to the deck, sweeping them about in every direction, many players sustaining cuts and bruises. Both actors and ship had to be repaired. Then the storm scenes were taken over again with such success that this is one of the big scenes that served to make "The Mutiny of the Elsinore" a powerful attraction.

Al Christie Finishes "So Long Letty"; Robertson-Cole Promises Fall Release

"SO LONG LETYY," the screen version of the famous stage play, which has been under way for some time in the Christie Studios, is now about complete and will be released in the early fall, according to an announcement by Robertson-Cole, which will distribute the production. "So Long Letty" has been personally directed by Al Christie.

Seldom has a screen production had a more appealing stage play as a basis, in the opinion of those who have filmed "So Long Letty," for it was played from coast to coast by several companies, scoring successes in the cities in all parts of the country as well as becoming familiar to theatre goers in even the smallest towns.

The irresistible quality of "So Long Letty's" humor and the dramatic strength of its novel story, coupled with the extreme picturesqueness of its locale, attracted Al Christie, who determined to make it a super-production and at once contracted with Morosco for the motion picture rights. He has given the making of the screen version sufficient time to assure its being a striking comedy-drama.

The great volume of advance inquiries which has been coming into the Robertson-Cole office since it announced its arrangement for the release of "So Long Letty" is taken as prediction of the wide interest there is in the production among exhibitors and as a prophecy of its success as an attraction.

The leading roles are played by Grace Darmond, T. Roy Barnes, Colleen Moore and Walter Hiers, all well known in the screen world.

Six Big Productions Are Under Way at Goldwyn Corporation's Western Studio

SIX new pictures are in production at the Culver City studios of the Goldwyn Pictures Corporation, all of them of an unusual nature which will help to make screen history the coming season.

Victor Schertzinger has been assigned to make an all-star production of Herman Bahr's famous spoken comedy, "The Concert," in which Leo Deitrichstein starred for several seasons under David Belasco. Mr. Schertzinger was available for this production because Mabel Normand, all of whose Goldwyn pictures he has directed, has gone east for a vacation, her latest picture, "Head Over Heels," from Mitzi Hajos' successful musical comedy, having been completed last week.

Director Frank Lloyd has just completed an all-star production of "The Great Lover," by Leo Deitrichstein and Frederick and Fanny Locke Hatton. His work on it is believed at the studio to equal, and in some respects surpass, his sympathetic and imaginative direction of "Madame X" with Pauline Frederick in the stellar role.

Sydney Ainsworth, who gave a graphic portrayal of the wastrel blackmailer in support of Pauline Frederick in "Madame X," has been added to the cast of "Canavan," which will serve as the genial Tom Moore's next stellar vehicle. E. Mason Hopper, who has been directing the Booth Tarkington two-reel Edgar comedies, has been assigned to direct Moore in this picture.

Director Clarence G. Badger reports from San Francisco, whither the Will Rogers' company went on location for "The Guile of Women," that excellent progress has been made thus far in filming the Peter Clarke MacFarlane story, Mason Liston is shooting jungle scenes for "An African Interlude," the seventh of Booth Tarkington's series of Edgar comedies, in which little Johnny Jones is featured.

The next Goldwyn-Reginald Barker production will be "Bunty Pulls the Strings," into which Mr. Barker is now busily putting the Scotch. Miss Leatrice Joy, who was selected to act the role of Bunty, is going to be a joy indeed to picture fans in the part, according to Director Barker.

Rupert Hughes, one of the Goldwyn-Rex Beach eminent authors, has arrived at the Goldwyn studios to confer with the continuity writers on putting into screen shape his latest story—a story which has been written originally for the screen. The feeling at the studio is that the story is going to be a big hit and that the former Iowa novelist has mastered the art of writing for the silver sheet.

Finishing "A Light Woman."

Tinting, titling and toning processes are going forward on the forthcoming American drama, Robert Browning's "A Light Woman." This plot has been developed by the "Flying A" director, George L. Cox, to the point where it attains excellence, it is said. The photography, the smoothness of the continuity, the soft fabric-background effect for the titles, and the illustrations, which were chosen with the idea of a harmony with the subject, which would not distract from the thread of the story in the slightest degree—these qualities are said to unite in making "A Light Woman" a distinct accomplishment.

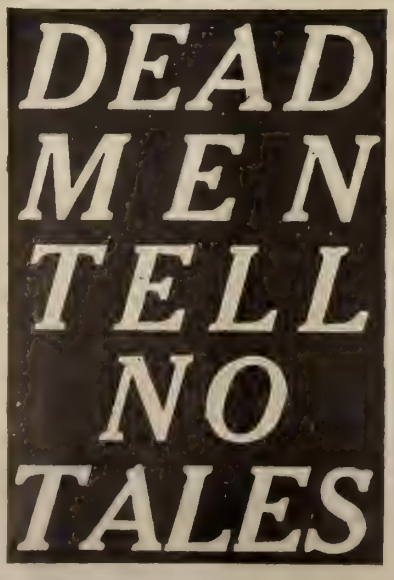
Two Eugene Walter Plays in One Novel Scene for Camera

INITIAL scenes in "Fine Feathers," Eugene Walter's picturization of his own stage play of the same name, which is to be a forthcoming Metro production, were screened recently at the Comedy Theatre in West Forty-first street. The scenes show a crowd watching a Broadway play, and the play selected was "Paid in Full," Eugene Walter's first big success. Besides the actors appearing in "Fine Feathers," who are part of the audience in the picture, virtually another cast was required to appear in the opening scenes from "Paid in Full." Thus the author, Eugene Walter, had two of his stage plays being enacted before the camera at the same time.

The scenes at the opening of the screen version of "Fine Feathers" were not in the original play. They show the leading characters seeing in "Paid in Full" the suggestion of married life being wrecked on the shoals of extravagance and dishonesty. This scene foreshadows the disaster hanging over the lives of the leading players of "Fine Feathers."

H. L. Robinson Transferred.

H. L. Robinson, formerly connected with the New York branch of the Hodkinson organization, has been transferred to Chicago in accordance with a new policy which the corporation is putting into effect.



New Momentum Added to American's Sales Force Under Stimson's Regime

ANNOUNCED as a new way of getting the enthusiastic co-operation of the selling force by C. A. Stimson, general sales manager of the American Film Company, has placed each branch office on a cost plan and the men are paid commissions with a drawing account. "Every representative feels he is virtually in business for himself. The scheme was tried in several offices, and worked so well that all the men desired to make similar arrangements."

At the end of the July-August period ten prizes will be awarded to those who have done the best business with the greatest reduction of operating cost. The prizes to be awarded by Mr. Stimson will be along the line of those given to the winners at the close of the S. S. Hutchinson Tribute Month awards.

Within the last six months Mr. Stimson has brought about many progressive changes in the sales organization of the American Film Company. He believes it is a poor rule that does not work both ways, and also, that momentum of the sledge-hammer variety which the "Flying A" has been manifesting, must come from within and not from without. "A man's personal interest must be considered and met if he is going to do his best work," says Mr. Stimson. In addition to supervising exchanges and sales, Mr. Stimson has charge of the sale of reissued products under control of the American Film Company, and recently closed contracts for the sale of nearly the entire country on productions of the Vogue Company. Rising from the ranks, Mr. Stimson is making an enviable record as general sales manager of the "Flying A" organization.

The recent Specials on which many of the American representatives have been concentrating successfully during the past few months are: "A Live-Wire Hick," featuring William Russell; "The Week-End," a Cosmo Hamilton novel dramatized which is making a big summer hit; "Peggy Rebels," adapted from "The Mate of the Sally Ann," featuring Mary Miles Minter, and the big super-special, "The House of Toys," from the popular novel by Henry Russell Miller.

Cortwright in New Metro Production.

William Cortwright has been cast to appear in support of May Allison in her new Metro starring picture, "The Marriage of Willis Ashe." Edward Sloman will direct this story, written by Mrs. Humphrey Ward, and dramatized by Margaret Mayo. It will be filmed at the Metro stuidos in Hollywood.

Plan Book for National Film.

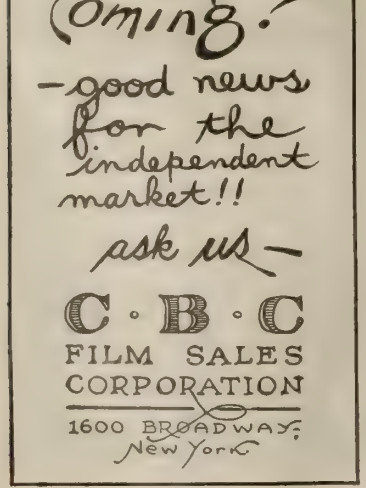
In the Ralph Ince-National Picture Theatres production, "Out of the Snows," Mr. Ince himself plays the leading male role. Zena Keefe plays opposite. One of the big questions of this drama of the Canadian Northwest: "If you believed your sweetheart responsible for the death of your father, would you turn from him?" The cast includes Patrick Hartigan, Gladys Coburn, Huntley Gordon, Red Eagle and Jacques Suzanne.

Following the attractive cover design a striking illustration suitable for a twenty-four sheet display, and an editorial occupies two pages. This is followed by press notes and feature stories and advance notices and current reviews. Then follows a page of exploitation hints, shorts for program use, a post-card suggestions, ad displays and newspaper layouts and production cuts.

"Panthea" Booking Heavily.

"Panthea," a Norma Talmadge picture revived by Selznick Pictures, is booking heavily, according to the booking records of branch managers in the Selznick organization. Miss Talmadge plays the role of a famous pianist who, in the course of a turbulent career among the Nihilists of Russia, is doomed to be taken for banishment to Siberia. The picture is an adaptation of the stage success by Monckton Hoffe. Among the cast are Earle Fox, E. Von Stroheim, Roger Lytton, Murdock McQuarrie, George Fawcett, Norbert Wicki and Herbert Barry. The production was directed by Allan Dwan.

Isn't This Lovely?
A scene from the Fox special called "The Skywayman," with the late Ormear Locklear, noted aviator.



First Run Houses Breaking Precedents by Showing Seitz Serial "Pirate Gold"

PATHE'S serial program for 1920-1921 has been started off with the release on August 15 of "Pirate Gold." This ten episode serial, starring George B. Seitz with Marguerite Courtot, has gained bookings in many of the foremost theaters, as evidenced by the announcement of James C. Quinn, owner-manager of several theatres, that it would play his Rialto Theatre in El Paso, said to be the finest house in Texas and among the best in the United States.

In the same territory "Pirate Gold" and "The Third Eye" have been announced as the attraction by the Hippodrome, Dallas, for a three-day run, and the Princess Theatre, San Antonio, for three days. These two houses of the Southern Enterprise are of the first-run, big feature type. In both serials are appearing on the programs for the first time.

"The Third Eye," a fifteen episode production, co-starring Warner Oland and Eileen Percy, was released May 23 and is still booking in first-run theatres, having already exceeded an exceptionally high mark predicted.

The selection of "Pirate Gold" by such prominent theatres as the Rialto, El Paso; the Hippodrome, Dallas; the Princess, San Antonio; the Lubliner and Trinz houses in Chicago, and others of their standing, focuses attention on a star who has advanced rapidly during the last few months.

George B. Seitz, who started his motion picture career as a scenario writer for Pathe in 1912, made his debut as a serial star last Fall, when Pathe offered his production, "Bound and Gagged." "Pirate Gold" is his second vehicle. The success of these two serials casts a light upon another interesting personality, Frank Leon Smith, the author of the plays. Smith laid aside a successful career as a fiction writer for magazines to join Mr. Seitz's organization as a continuity writer.

George Loane Tucker Begins Plans for Third Mayflower

WITH the final editing of "Ladies Must Live," his second independent production rapidly nearing its close, George Loane Tucker is now making preliminary preparations for the production of the third of the series of six subjects called for by his contract with the Mayflower Photoplay Corporation. Mr. Tucker expects to start actual filming on his new production immediately after completing "Ladies Must Live."

The Tucker production staff has already begun the task of rounding up available story material, paying particular attention to themes commensurate in vitality and bigness with "The Miracle Man" and "Ladies Must Live."

The latter production, with Betty Compson in the principal feminine role, is based on the widely read story of the same name by Alice Duer Miller. Although radically different in theme and treatment from its notable predecessor, "Ladies Must Live" is said to embody an equally portentious message apropos of a problem that is engaging the attention and interest of almost every woman in the country.

Pathe Starts Fall Season With a Blackton Production

SWINGING into September, which virtually inaugurates the Fall season for motion picture, Pathe offers as its headline feature "The House of the Tolling Bell," one of the strongest production J. Stuart Blackton has ever issued. This feature tops the bill for the week of September 5. It presents for the first time in the United States one of Europe's most celebrated screen actors, Bruce Gordon, who is co-starred with May McAvoy, heroine of "My Husband's Other Wife" and "Man and His Woman," other Blackton productions. Prominent in the supporting cast are Eulalie Jensen, William R. Dunn, Louis Dean, Edward Elkas, Edna Young and William Jenkins.

The new Blackton feature is a melodramatic mystery story with a strong element of the supernatural. It is an adaptation of one of Edith Sessions Tupper's stories of Louisiana, with much of the action laid in an old Colonial Mansion. This is "the house of the tolling bell," receiving its name from a bell in its ancient tower which rang at times without cause, always presaging an ill-happening.

Filming Final Scenes of "Body and Soul."

Alice Lake and members of her company filming "Body and Soul" have been at Pasadena, Cal., for the past few days, where exterior scenes of a palatial house furnished the setting for many scenes of the picture. "Body and Soul" from the stage play by William Hurlbut is rapidly nearing completion under the direction of Charles Swickard.

Lydia Knott in "White Ashes" Cast.

Lydia Knott has been engaged by Metro to enact one of the important parts in "White Ashes." Miss Knott has appeared in a number of Metro pictures, among them being "Should A Woman Tell?" with Alice Lake, in which she had the part of the wayward son's mother.

Hoe, Hoe! So It's You!
"Wee, wee, it's me," says Hank Mann in his new Arrow comedy.

To Operate Restaurant for New Famous Players Studio

REISENWEBER, New York's well-known restaurateur, whose hostelry has long been classed as a Broadway institution, to say nothing of the restaurants atop the New Amsterdam and Century Theatre roofs, which he also operates, has been awarded the contract to supply the restaurant of the new studio of the Famous Players-Lasky Corporation at Long Island City.

It was Adolph Zukor's idea that the studio restaurant should be laid out on democratic lines so that the stars, directors, property men, executives and carpenters would sit side by side while partaking of their noon meal. The space allotted to the restaurant, which is 48 feet by 30 feet, is sufficient to feed 600 people an hour. It is situated on a mezzanine floor between the upper and lower stages and is accessible from both stages and from the outside. Finished with walls of blue delft tile, a floor of tile, glass topped tables of various sizes and a lunch counter in the same room, carrying out the scheme of blue and white, it presents a sanitary appearance.

Soda on Tap.

In addition to the lunch counter there will be a soda fountain which will be in operation throughout the day. The restaurant is constructed with an eye to the possibility of using it in cabaret or restaurant scenes, which are often used in the production of pictures.

Charles McClintock on Tour for Selznick Exploitation

CHARLES M'CLINTOCK, director of exploitation of Selznick Enterprises, left New York on August 18 on a tour of the country in the interest of Selznick exploitation. Mr. McClintock's first stop was Buffalo, where he remained three days, and then went to Cleveland. During the tour, which will consume the better part of a month, Mr. McClintock will cover all of the larger cities of the Middle West. He will confer with not only exhibitors, with a view to bettering the Selznick exploitation, but will also be in close touch with the branch managers, with the intention of securing for Selznick Enterprises a still greater degree of efficiency between producer and exhibitor.

Thirty-five Cities, Including New York, to Show Charles Ray Film Next Week

MOTION PICTURE men throughout the country are counting on next week to start a big smash in the industry. In more than thirty-five cities Charles Ray is to make his initial appearance in "Forty-five Minutes from Broadway," the New York run beginning at the Strand Theatre on Sunday, August 29.

Joseph L. Plunkett, general manager of the Strand, has arranged for an elaborate presentation there. He is unwilling that the full details should be revealed in advance, but admits that the ever popular melodies of the piece will play an important part. In hundreds of theatres in the United States and Canada "So Long Mary," "Mary's a Grand Old Name" and the other songs which contributed to the stage success of the George M. Cohan comedy-drama will be heard.

The presentation will be Mr. Ray's first under his affiliation with Arthur S. Kane and marks Mr. Kane's initial appearance in the role of sponsor. The executive and the star each hailed this union, effected almost immediately after the formation of the Kane enterprise, as the acquisition of a distinct asset to himself, while the industry in general declared it to be a combination of two powerful factors.

"Forty-five Minutes from Broadway" is also Mr. Ray's first independently produced picture and the first of his works to be released by First National. The production was made in the star's new studios at Hollywood.

The producers of the comedy reaped a reward of $100,000, according to reports, during "Forty-five's" first nine months' run at the New Amsterdam Theatre, New York, and is believed to have gained as much when the first company was on the road. Another fortune was made when stock companies were playing the piece. The original company played a solid year in New York, and in the hands of the first road company the comedy had a run of five months in Chicago, ten weeks in Boston, six weeks in Philadelphia and week engagements in Baltimore, Washington, Pittsburgh, Cincinnati, Cleveland, Detroit and a number of other cities. In the third season four companies were on the road and the country was literally scoured.

Mr. Ray paid $50,000 to Mr. Cohen for the picture rights.

Camera Records for Famous Players Growth of Studio

SINCE early May, when the first bite was taken in the plot of ground selected as the site of the present new studio of the Famous Players-Lasky Corporation at Long Island City, the growth of the studio has been recorded by photographs and moving pictures. For the purpose of taking these pictures a photographic tower fifty feet high was erected in a corner lot overlooking both the studio and laboratory. The still and moving picture cameras were fastened to the floor and the box in which they were situated was made entirely waterproof.

One still picture and a few feet of motion picture film were taken each day at the same time. When the first floor had been laid it was necessary to take the pictures twice a day to keep pace with the rapidity of the construction work. With the exception of the decoration of the front entrance, the exterior of the studio building is complete.

Assembling the motion picture presents a difficult task. In the event of too much change of light, due to the conditions each day under which the moving picturs were taken, recourse will be made to the still pictures and a motion picture made from them in the same manner as an animated cartoon will be made.

In this manner the work of more than a year may be shown on the screen in a few moments and provide an interesting historical record.

Seeks the Dissolution of People's Producing Company

SUPREME COURT JUSTICE WILLIAM P. BURR has directed the counsel for the litigants to submit an order for the appointment of a referee to pass on the merits of an action brought by Florence L. Edelstein, of 229 West 105th street, New York City, seeking a dissolution of the People's Producing Company, Inc.

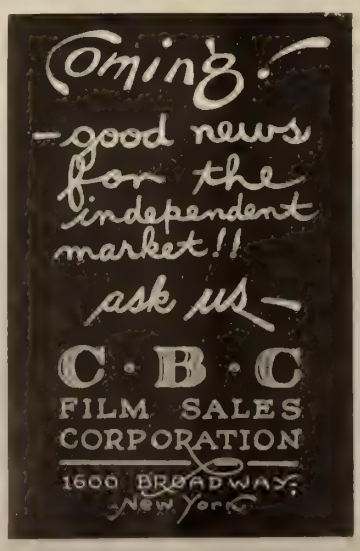
The plaintiff charges that this concern was incorporated for the purpose of presenting motion picture and theatrical productions, and that while the plaintiffs, Bessie Thomashefsky and Joseph Barondess, are the promoters, the ownership of the capital stock is equally divided between herself and Bessie Thomashefsky. Plaintiff charges that because of friction between herself and Mrs. Thomashefsky the latter refuses to have anything to do with the producing company and interferes with the efforts of the plaintiff to make it a prosperous and going venture.

For this reason plaintiff asks the court to dissolve the company and compel Mrs. Thomashefsky and the company's director, Joseph Edelstein, to render an account of its finances and affairs.

Henry C. Siegel, a Financier, Joins Selznick as Treasurer

LEWIS J. SELZNICK, president of Selznick Enterprises, announces that Henry C. Siegel has been made treasurer of the company.

Mr. Siegel is a newcomer to the motion picture industry, but is well known in financial circles, where he has been active for the past ten years. He was graduated from Columbia University in 1910 and immediately became associated with the banking firm of Goldman, Sacks & Co. After five years with this concern he accepted the position of credit man with the Republic National Bank.



Educational and Non-theatrical News

Conducted by Margaret I. MacDonald

New York Public Schools to Be Supplied with Films Through T. Kimwood Peters

IT is now an assured thing that ten schools in the city of New York are to make use of the moving picture this term for the study of biology and geography and that the films will be supplied through T. Kimwood Peters. This decision is the result of the work of the investigating committees formed in connection with the conferences held during the winter and spring by Ernest L. Crandall, Director of Public Lectures and Visual Education for the Board of Education of New York City.

While it has been expected that films as an aid to teaching would be adopted in some of the New York schools when the fall term set in, it was not known how their distribution was to be arranged for. Mr. Peters has presented to the authorities a feasible plan of finding and distributing the necessary films. And it is a notable fact that after visiting a number of manufacturers he has met with little opposition in his plan to purchase prints of the films desired.

Apart from the securing and distributing of such films as are at present necessary for the experimental work to be carried on in the schools, Mr. Peters is laying the foundation for meeting a wider use of the motion picture in the schools. He is making a careful review of what is available in film, and is to be congratulated upon securing the appointment. He is in a position to obtain film records from all parts of the world, and has a wide acquaintance abroad through extensive travel.

Scenes from Unfilmed Places in New Chester Group of Ten

TEN new Chester-Outing travel releases have been edited and titled by William Henry Wright and shipped from the Hollywood laboratories to the Educational Films Corporation in New York for distribution in the fall. These picture tours cover many far corners of the world and scenes of the most extraordinary nature have been photographed.

The releases include "Balling the Junk," a trip through the Yantse river gorges into the interior of China where river trackers pull heavy junks up the rapids; "Lovely Maoriland," a startling scenic among the Southern Alps and fjords of New Zealand; "Pipe the Penguin," a visit to the Penguin Islands of Magellan's Straits inhabited by great flocks of queer birds; "Swat the Landlord," river life near Canton, China, where a hundred thousand people make their homes on the water; "Mad Hatters," a visit to the Batan Islands in the Philippine group; "Getting a Polish," covering the Italian Riviera and the Island of Capri; "Frozen Thunder," a scenic of the marvelous glaciers of Magellan's Straits; "There Is No Santa Claus," a visit to the monks and dogs of the St. Bernard Pass in Switzerland; "Iguazu the Exquisite," an unparalleled exposition of the wonders of the Iguazu river in the heart of Brazil showing a hundred Niagaras in one spot, and "Crowning King Blizzard," a winter sport picture taken in Quebec and the Adirondacks.

Even Far-Away India Finds a Use for Urban's Film Library

AN interesting sidelight on the way the international field is opening up for high class film was furnished last week by a communication which came to David P. Howells from India.

The subject brought up by the writer from that far away land was intimately connected with the product of the Kineto Company of America of which Charles Urban is president. The things the man in India asked for were all ready to be sent to him by the Howells people. Here was his letter:

"We intend to run some education film throughout India, Burmah and Ceylon, and will require some educational films as follows: (a) Plant and insect life; (b) agriculture in other countries; (c) working up of agriculture raw material, such as cotton, sugar, dairy products, etc.; (d) manufacture of agricultural implements; (e) sanitation and improved village life.

"Educational films should deal with not only scientific subjects but with such subjects as history, geography, natural history, recreation (drill, games, Boy-Scouting, etc.). . . ."

Everyone of the topics listed in the above letter are in the Charles Urban Movie Chats and Kineto Reviews, and these were immediately sent to the inquirer in India.

How Germans Work Out Their Sentence Seen in Holmes Film

THE latest Paramount-Burton Holmes release, "The Sentence of the Sarre," is one of the first films that has been shown here which deals with the attitude of the Germans as they labor under the sentence of their misdeeds. Strange to say, the atonement which is being worked out by the German peasants seems to lie lightly on the shoulders of a people accustomed to labor.

The Sarre valley, fertile and responsive to careful tillage, also covers a large area of coal land, and is the seat of a number of manufacturing plants, all of which are working to capacity to help pay the indemnity of Germany's sin. The subtitles of this picture suggest that the people of the Sarre valley work peacefully on, without realizing the debt which they carry, the burden of which will be visited on the third and fourth generations of the German people.

The scenes of this picture, which show the peasants at work in the fields, street scenes in the towns, old women pulling canal boats, and other intimate views of the district, are splendidly illuminative of the subject.

Two Scenes from a Pair of Chester-Outing Scenics.
At the left may be seen the lacemakers of the Italian Riviera from "Getting a Polish" and the Iguazu Falls of Brazil from "Iguazu the Exquisite" being released by Educational.

The First Scientific Harness Shown in Latest Pictograph

WE all pity the horse which is drawing a heavy load on a hot day, but few of us attempt to better his condition. Johan Kohler, a Boer citizen of the former Orange Free State, South Africa, did something more than give the horse his pity. He invented a harness which does not require the heavy collar of the old fashioned harness which chafes and irritates the neck. It is scientifically constructed, is not cumbersome, is easy to put on and a help instead of a hindrane in drawing a load. It is pictured in detail in the new Goldwyn-Bray Pictograph No. 7052, "World's First Scientific Harness," released August 28.

"Measure Your Intelligence," the Pictograph gives a few simple problems which can easily be worked out by a child of twelve, nevertheless, problems which will try many an adult intelligence. There are simple sums in adition, problems in language and in poetry which will prove whether or not your intelligence is above the twelve year old period.

"Snail Snaps," a third section of the Pictograph is given to a picture presentation of the life and habits of the snail.

The animated cartoon this week is "Dud, the Lion Tamer," in a bare handed fight with a dozen lions.

Goldwyn-Ford Weekly Covers Lumber Traffic in Canada

ONE of the largest forests in the world is in the Hudson Bay District of Canada. Ford Educational Weekly No. 216, "Out of the Woods," released August 28, was photographed in that district. It shows the lumberjacks at work felling the trees and sending the lumber down to the sawmills.

Keeping the roads open and in good condition is one of the important parts of getting the logs to market. The snow must be shoveled off after every storm and the roads sprinkled so as to make a hard surface for the drawing of the great sleds upon which the logs are piled. At the railroad the logs are transferred to flat cars which carry them to the lumber mills.

The weekly shows the method of utilizing rivers for floating the logs out in the spring. The drive begins just as soon as the ice is out of the stream and the surface of the rivers are soon covered from shore to shore with logs. Jams are frequently so solid that dynamite is necessary to break them up.

DEAD MEN TELL NO TALES

Consensus of Trade Press Reviews

Here are extracts from available news printed in the five motion picture trade papers. It is the aim to present one sentence that will reflect the spirit of the writer's opinion. The papers are indicated as follows: Moving Picture World (M. P. W.); Motion Picture News (N.); Exhibitor's Trade Review (T. R.); Wid's (W.); Exhibitors' Herald (E. H.).

While New York Sleeps

(Estelle Taylor and Marc MacDermott—Fox)

M. P. W.—A masterly production.

N.—New York's night life graphically depicted in three separate stories.

T. R.—It is quite the most novel and entertaining photodrama we have seen in months.

W.—Three stories in one picture offer distinct novelty.

E. H.—Well up to special feature demands.

Earthbound

(All-Star—Goldwyn)

M. P. W.—Splendid workmanship is given its highest opportunity through photodramas like "Earthbound."

N.—Lavish, carefully builded, wonderfully acted, faultlessly directed, a triumph from the point of technique and camera work.

T. R.—Is an exceptional picture. In its screen dressing it will attract wider attention than between the covers of a book.

E. H.—Many will believe it the greatest picture of all time.

W.—A radical step on untrodden ground—destined to be showered with attention.

What's Your Hurry?

(Wallace Reid—Paramount)

M. P. W.—Wallace Reid and his delightful little company make the most of their roles, as does Director Sam Wood of the scenes and situations. It is very largely what they provide that makes "What's Your Hurry?" as shown at the Rialto a fairly good entertainment.

N.—Wally Reid and motor truck shine in this one.

T. R.—There isn't a dull moment in it; the action whirls like a buzz saw, romance, comedy and exciting situations are supplied in generous quantities and the interest never slackens. It is genuinely high-grade, high-speed entertainment.

W.—Motor story up to mark of Reid's others.

E. H.—A picture of continued suspense, replete with thrills.

The Little Wanderer

(Shirley Mason—Fox)

M. P. W.—The story interest, it may be seen, is abundant and leads to some unexpected twists. It remains always entertaining elaboration of a theme rather than a slice of real life; only at times is the touch of dramatic realism apparent.

N.—Heavier-than-usual story does not suit Shirley Mason.

T. R.—One of the most uninteresting and threadbare stories that have reached the screen in many months. The plot has been done to death.

W.—Very conventional situations not handled very well.

The Woman in His House

(Mildred Harris Chaplin—First National)

M. P. W.—Throughout the picture there is manifest a sincere desire to give it every advantage of setting and cast, and the general impression it creates is most favorable. If "The Woman in His House" fails to get 'em there isn't any use of making any more emotional dramas.

N.—Good audience picture, with great child role.

T. R.—There is so much that is interesting and entertaining in the picture that some slight deviation from accepted logic will be overlooked.

W.—Deeply sympathetic story finely handled.

The Soul of Youth

(Lewis Sargent—Realart)

M. P. W.—Its incidents are of the kind most easily understood by the youthful mind and are cleverly calculated to awaken sympathy for the homeless hero and the half-starved mongrel that is his closest companion. The picture is practically the first recognition of a demand for original juvenile fiction in the movies, and its reception by the general public will be watched with a good deal of interest by the industry in general.

N.—Lewis Sargent duplicates success of "Huckleberry Finn."

T. R.—This is an unusual picture of its type in that, although pointing a significant moral, unnecessary and tiresome sermonizing is entirely eliminated. The feature is replete with clean, sincere sentiment and affords delightful entertainment.

W.—Wonderful characterization of a boy and splendid touches of detail. You can book this one without the slightest hesitation.

The Notorious Miss Lisle

(Katherine MacDonald—First National)

M. P. W.—Whatever else may be thought of "The Notorious Miss Lisle," an adaptation from an English novel, the director has done his best to brighten it with good types and interesting backgrounds. James Young has been extremely careful of his costumes and his "atmosphere" in England and in Brittany. He has made a brave effort, and he actually succeeds in working up interest by his picturesque use of characters entirely outside of the story.

N.—Opinions will be divided on this picture. It is pretty certain that the fellow who books melodramas and serials as weekly fillers will not acknowledge that in this attraction he has a picture which meets the demands of his patrons. And it is likewise certain that the cosmopolitan public, those who read Town Topics and scan the society columns religiously every morning at breakfast will accept Miss MacDonald's picture as desired entertainment.

T. R.—Offers all the allurements of conventional society melodrama to those who like that sort of thing.

W.—A very good attraction from the outside viewpoint.

The Week End

(Margarita Fisher—American)

M. P W.—Has a lot of excellent outdoor scenes and action, but its story is of poor quality, even though it was written by such a well-known author as Cosmo Hamilton.

N.—Typical Hamilton story, well produced.

T. R.—Is bright and amusing comedy, with a plot offering a pleasing love story.

E. H.—A play pictorially picturesque and dramatically engrossing.

In Folly's Trail

(Carmel Meyers—Universal)

M. P. W.—It is chiefly valuable as a study of a conflict of temperaments and sets forth this predominating motive in a way that is decidedly interesting.

N.—Carmel Meyers attractive in a mild, interesting story.

T. R.—It is a drama with not a little heart interest and represents the Universal idea of an attractive feature for the charming Universal star.

W.—Can stand a lot of boosting; they'll love it.

The Square Shooter

(Buck Jones—Fox)

M. P. W.—Riding, fighting and shooting form an interesting part of the action. The picture is well constructed, the story is convincing and the cast is a good one throughout.

N.—A familiar story in average western.

W.—Very satisfactory western production.

E. H.—Will appease the taste for the western thriller.

Heritage

(Matty Roubert—Roubert Production)

M. P. W.—The subject as a whole has a certain artlessness that gives unexpected strength to the strong emotional quality which develops. A strong subject for juvenile spectators.

N.—Worth a trial on strength of title.

T. R.—Is an appealing and optimistic story of a small boy.

W.—Fairly pleasing picture, with boy actor in principal role.

Comments

WHEN THE DEVIL LAUGHED (Universal).—A two-reel Jacques Jaccard production, featuring Leonard Clapham and Virginia Faire in a tale of the Northwest. The scenic effects are attractive, picturing a lake in the Canadian wilds. The hero, a mounted police officer, saves the heroine from her own father, a brutal woodsman who returns to claim her after years of neglect and separation. The subject is convincing both in atmosphere and character work. It makes a two-reel production above the average in interest.

ONE LAW FOR ALL (Universal).—An unusual western subject in two reels, written by Ford Beebe, with Ed (Hoot) Gibson, Leo Maloney and Dorothy Woods in the cast. This story of the Russian immigrant and his daughter, who are befriended by a young ranchman just at the moment they are beginning to think America is not "the land of the free," gets a firm hold on the spectator. It has a good undercurrent of human sentiment and contains considerable humor. Leo Maloney plays the Russian peasant to the life—a strong bit of character work. The subject as a whole is new and entertaining.

HOT DOGS (Fox).—A Mutt and Jeff animated, in which little Jeff chases a string of lively frankfurters across the sands. The "hot dogs" are trained, having been made from an educated canine, and some of their antics are extremely funny.

MARY'S LITTLE LOBSTER (Sunshine-Fox).—A two-reel comic, directed by Edward F. Cline, with Slim Summerville, Bobbie Dunn, Gus Pixley aud a host of pretty bathing girls in the cast. This contains a lot of breezy situations which have the merit of being laughable. Some beach concessions are brought into play, and the girls have a good time throwing baseballs at a chap called "The Lucky Dodger." The chase at the close is brief but full of pep. As a whole the number makes a comic rather better than the average.

MONEY TO BURN (Rolin-Pathe).—One of the funniest of "Snub" Pollard comics, the small business being laughable and deftly carried out. Snub and his little black pal are tailor's apprentices as the story opens. Later Snub falls into an inheritance and they don glad clothes and visit the beach. They are pursued by lady cops for flirting. The farce is one that will keep spectators in constant good humor.

LATEST REVIEWS *and* COMMENTS

CONDUCTED BY EDWARD WEITZEL, ASSOCIATE EDITOR

Sidelights and Reflections

THE New York Times of August 25 contained an editorial headed "A Movie Invasion." An article in no less a journal than The London Times was the cause of nearly a column of space in the American publication being devoted to a discussion of the thoughts of a correspondent on an invasion of the United States by a superior article of British films.

The New York Times starts off its editorial with the following extracts from the correspondent's view on the situation: "Although there are no British films being shown in this country at the present moment' a correspondent of The London Times eggs his countrymen on to a campaign of invasion and conquest. 'There is something going wrong with the American industry financially. Those who have made millions are getting out of the way because the public is beginning to ask what they deem is too much for them.'"

* * *

After remarking upon the position of the English producers to compete with the home-made film in this country and "supply the demand for novelty which our leading producers deem too much for them" the editorial contains this sentence: "Even a casual acquaintance with 'movie palaces' reveals a lack of all the more strenuous endeavors of creative intellect," said lack being explained thus: "The story that is wanted is the story that 'uplifts morally,' but by no means cerebrally. The American world 'loves to weep—gently'; but it indulges this gentle love only after it is fully assured 'that there is a smile awaiting behind each gulp.

* * *

This joint indictment of the American movie fan for demanding such mild mental food and of the American producer for supplying the demand will make but little impression upon the parties most interested. Up to the present, screen patrons have shown small desire for anything but fiction that is in no way related to "high-brow junk," and its taste for the novel and the stage play is on the same level. Its reception of the Goldwyn production of "Earthbound" will be watched with a great deal of concern by the industry in general. Here is a story of serious purpose and unusual theme that has been given adequate treatment by its producers. If the picture's financial success corresponds with its intellectual standing there will be no lack of similar competently produced themes to follow. Careful study of exhibitor reports sent in to the producers would show well meaning but poorly informed critics of the movies that the American public has given no indication of being satiated with stories that prove the greater portion of screen patrons to be "childlike in their love of home life and primitive in their sentiment." But they are ready to welcome the intellectual drama to the screen to a much larger extent than heretofor—when the human element is utilized for its full worth. As this is a prominent feature in the Basil King story it would seem to argue that "Earthbound" is the fore-runner of a grade of successful pictures that will satisfy both the advocate of the British invasion and the writer in the New York Times. WEITZEL.

IN THIS ISSUE.

"Her Honor, the Mayor" (Fox).
"The Round Up" (Paramount).
"The Dragon's Net" (Universal).
"The Love Flower" (United Artists).
"The Untamed" (Fox).
"Lahoma" (Pathe).
"Hitchin' Pesta" (Universal).
"Democracy" (Democracy).
"The Hope" (Metro).

"The Love Flower"

A United Artists Production of Beauty by D. W. Griffith, Starring Carol Dempster.

Reviewed by Louis Reeves Harrison.

THE whole tendency of Griffith, dating back to the time when "Biograph Day" was the most delightful presentation at the little theatres of that period, has been toward making screen production a thing of beauty in itself. From the very start he perfected the visual side of photoplays. Without drawing the spectator's attention from the story development of "The Love Flower" he has accentuated beauty, but always fitting the setting to the spirit of the play.

One result is a charming appeal to the visual senses, those beyond the eye, which holds attention just that much more strongly to the story itself. Those for whom murder and a detective spell "melodrama" will so characterize "The Love Flower," but it is more truly what its name indicates. But for the primitive interpretation of Barthelmess the story might have been a love poem. His idea of a lover may mildly amuse, but it is out of accord with the beauty and spiritual significance of a story depicting a mood of suffering, self-sacrifice and strain under which a young girl's love breaks from the bud into full flower.

Carol Dempster does not fully compensate for the Barthelmess impersonation of Romeo-with a-grin. She is guilty at times of taking her role too lightly. At others she is intensely alive to the emotional appeal of her part, sincerely true, even passionately so, to life and to art at the same time. As a sweetly wholesome and athletic young girl, really athletic, she interprets rather than imitates, is dramatic rather than theatric, her free self rather than slavishly photographic, and her personality thus sustains the main line of interest. Other performers form a group of consistent high quality, but Miss Dempster carries the burden in not losing a sense of life's sweetness in its finality of evil. The whole product met with high approval at the Strand Theatre, and it will probably be so received wherever shown.

Cast.

Bruce Sanders.....Richard Barthelmess
Stella Bevan.....Carol Dempster
Her Father.....George MacQuarrie
Matthew Crane.....Anders Randolph
Mrs. Bevan.....Florence Short
Her Visitor.....Crauford Kent
Bevan's Old Servant.....Adolphe Lestina
Crane's Assistants..... { William James / Jack Manning

The Story.

Stella Bevan, "The Love Flower" of an unhappy family, sees her father come home from an unjust imprisonment only to become involved in the death of a man he catches with his second wife, the child's stepmother. Stella is horrified, but she realizes her father's danger and aids him to escape from Detective Crane, who sent her father "up" before. Father and daughter voyage long and far. They are living on a remote South Sea island three years later, deeply fond of each other, both expert swimmers, sufficient unto themselves, as they are the only white people on the island, when adventurous Bruce Sanders steers his little craft into their waters.

He meets the girl while ashore for fresh water and is rescued by her when native thieves attack him. In a burst of mutual interest they exchange a blossom known as "The Love Flower." Sanders later becomes the innocent means of bringing Detective Crane to the island, and he feels deeply the sting of Stella's resentment. She sinks his boat to prevent her father being carried away; she cuts a foot-bridge to destroy the detective—she even tries to drown him.

When the boat of Sanders is cast upon the beach and he is enabled to float it again he establishes Stella's faith in him by sinking it for good and all. He aids her in every way to prevent the arrest of her father. The latter has a violent struggle with the detective. Both go over a cliff. Only the detective returns. He tells a party sent to his relief that Bevan is dead—the chase is ended—but Bevan has survived by a long dive. This is known to Stella and Sanders when they leave with the rescuing party. They secretly return when they are married, their own happiness coupled with a peace of mind assured her long suffering father.

Program and Exploitation Catchlines:

He Gave Her the Little Love Token After He Accidentally Landed on the Desolate Island Where the Girl and Her Father Sought Refuge.

A Tender and Appealing Love Story That Takes Place on a Lonely Island Where a Pretty Girl Is Shielding Her Father from the Detectives Who Are Trying to Get Him.

A Delicate Little Flower Was Given Stella by Bruce as a Love Token and That Started Their Romance.

Exploitation Angles: Work the Griffith name to the limit, not because there is nothing else to use, but because there is nothing which will yield you so large a return. Tell that this is a vivid tale with a South Sea locale, and hook it with "The Idol Dancer" for what that will mean to your patrons. Go to some trouble to put this over with lithos, cutouts, lobby decoration and all the other aids you can manage, to the end that you may make the greatest possible clean-up. Don't try merely to fill your house. Work for a turnaway that you may book the picture back.

"The Round Up"

Fatty Arbuckle Leads the Posse in Paramount-Artcraft's Wild West Thriller.

Reviewed by Mary Kelly.

THE screen's biggest comedian has an important obligation other than making people laugh in the Paramount-Artcraft picture "The Round Up." This time he is the hero of seven reels of seriousness and his talent for flopping and dropping is exploited only to a limited degree. Although he has the stellar role, it

has not been made a special point to star him, but rather to feature the story, which is a big old-fashioned melodrama with a large cast and a love story which concerns the star only indirectly.

Dramatically, the picture does not always impress, owing to frequent inaccuracies in the reading of human nature. Psychological sequences have been overlooked so as to gain startling effects that are not real. The result is that certain scenes which should hold the spectator in suspense or should arouse his sympathy fail to register.

Some of the best laughs ars provided by "Slim" Hoover's lovemaking, scenes which give Fatty Arbuckle a chance to commit many comic and graceless blunders, which he makes still funnier by his air of grave ordor. More comedy is interpolated at the scene of the wedding where the cowboys betray their lack of social training. Arizona's plains, deserts and mountain recesses have been picturesquely shown, peopled by Indians, Maxicans, cowboys and the cavalry. A battle between the outlaws and the cavalry staged amid the rocks is an effective novelty.

Mabel Julienne Scott's contribution is a bright and interesting one. Her emotional scenes reveal a genuineness and a womanliness that is sure to appeal. Wallace Beery is another notable included in a capable cast, somewhat hampered, however, by superficial directing.

Cast.

Slim Hoover, the Sheriff, Roscoe (Fatty) Arbuckle
Echo Allen.....Mabel Julienne Scott
Dick Lane.....Irving Cummings
Jack Payson.....Tom Forman
Polly Hope.....Jean Acker
Bud Lane.....Edward Sutherland
Buck McKee.....Wallace Beery
Uncle Jim.....Guy Oliver
Josephine .....Jane Wolfe

Story by Edmund Day.
Scenario by Tom Forman.
Directed by George Melford.
Length, Seven Reels.

The Story.

Dick Lane, a young engineer in Arizona, gets lost on the desert and is found by Buck McKee and his band of Mexican disturbers. They rob him, after torturing him to confess where he has hid his money, and leave him, helpless and alone.

Buck McKee then goes to the Allen ranch and tells Echo, the young daughter of the house, who is engaged to Dick, that Dick died at his side on the desert while both were fighting the Mexicans. Jack Payson, an old friend of Dick's who has always been in love with the girl, decides to win her now that his pal is dead. But soon after her promise to marry him he gets word from Dick, now in the hospital, saying that he will soon return and requesting Jack to give Echo an enclosed letter. This Jack tears up, determined that he shall win Echo for himself.

On the night of the wedding Buck and an accomplice rob the express office of several thousand dollars and then, to ward off suspicion, attend the wedding. That same night Dick returns and seeing that something unusual is going on at the Allen ranch stays outside a minute to talk to Echo's father. When the latter has overcome his first shock in seeing Dick is still alive he warns him never to see Echo again. Dick presently learns that it is her wedding night, but before he leaves he pays Jack a large sum of money which he owed him and then departs, miserably unhappy.

Buck sees him hand over the money and recognizes an opportunity to throw suspicion on Jack for the robbery. He proves to Slim Hoover, the sheriff, that Jack was in the vicinity of the express office at the time of the robbery. Slim Hoover then arrests the young bridegroom. Echo asks for a few minutes alone with her husband before they take him to jail, and during that time he tells her that Dick is alive. At this startling news she breaks down and reproaches Jack for having allowed Dick to think that she was unfaithful to him. Jack promises to atone by going out into the desert and finding Dick. This he does and

She Does Lighthouse Keeping

But you can't see the tower in this view of "The Love Flower" made by D. W. Griffith and released by United Artists.

is pursued by the sheriff. After days of wandering he finds Dick dying and wins his forgiveness. Meantime the sheriff and his posse are battling with the outlaws and Buck has been wounded. Before dying he confesses to having committed murder and robbery and so the dishonor is removed from Jack. Then follows his return home and his reunion with Echo.

Exploitation Catchlines:

Imagine Fatty Arbuckle as a Sheriff Rounding Up a Gang of Desert Outlaws, but Failing to Round Up the Girl He Loves—See Him in This Role That Brings More Thrills Than Laughs.

A Fatty Arbuckle Picture Without Any Burlesque—See the Popular Comedian in a Heavy Role.

The Story of a Man Who Lied, Who Cheated His Best Friend Out of the Love That Belonged to Him, of How the Guilty Man Suffered and Atoned for His Disloyalty.

Exploitation Angles: Feature this this as a thriller, not as a comedy. Sell on the novelty of the star's role and on the size of the cast and the bigness of the production generally. A street float filled with men painted up as Indians and in cowboy costumes, headed by the fat man of the town to represent Arbuckle, would be a good publicity stunt.

"Her Honor the Mayor"

Five-Reel Fox Production Presents Eileen Percy in Timely Political Story.

Reviewed by Robert C. McElravy.

NOW that it appears to be definitely decided that women are to have the vote, a picture such as this has a certain prophetic angle, for the heroine, Julia Kennedy, has been elected mayor of a small city named Evansburg. While the treatment is entirely in a comedy vein, there is a certain seriousness about the problems she has to solve, and in the days to come it may be that women officials will meet exactly such perplexing questions. How far can the natural sentiment of womankind be carried into official life? That is the first thing which confronts Julia Kennedy. She manages to befriend a wronged girl, restores a wayward father to his offspring and accomplishes other deeds of mercy without losing her official status.

As a story this picture contains little drama or suspense. It presents merely a succession of scenes from the life of a girl mayor, with a natural sprinkling of humor and pathos entering into the various incidents. There is a love story, with a humorous side, the heroine being in love with the district attorney, a man politically opposed to her. Both desire to become candidates for governor and the girl eventually yields to the man. Ramsey Wallace plays the role of the lover.

The picture is pretty heavily loaded with sub-titles, but most of them seem necessary owing to the weak continuity. It has certain drawbacks in construction, but will undoubtedly carry well with an audience owing to its timeliness and novelty.

Cast.

Julia Kennedy .....Eileen Percy
Frank Stanton.....Ramsey Wallace
Boss Jerry McGrath.....Charles Force
Buddy Martin.....William Fletcher
John Martin.....Edwin Booth Tilton

Story by Arline Van Ness-Hines.
Scenario by Denison Clift.
Direction by Paul Cazeneuve.
Length, Five Reels.

The Story.

Julia Kennedy, in "Her Honor the Mayor," is a good-looking young woman who has been elected mayor of Evansburg as the story opens. She was opposed by a ward boss, named Jerry McGrath, and by the district attorney, Frank Stanton, a young man with whom she is in love. Neither the mayor nor the district attorney permit their heart problems to interfere with their political differences.

One of the new mayor's first acts is to befriend Minnie Scott, a girl with an illegitimate child. Some of the Evansburg people wish to get her out of the place, but the mayor gives Minnie a job as her secretary and later succeeds in bringing the man who had wronged her to a sense of his responsibilities.

Julia also takes an interest in her nephew, "Buddie," whose father had absconded with bank funds. The father, John Martin, returns unexpectedly and Julia's enemy, McGrath, plans to have him imprisoned. To forestall this action, Julia investigates McGrath's past and learns that he has a bad record. Armed with this evidence, she saves Buddy's father and sees that the stolen funds are replaced. Julia and the district attorney decide to marry and the latter becomes candidate for governor.

Program and Exploitation Catchlines:

Eileen Percy in a Stirring Political Story.

She Was Elected Mayor of the Little City —Then She Befriended a Wronged Girl— Restored a Wayward Father and Did Many Other Deeds of Mercy Without Losing Her Status.

The Women Have the Right to Vote—But This Young Girl Even Went Further— The Townsfolk Elected Her to the Position of Mayor—See Eileen Percy in This Compelling Political Story.

Exploitation Angles: Bang away on the new woman angle of this and play it hard. Make your appeal to the women, particularly to the political societies, if you have any in your town. If not, go after the leading women's organization. Sell the novelty of the theme and offer it as the first real study of the woman in politics.

"The Dragon's Net"

New Universal Serial Features Marie Walcamp in Story Made on Oriental Shores.

Reviewed by Robert C. McElravy.

THE chief novelty of this new Universal serial, "The Dragon's Net," is in the fact that its scenes were actually taken in China, Japan, Korea and the Philippines, which insures a liberal amount of pictorial interest. The serial was made by Henry McRae, who conducted the expedition into the Far East, the cast being headed by Marie Walcamp, whose daring work in previous subjects will be remembered. It is evident from the opening numbers that the plot has been constructed along familiar lines, since the action centers about the pursuit of an object. In this instance there are two objects—two missing petals from the golden lotus flower, stolen from a Chinese idol. Both hero and heroine start on the same mission, that of finding the missing petals.

A plot such as this may be fitted to the needs of a traveling company and this has

been done quite skilfully in "The Dragon's Net," though there is an inevitable mechanical swing to the action. It is the usual case of the villains following and capturing the girl, who is saved at convenient intervals by the hero. The big moments come when the heroine's life is endangered by being cast over the side of a ship, or is set adrift in a leaky boat, or threatened by the bite of a deadly insect. These occurrences are carefully handled and bring a number of thrills.

The serial, while not particularly new in plot appeal, should win an interested following by virtue of its fine foreign scenic effects.

Cast.

Marie Carlton.....Marie Walcamp
Harland Keeler.....Harlan Tucker
King Carson.....Otto Lederer
Dr. Redding.....Wadsworth Harris

Story by J. Allen Dunn.
Scenario by George Hively and Henry McRae.
Directed by Henry McRae.

The Story.

Marie Carlton, in "The Dragon's Net," becomes secretary to a certain Professor McVey after her father's assassination. She has sold the professor, at a ridiculously low price, a golden petal from the sacred lotus flower, which had been left her by her father. There are eight of these petals all told, which were originally stolen from an idol belonging to a Chinese religious sect. Priests from this sect are trying to recover the parts of the flower, but Professor McVey already has six of them in his possession.

While working as the professor's secretary Marie learns how she has been swindled. She also hears the professor give directions to Harland Keeler, a young man whom he is sending to the Orient to search for the remaining petals. Marie determines to follow Keeler and get the petals herself.

On board the ship Marie and Keeler become acquainted and develop a strong interest in one another. They soon learn that others besides themselves are after the petals and a common peril leads them to unite forces. More than once the life of the girl is endangered and the hero suffers harsh treatment in trying to protect her. The pursuit of the petals takes them to China, Japan and other countries.

"Lahoma"

Seven-Reel Pathe Release Tells Vivid Story of Southwest, With Real Life as Basis.

Reviewed by Robert C. McElravy.

IN this seven-reel Edgar Lewis production, "Lahoma," released by Pathe, the spectator is shown a type of story that goes deeper than the average western. Taken from a novel written by John Breckinridge Ellis, it has a genuine historical background. It has been developed with a general sweep and grandeur seldom found in subjects of the kind. Its romance and tragedy are set forth with vivid reality. Though it runs a full seven reels, the production is so crowded with story interest that the footage is well justified; even as it stands certain situations have required very brief treatment.

The characterizations are excellent and in keeping with the times depicted. The story begins in 1880, when what is now known as the territory of Oklahoma was called No Man's Land. Lahoma, the heroine, is acceptably portrayed in her early childhood by a little girl named Peaches Jackson, and in her more mature years Louise Burnham carries on the role with winsome appeal. Her address to the men of Greer County was a splendid bit of acting, and her love affair with Will Compton was handled with delicate appeal. Jack Perrin is seen to advantage in the lover's role. Russell Simpson and S. B. Phillips are tremendously appealing as the godfathers.

There are many big moments strung along throughout this story, which is a ranking one of its kind and should have wide appeal.

Cast.

Lahoma.....{ Peaches Jackson / { Louise Burnham
Henry Gledware.....Wade Boteler
Mrs. Gledware.....Lurline Lyons
Will Compton.....Jack Perrin
"Brick" Willock.....Russell Simpson
Bill Atkins.....S. B. Phillips
Red Feather.....Will Jefferis
Red Fawn.....Yvette Mitchell
Red Kimball.....H. M. Lindley
Kansas Kimball.....John Carlyle

Story by John Breckenridge Ellis.
Directed by Edgar Lewis.
Length, Seven Reels.

The Story.

After the massacre of a wagon train of home-seekers by bandits attired as Indians, in "Lahoma," the heroine is taken by her father, Henry Gledware, to a cabin not far away. Gledware, by this action, has unknowingly come to the headquarters of the bandits, who decree that he and the child shall be killed.

Brick Willock, a member of the gang who does not believe in its bloody methods, makes it possible for Gledware to escape with the child. Willock himself, having incurred the enmity of Red Kimball, the bandit chief, finds it necessary to leave the gang. He takes up a small home near some friendly Arapahoe Indians. Here the Indian chief one day visits him, bringing Gledware's child. Gledware has married the chief's daughter and become a squawman and desires to get rid of his little daughter. Willock takes the girl and she is reared by himself and a neighbor named Bill Atkins under the name of Lahoma.

A lover comes into Lahoma's life named Will Compton. The old men are suspicious of him and Compton leaves to take up a claim in the new territory. Three years later he and Lahoma meet once more in Kansas City, where he becomes a partner with her in a chain of exciting happenings. Later, on their return to Oklahoma, they are married after further interesting developments.

Program and Exploitation Catchlines:

A Tale of the Daring and Adventurous Frontier Days.

A Story of the Days of 1880—Vivid Picturization of the Romance and Tragedy of the Early Days.

An Appealing Drama of the Western Movement in the Early Days in Oklahoma.

Exploitation Angles: Work this as a "different" western story. If you cannot make your patrons realize that it really is different, do not mention that it is a western, for it offers something more than hard riding cowboys and a Mexican villain. Work with the idea of getting this over in a big way. Go to some extra expense, for the results will justify the expenditure. Make full use of Lewis' name and tell that this is a fictionized history of Oklahoma. When school opens work on the teachers for aid. They should gladly give it.

"Whispering Devils"

Henry Arthur Jones Story Proves Excellent Vehicle for Conway Tearle in Garson Production for Equity.

Reviewed by Margaret I. MacDonald.

THE story of "Whispering Devils," which is an adaptation of the Henry Arthur Jones play "Michael and His Lost Angel," has an Old World flavor. None the less interesting, however, is the Harry Garson production for Equity Pictures Corporation, for its realistic picturization of life as it is lived under the shadow of the church, in rural Ireland. The picture, following the author's tip, strives to point out the fallacy of adherence to the dogmatic ideas which were prevalent a century ago, regarding life's vital instincts, and are still embraced, in the more isolated parts of the old world.

The picture is pleasing in many respects. It seems faithful to location in the presentation of scenes in the Irish fishing village, and compels one to be interested in its characters, beset as they are by varied human emotions. Conway Tearle is well cast in the role of the clergyman who found himself weak, "even as they," and Rosemary Theby as the irresistible woman also does good work. The best impersonation is done by Esther Ralstone, however, who has given an intelligent portrayal of the role of Rose Gibbard, overtaken by sorrow and shame, through the premature death of her lover and future husband. Sam Southern as Andrew Gibbard, is also a noticeable figure.

A slight change in the presentation of the story has been made by the director, who has allowed Michael Faversham to dream the unfortunate adventure with Audrey Lesden, on the island.

Cast.

Michael Faversham .....Conway Tearle
Audrey Lesden .....Rosemary Theby
Andrew Gibbard .....Sam Southern
Rose Gibbard.....Esther Ralston
Bob .....Warren Millais
Mrs. Deane .....Lenore Lynard
Rev. Dockwray .....Dr. Walter Bytell
Whitycombe .....Hal Wilson

Story by Henry Arthur Jones.
Direction by Harry Garson.
Length—Six reels.

The Story.

"Whispering Devils" has for its hero a young clergyman by the name of Michael Faversham, who becomes enamoured of a young and beautiful woman, Audrey Lesden, a secret contributor to the building fund for the restoration of the old church of which he is the pastor.

Michael, strong in the faith of his fathers, and tainted by bigtory, refuses to admit to himself that he is in danger of becoming a victim of the madness of love. But one evening when he had gone to a solitary haven on a little island nearby the fishing village in which he lived, intending to spend the night there, circumstances took a hand, and sent Audrey Lesden to the same spot, with the commendable object in view of sketching the island.

Unaware of Michael's presence, Audrey enters the cottage, and then it is that the minister of the gospel discovers his weakness. To his dismay he also remembers that he has given the boatman orders not to return for him that night and he sees his reputation crumpling under an unhappy situation. However, a message from Audrey to the boatman is noted, and before darkness sets in the way is opened for the lady to return to the mainland, and so the day is saved.

The situation in which Michael found himself brought vividly to his mind an instance a year or two previous, when he had forced a public confession of guilt from Rose Gibbard, the pretty daughter of a fisherman, who bore a child after death had prevented her sweetheart from marrying her. He pictured himself placed in the same situation, and having approached so close to the chasm of moral waywardness, he was able to see the cruelty of his former action. The fact that Audrey Lesden has taken Rose under her wing, to protect her from the gossiping village wives, adds a note of interest.

Program and Exploitation Catchlines:

Story of a Young Clergyman Who Tried to Keep Away From Love. He Tried to Avoid the Girl That He Really Cared for, But Couldn't.

Story of a Clergyman in a Simple Irish Fishing Village Who Is Wary of Becoming Entangled in the Meshes of Love.

Exploitation Angles: The plan book gives some good exploitation stunts which can be worked. It will best be sold on the strength of the stage success and the line "a story of old Ireland" will have no small value. Make good use of the stars.

"Convict 13"

Two-Reel Comedy Starring Buster Keaton, Is a Laugh-Getter of Large Proportions—Released by Metro.

Reviewed by Edward Weitzel.

BUSTER KEATON has come into his own in the two-reel comedy, "Convict 13." The combination of comic gifts possessed by this young man who has known the smell of grease paint since he was five years of age has put him into

the front rank of screen comedians. Attracting attention by his remarkable acrobatic stunts, he has developed into an actor of rare skill along certain lines. His work is as clean cut and legitimate as that of the best actors of serious parts and he is in a class by himself.

In "Convict 13," which was directed by Eddie Cline and in which Buster himself assisted, there is more than the usual amount of original business and the old material is handled so cleverly that it seems like new. The opening scenes show Buster as a green but enthusiastic golfer. One need not be an expert player of the game to understand the humor of the mistakes and bad shots made by young Mr. Keaton. The prison scenes come in after the star has knocked himself senseless with a golf ball and dreams that, while unconscious, an escaped convict trades clothes with him and gets safely away. Buster is taken back to prison and finds that he has been condemned to be hanged. The comic mishaps follow rapidly and the entire picture is good fun.

"Edgar Takes the Cake"

Short Comedy of Character by Booth Tarkington Released by Goldwyn.

Reviewed by Louis Reeves Harrison.

A LITTLE comedy and a live one in presenting a truthful characterization of the modern boy in small-town life. The author's keen powers of observation enable him to portray graphically what passes in the mind of the average small American boy in a struggle both tragic and comic with parental restrictions and exactions. In its own little way "Edgar Takes the Cake" is true drama, as it is the reaction of character to a series of crucial experiences. "In its own little way" means that the Goldwyn release is a tiny drama of childhood. It is most convincing because it appeals to the sanction of our own experience as small boys. We remember when we did the same thoughtless things and told the same obvious lies to escape punishment. Booth Tarkington is wise in giving his children imagination, for it stimulates that of the spectator watching his little transcripts of human nature. "Edgar" is a very human boy when he "Takes the Cake." His performance is one which will brighten all those who watch it, as it did a large crowd at the Capitol Theatre.

"The Hope"

Metro Screen Version of English Melodrama Is an Excellent Picture of Its Class.

Reviewed by Edward Weitzel.

EXPERIENCE has shown that English melodrama, so long a favorite form of stage entertainment both in England and in this country, can be fashioned into excellent screen fiction. "The Hope," which is the work of those two expert craftsmen, Cecil Raleigh and Henry Hamilton, has been produced by Metro, with Jack Mulhall and Ruth Stonehouse as the featured players, and contains a number of sensational scenes, the principal incident being an earthquake in Italy. This effect is extremely well done and serves as a means of sending the villain where he will have no further opportunity to plot against the hero and his sweetheart. Like most properly constructed English melodramas, there is considerable interest attached to a horse race in the picture, which gets its title from the name of the thoroughbred that saves the fortune of his master by coming first under the wire.

The story of "The Hope" has the merit of not being too complicated for the screen and of permitting a straightforward development of the plot. The director has caught the spirit and atmosphere, and the entire cast is neatly balanced. Jack Mulhall and Ruth Stonehouse share honors with Marguerite de la Motte, Frank Elliott and Herbert Grimwood in the leading roles.

Cast.

Harold, Lord Ingestre.....Jack Mulhall
Lady Brenda Carlyon, Marguerite de la Motte
Olive Whitburn.....Ruth Stonehouse
Hector Grant .....Frank Elliott
Countess Ingestre.....Lillian Langdon
Duchess of Remington.....Maym Kelso
Captain Jamison.....Capt. Arthur Clayton
Orderly .....J. P. Morse
Lyddon .....Bobby Mack
Michael .....Herbert Grimwood
Play by Cecil Raleigh and Henry Hamilton.
Scenario by A. Shelby Le Vino.
Directed by Herbert Blache.
Length, Six Reels.

The Story.

Michael Dudley, an English money-lender known as Michael Whitburn, is anxious that his daughter Olive shall be received in society. One of his clients, in consideration of having her debt to Dudley canceled, agrees to become the girl's sponsor. In this way Olive is included among the guests at Craysford Chase, the home of the Earl of Ingestre. The young nobleman holds a commission in the army, but his estate is heavily mortgaged to the money-lender. His only hope of improving his financial position is the last of his racing stable, a horse that bears the significant name of "The Hope."

The Earl is in love with Lady Brenda Carlyon, a girl of excellent family, but, like her admirer, short of ready funds. Captain Hector Grant, of the Earl's regiment, also loves Lady Brenda, but has promised to marry Olive Whitburn because of her father's fortune. The girl is madly in love with the Captain and is persuaded to trust her honor in his keeping.

Two years later the leading characters in the story are found in India. The fact that he has come into a baronetcy and is now Sir Hector Grant causes the Captain to jilt Olive and declare his love to Lady Brenda. She will have nothing to do with him, and Sir Hector tries to injure the Earl by making his sweetheart believe that he is the one who has treated Olive so badly. In the meantime the money-lender's daughter goes to Italy and hides herself from everyone. Convinced that the Earl is unworthy of her affection, Lady Brenda refuses to see him again. Circumstances reveal the hiding place of Olive, and the Earl, Sir Hector, Michael Dudley and Lady Brenda meet at her hotel just as a severe earthquake destroys a part of the town. The truth comes out at last and the chief plotter is killed by falling walls.

Program and Exploitation Catchlines:

And Old-Time English Melodrama.
They Were Both of a High Position in Society, but Neither Had Money.
Adaptation of the Play by Cecil Raleigh and Henry Hamilton.

Exploitation Angles: Play up the fact that it is an adaptation of an old English society melodrama. As a suggestion it might be possible to secure a horse during the showing of "The Hope" at your theatre and have a drop on each side with words to the effect that this was Lord Ingestre's only Hope. Then continue by stating that the horse will run at a certain theatre endeavoring to save his master from financial ruin.

"Democracy"

Democracy Photoplay Release of Sound Principles, Dealing With Current Social and Industrial Problems.

Reviewed by Louis Reeves Harrison.

DEMOCRACY" is of sound Americanism and it draws attention to the true democracy of the Declaration of Independence as contrasted to a form of financial oligarchy which has menaced American ideals. The general idea is that the autocracy of force in ancient and modern times has a successor in the monopolist of today. He may be the investment banker. He may be the master of controlled railroads, public service and industrial corporations. He represents destructive combination rather than fair competition, and as such is nothing more, nothing less than a ruthless opponent of the rights of man.

"Democracy" is timely in that the discussion of public affairs has never before in our history been so general and so intense. A very large part of our population stands for human betterment through education. Ignorance is the common enemy. Unafraid that any form of radicalism will destroy our institutions, we are inclined to discover what is back of the forces of disturbance and to study well-considered proposals for bringing about common welfare. Our "democracy" is progressive. The picture has faults—its purpose is made too obvious—but it holds interest through the story told, and it is most carefully produced.

The main interpretation is that of J. H. Gilmore as an autocrat, an excellent performance in all respects. Maurine Powers as Mary, the blind girl, is very sweet and girlish. The rest of the company is fairly well balanced, but the play will depend largely upon its sincere attempt to enlighten the careless and unthinking, to soften hard hearts and to inspire with new hope those who aim to make America a better governed country than it has ever been before. As shown at the Casino Theatre, "Democracy" was cordially received because of its sincere attempt to point out that we must attend to our industrial affairs in the same sense we attend to our political affairs, to conduct them for public service instead of wholly for corrupt private benefit.

Cast.

Henry Fortune.....J. H. Gilmore
David, his grandson.....William Nigh
John, his grandson.....Leslie Austin
Mary, the blind girl.....Maurine Powers
The Doctor .....Hal Brown
The Old Toiler.....Albert Travernier
The Butler .....Charles Sutton
Theme and Titles by Lee Francis Lybarger.
Scenario by Nina Wilcox Putnam.
Director, William Nigh.
Length, Seven Reels.

The Story.

Henry Fortune is a thoroughly corrupt capitalist who is profoundly indifferent to human rights of any kind. At the written request of a discarded only son, he takes two grandsons into his household and makes one of them, John, his heir because he coldly discards his wife. David, less heartless, is turned out of doors and experiences the discouragement of a man who stands for the best ideals of his time.

While David marries a sweet blind girl, Mary, and goes away to the war, John advances rapidly in power. He becomes interested in Mary, unaware that she is his brother's wife, and offers a fortune to a physician to cure her. While the cure is in process Henry Fortune loses his eyesight. He gives a full power of attorney to John, only to discover that the man he trusts is as indifferent to human rights as himself. John gets full possession of his grandfather's vast holdings and tells the former autocrat that he cares nothing for him, only for his money. He has brought Mary to the house for treatment and has deceived her own grandfather and David.

Mary conceives a warm friendship for the blind ex-autocrat, now humbled by his misfortune. John also becomes a great power politically and dares enunciate his "public-be-damned" sentiments at the moment that Soldier David returns from the war. It is David who transforms the whole situation by throwing his brother out of an assemblage of capitalists, rescuing Mary and redeeming others, until at the bedside of Mary and her new-born child the selfish elements are brought into kindly recognition of their interdependence and of the rights of humanity in general.

Program and Exploitation Catchlines:

A Story of Current Social and Industrial Problems.
A Picture of Sound Principles on Democratic Government.

A Story About the Monopolist of Today---A Ruthless Opponent of the Rights of Man—See This Play That Preaches Democratic Principles.

Exploitation Angles: Play on the title, making sure your patrons understand that this is "democracy" in the widest sense of the word and that the story is not political propaganda. Be careful not to make your appeal too radical, but make it plain that this is a treatment of the situation today. Try to put it over in a big way to impress the reader.

"Hitchin' Posts"

Five-Reel Universal Release Features Frank Mayo in Story of Early Day Period.

Reviewed by Robert C. McElravy.

A WELL-MADE production, in five reels, is the Universal release "Hitchin' Posts," with Frank Mayo and Beatrice Burham in the leading roles. This story has a pleasing historical background, picturing as it does scenes along the Mississippi River shortly after the Civil War. Toward the close there is an exciting dash for free government lands, in the West, in which prairie schooners, horseback riders and people on foot take part.

The plot is smoothly developed and holds the interest well. It concerns the love of a Southern gentleman-gambler for the daughter of a man he had beaten at cards. Frank Mayo finds himself in a congenial role as the handsome young gambler of "square" instincts. J. Farrel McDonald plays the villain acceptably. Beatrice Burham is revealed as an expert horsewoman, her dash up the creek being a novel and interesting performance. Her acting is also poised and intelligent.

The atmosphere of the period is faithfully reproduced. A fine idea of life on the Mississippi is given in the opening reels and the later events in the West have been capably staged. The duel and the fight scene in the last reel are two of the more dramatic moments.

Cast.

Jefferson Todd.....Frank Mayo
Barbara Brereton.....Beatrice Burnham
Louis Castiga.....J. Harris
Joe Alabam.....J. Farrell McDonald
Col. Brereton.....Mark Fenton
Octoroon.....Dagmar Godowsky
Capt. of Steamer.....C. E. Anderson
Col. Lancy.....Duke Lee
Major Grey.....M. Biddulph

Length, Five Reels.

The Story.

Jefferson Todd, in "Hitchin' Posts," is a young Southerner who has taken up gambling on a Mississippi River steamboat, after the confiscation of his lands by the Yankees. He wins four race horses from a certain Colonel Brereton, in a fair contest at cards, and the colonel drown himself that night.

News of her father's death reaches Barbara Brereton at her family home, which she is now about to lose. Todd goes there, full of remorse for the colonel's deed, only to find himself preceded by Louis Castiga, his brother-in-law. Castiga neglects his own wife, Todd's sister, for other women and plans to win Barbara's love. Despite the fact that Todd offers to restore the horses he won to the girl, Castiga adds to her natural suspicions regarding him. She charges Todd with murdering her father. He and Castiga fight a duel, in which the latter proves a coward.

The scene shift to the far West, where all take part in a dash for free government land. Todd and Barbara locate on a tract together after mutual understanding, and acknowledge their love. Castiga is killed by a fall over a cliff during a fight.

Program and Exploitation Catchlines:

Story of a Gentleman-Gambler's Love for the Daughter of a Man He Had Beaten at Cards.

Frank Mayo in a Story of the Early Days in the West.

Inspiring Story of the Early Days Along the Mississippi with Frank Mayo.

Exploitation Angles: Make your appeal on this the local color. Tell of Mississippi days and western exploits and work to create the suggestion of the strength and force of the action. Posters will help, but a newspaper campaign should be chiefly depended upon.

"The Untamed"

Tom Mix Featured in Fine Imaginative Fox Production of the Great Southwest.

Reviewed by Robert C. McElravy.

AS a rough and ready cowboy hero and doer of perilous stunts, Tom Mix has for some time been gaining favor with picture goers. In this new Fox subject, very appropriately called "The Untamed," he is provided with a finer grade of production than usual, still a western, but one that carries with it a touch of the psychological. He approaches, in the character of "Whistling Dan," nearer to the outstanding type of screen performers who compel admiration by force of controlled personality rather than by a succession of reckless deeds. Both kinds of performers are capable of entertaining, but the added psychological touch requires long training and makes a more powerful appeal to the imagination. Tom Mix has perhaps never before reached the melodramatic heights he attains in the last scenes of this subject, when he has his final accounting with Jim Silent.

The production shows capable direction throughout. The flight of wild geese at the beginning makes a wonderfully suggestive opening for this type of story. Then Dan appears, wandering over the cactus-stunted desert, with his weird whistle, which continues to play an important role through the story. His horse and dog, both of which share their owner's disposition, make a strong appeal to any spectator. Pauline Starge plays with fine restraint the role of Kate Cumberland, and George Seigmann is forceful as Jim Silent. The picture as a whole is strong in characters, atmosphere and plot development.

Cast.

Whistling Dan.....Tom Mix
Kate Cumberland.....Pauline Starke
Jim Silent.....George Seigmann
Lee Haines.....P. M. McCullough
Joe Cumberland.....James O. Barrows
Tex Calder.....Charles K. French
Kilduff.....Pat Chrisman
Hal Purvis.....Sid Jordan
Morgan.....Major J. A. McGuire
Sheriff Morris.....Frank M. Clark
Buck Daniels.....Joe Connelly

Story by Max Brand.
Scenario by H. P. Keeler.
Directed by Emmett J. Flynn.
Length, Five Reels.

The Story.

"Whistling Dan," the untamed, makes his appearance at the ranch of John Cumberland and is raised as a member of the family, along with Cumberland's daughter, Kate. The strain of savagery in Dan shows in his mastery of a vicious black dog and in his handling of horses. In the neighborhood is a resort of crooks which Cumberland has bought in order to clean them out. Dan and Kate appear there the last day and become involved because of an altercation between Dan and the leader of the gang. The man is worsted in a fight and the girl carried away.

Dan imagines that Kate cares for one of the crooks and rescues the latter from jail so he may join Kate in captivity. He then attacks the gang and rescues the girl and her father. He winds up by meeting the leader in a barroom duel to the death, in which he comes off triumphant. As the girl has loved him all the time, he takes her for his bride.

Program and Exploitation Catchlines:

Melodramatic Story of a Whistling Cowboy Who Was a Deadshot.

He Was a Good Cowboy—Didn't Chew, Smoke or Drink—And Yet He Was a Cowboy—That's Tom Mix in This New Western Production.

They Couldn't Tame Him at All—He Could Clean Up the Crooks and Everything—He Even Whistled to Let Them Know He Was Coming.

Exploitation Angles: Play up Mix and leave it to him to carry the story over. Lay off the booming of his stunts in this picture and let that ride by inference. It would be well to treat it a little easy to let it slide through.

"The Soul of Youth"

IN last week's issue "The Soul of Youth" was listed as a Paramount, instead of a Realart release. The story of this picture appears below.

The Story.

The opening scenes of "The Soul of Youth" depict the crime against helpless humanity by which an unborn child is sold to an immoral woman in order that she may impose upon the man she is living with and make him believe that he is the father of her baby, born while he was away from home. A few hours after the child's birth the plotter appears at the hospital and secures the infant, the real mother dying shortly after. When Pete Moran, the man who is to have the honors of parenthood thrust upon him, arrives home the stage is all set for him. But Pete is not to be deceived. He hauls the supposed invalid out of bed and orders her to get the baby out of the house at once. The boy goes to a foundlings hospital, and the plotter is thrown out of the house by the enraged Moran.

An elapse in time of some fourteen years now takes place. The youthful hero is the drudge of a poorly run orphan asylum and is continually getting into trouble. The other boys pick on him, and his one friend is a stray dog, which he hides in the coal bin and shares with him his own scanty meals. The dog being discovered and driven into the street, the boy runs away and joins his four-footed companion. He quickly becomes a street gamin, living by what he can steal and in constant fear of being seized by the police. A partnership entered into with a newsboy named Mike gains him a home in an old piano box, and he continues to steal his daily rations until caught and brought before Judge Ben Lindsey. The kind treatment of the Denver magistrate brings out the latent good in his nature, and he is adopted by the family whose house he was caught robbing.

An underplot involving the ambition of Pete Moran to become the mayor of Denver, an office which Mr. Hamilton, his benefactor, is anxious to secure, furnishes the dramatic interest of the story. Vera Hamilton is in love with a young chap who is sent to San Francisco to get documents that will prove Moran to be a criminal. These documents are held by the ex-mistress of Pete, who is willing to turn them over to his rival in order to get even with the man who turned against her. The messenger obtains the papers, but they are taken from him by Pete and his gang. The boy learns of this, puts on his old ragged clothes, climbs into Moran's room and steals the papers back again. He is shot by Pete while trying to escape, but manages to get back to the Hamilton home with the help of his old pal Mike. The finish leaves him the hero of the Hamilton family and the rest of his friends.

Program and Exploitation Catchlines: A Juvenile Story with Lewis Sargent.

Story of a Youthful Hero Who Is in An Orphan Asylum and Always Getting Into Trouble—But Watch Him Help to Foil the Plans of a Criminal to Become Mayor.

A Story of Human Interest About a Youth Who Has Been Placed in An Orphan Asylum and Who Shows His Mettle When He Gets the Chance By Helping to Prevent An Enemy of His Benefactor's from Becoming Mayor.

Exploitation Angles: Play up Lewis Sargent as the star and tell of his fine work in "Huckleberry Finn" and other plays. Explain the nature of the story and show that it is a story for the grown-ups as well as the younger folks.

A CORRECTION.

In the issue of August 21 a review of "Fickle Women" was printed and credit for the production was given First National instead of D. N. Schwab Productions, who are marketing it as a state right feature.

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Violet Mersereau and Edmund Cobb in "Out of the Depths"

Gail Kane and Thurston Hall in "Empty Arms"

Violet Mersereau and Edmund Cobb in "Finders Keepers"

"His Brother's Keeper" with Martha Mansfield, Rogers Lytton and Gladden James

E. K. Lincoln in "The Inner Voice"

Mary Anderson in "Bubbles"

Marguerite Namara in "A Moment's Madness"

Gail Kane and J. Herbert Frank in "Idle Hands"

Gail Kane and J. Herbert Frank in "A Good Woman"

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130 West 46th St.
New York

Current Film Release Dates

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FOX FILM CORPORATION

SPECIALS.

The White Moll (Pearl White). Vol. 45; P-507.
If I Were King (William Farnum).
The Skywayman (Lt. Ormer Locklear).
While New York Sleeps (All-Star Cast).
The Face at Your Window (All-Star Cast).
My Lady's Dress (All-Star Cast).
Over the Hill to the Poorhouse (All-Star Cast).
A Connecticut Yankee in King Arthur's Court (All-Star Cast).

WILLIAM FARNUM SERIES.

The Joyous Troublemakers (William Farnum—Six Reels). Vol. 45; P-251; C-R, P-369.
Drag Harlan.
The Scuttlers.

PEARL WHITE SERIES.

The Thief.
The Tiger's Cub.
The Mountain Woman.

TOM MIX SERIES.

3 Gold Coins. Vol. 45; P-371.
The Untamed.
The Texan.
Prairie Flowers.

WILLIAM RUSSELL SERIES.

The Man Who Dared. Vol. 45; P-932.
The Challenge of the Law.
The Iron Rider.

SHIRLEY MASON SERIES.

Merely Mary Ann.
Joan of Rainbow Springs.
Chin Toy.

GEORGE WALSH SERIES.

From Now On.
Number 17.
The Plunger.

20TH CENTURY BRAND.

Firebrand Trevision. Vol. 45; P-637.
The Husband Hunter (Eileen Percy).
The Little Grey Mouse (Louise Lovely).
Sunset Sprague (Buck Jones).
Beware of the Bride (Eileen Percy).
The Rangers (Buck Jones).

SERIAL.

Bride 13 (Marguerite Clayton—Fifteen Episodes). Vol 45; P-934.

SUNSHINE COMEDIES.

Mary's Little Lobster.
A Waiter's Wasted Life.
His Wife's Caller.
Kiss Me Quick.

MUTT AND JEFF CARTOONS.

The Cowpunchers.
Home, Sweet Home.
Napoleon.
The Song Birds.

FAMOUS PLAYERS-LASKY

April.

Treasure Island (Super-Special-Tourneur); L-5,143 Ft. Vol. 44; P-560; C-R, P-857; Ex. 1332.
Thou Art the Man (Robert Warwick). L-5,003 Ft. Vol. 44; P-459; C-R, P-1787.
The Cost (Violet Heming). L-5,547 Ft. Vol. 44; P-141; C-R, P-857.
The False Road (Enid Bennett-Ince). Vol. 44; P-724.
Terror Island (Houdini). L-5,813 Ft. Vol. 44; P-861; P-1105.
The Toll Gate (Super-Special—William S. Hart). L-5,500 Ft. Vol. 44; P-727; C-R, 857; Ex., P-1479.
Dr. Jekyll and Mr. Hyde (Super-Special).

May.

Why Change Your Wife? (Cecil B. De Mille Special). L-7,175 Ft. Vol. 43; P-1678; Ex. 828, 1087, 1332, 1596; C-R, P-1359.
Mrs. Temple's Telegram (Bryant Washburn). Vol. 44; P-862; C-R, P-1233; L-4,138 Ft.
The Sea Wolf (George Melford Special). L-6,797 Ft. Vol. 44; P-1236; C-R, 1359.
The Dancin' Fool (Wallace Reid). L-4,124 Ft. Vol. 44; P-982; C-R, P-1233.
A Lady in Love (Ethel Clayton). Vol. 44; P-1238; C-R, 503.

June.

Old Wives for New (De Mille Special Reissue) L-5,663 Ft.
Below the Surface (Thomas H. Ince Special). L-5,987 Ft. Vol 44; P-1633; Ex. 1330; C-R, P-1787.
Paris Greeen (Charles Ray). L-4,257 Ft.
Remodeling Her Husband (Dorothy Gish. L-4,844 Ft. Vol. 44; P-1630; C-R, P-1787.
The City of Masks (Robert Warwick). L-4,708 Ft. Vol. 44; P-1789.
Sick Abed (Wallace Reid). L-4,327 Ft. Vol. 44; P-1793; C-R, P-369.
Sand (William S. Hart). L-4,869 Ft.; C-R, 503.

ARTCRAFT.

Rebecca of Sunny Brook Farm (Mary Pickford Reissue). L-5,382 Ft.

July.

The Sins of St. Anthony (Bryant Washburn). L-4,656 Ft. Vol. 15; P-371.
Away Goes Prudence (Billie Burke). L-5,046 Ft. Vol. 45; P-370.
Let's Be Fashionable (Doris May—Douglas McLean—Ince). L-4,501 Ft. Vol. 41; P-1503; C-R, Vol. 45; P-117.
The Ladder of Lies (Ethel Clayton). L-4,271 Ft. Vol. 45; P-251; C-R, 503.
Homer Comes Home (Charles Ray). L-4,555 Ft. Vol. 45; P-252; C-R, P-369.
The Fourteenth Man (Robert Warwick). L-4639.

August.

The World and His Wife (Cosmopolitan Production). L-6,702 Ft. Vol. 45; P-638.
The Fighting Chance (Special)—L-5,894 Ft. Vol. 45; P-778.
The Prince Chap (W. DeMille Productions). L-6,168 Ft. Vol. 45; P-506; C-R, P-633.
Crooked Streets (Ethel Clayton)—L-4,570 Ft. Vol. 45; P-779.
The White Circle (Maurice Tourneur Production). L-4,017 Ft. Vol. 45; P-639.
What Happened to Jones (Bryant Washburn). L-4,539 Ft.. Vol 45; P-1066; C-R, P-1211.
Guilty of Love (Dorothy Dalton).
Hairpins (Enid Bennett)—L-4796 Ft.; Vol. 45; P-934; C-R, P-1064.

COMEDIES.

June 6—By Golly (Sennett—Two Reels).
June 13—A Model Husband (DeHaven—Two Reels).
June 27—You Wouldn't Believe It (Sennett)—Two Reels).
July 4—The Quack Doctor. C-503.
Aug. 1—Vacation Time (DeHavens—Two Reels).
Aug. 15—Great Scott (Sennett—Two Reels).
Aug. 29—Never Again (DeHavens—Two Reels).

PARAMOUNT-BURTON HOLMES TRAVEL PICTURES.

(One Reel.)

June 20—The Lake of the Sun and Moon.
June 27—Battlefields of France.
July 4—Parisian Holidays.
July 11—The Land of Laos; R-504.
July 18—Frenchifying Metz.
July 25—In Flanders Fields.
Aug. 1—Cocoanuts and Copra.
Aug. 8—Heroic Leige.
Aug. 15—Hunting for Formosan Headhunters.
Aug. 22—The Sentence of the Sarre.
Aug. 29—Souvenirs of the Dingapore.

PARAMOUNT MAGAZINE.

(One Reel)

July 18—The Kingdom of Night.
July 25—Unpopular Science.
Aug. 1—Masks and Mummers.
Aug. 8—Peach Pirates.
Aug. 15—Dying as a Fine Art.
Aug. 22—The Unseen Land.
Aug. 29—Why Do They Do It?

FIRST NAT'L EXHIBITORS

Apr. 18—The Love Expert (Constance Talmadge — John Emerson-Anita Loos Production). Vol. 44; P-860; C-R, P-1105.
Apr. 25—Pasion's Playground (Katharine MacDonald). L-5,968 Ft. Vol. 44; P-981.
May 3—The Yellow Typhoon (Anita Stewart. Vol. 44; P-1106; C-R, P-1233.
July—The Perfect Woman (Constance Talmadge). Vol. 45; P-777; C-R, P-930.
July—Go and Get It (Marshall Neilan Production). Vol. 45; P-642; C-R, P-30, 913.
July 19—Yes or No? (Norma Talmadge).
Aug. 16—The Jack Knife Man (King Vidor). Vol. 45; P-932.
What Women Love (Annette Kellerman). Vol. 45; P-1068; Ex. P-1013.
Aug.—The Notorious Miss Lisle (Katherine MacDonald. Vol 45; P-1212.
Aug. 30—Forty-five Minutes from Broadway (Charles Ray).
Sept. 6—The Scoffer (Allan Dwan Production).
Sept. 13—Harriet and the Piper (Anita Stewart.
Sept. 20—Smilin' Through (Norma Talmadge).
Sept. 20—The Master Mind (Lionel Barrymore).
Oct. 4—The Woman.
Oct. 11—Peaceful Valley (Charles Ray).
Oct. 18—R. A. Walsh Productions.
Oct. 25—Nomads of the North (James Oliver Curwood Production).
Oct. 25—Old Dad (Mildred Harris Chaplin).
Nov. 1—Curtain (Katherine MacDonald).
Nov. 8—Twin Beds (Mr. and Mrs. Carter DeHaven).
Nov. 15—The Heart of a Fool (Allan Dwan Production).
Nov. 22—The Honorable Peter Sterling (Lionel Barrymore).
Nov. 29—The Girl of Gold (Norma Talmadge).
Nov. 29—Penrod (Marshall Neilan Production).
Dec. 6—The Woman in His House (Mildred Harris Chaplin—Six Reels). Vol. 45; P-1214.
Dec. 13—The Human Chess-Board (Constance Talmadge).

AMERICAN FILM COMPANY

Six Feet Four (William Russell). Vol. 41; P-1793.
Eve in Exile (Charlotte Walker). Vol. 43; P-854.
The Valley of Tomorrow (William Russell). Vol. 43; P-463.
The Honey Bee (Mme. Marguerite de Sylva). Vol. 44; P-600.
The Dangerous Talent (Margarita Fisher). Vol. 43; P-2011; C-R, Vol. 44; P-134.
Slam Bang Jim (William Russell).
The Thirtieth Piece of Silver (Margarita Fisher). Vol 44; P-981.
The House of Toys (Seena Owen). Vol. 44; P-1502; C-R, P-1787.
Peggy Rebels (Mary Miles Minter).
The Week End (Margarita Fisher—Six Reels) Vol 45; P-933.
A Live Wire Hick (William Russell).

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BENJAMIN B. HAMPTON—GREAT AUTHORS PICTURES.

The Sagebrusher (Hampton Production). Vol. 43; P-207; C-R, P-1010.

ZANE GRAY PICTURES, INC.

Riders of the Dawn (Six Parts—Hampton). Vol. 44; P-980; C-R, P-1105.
Desert Gold (Hampton Production).

J. PARKER READ, JR., PRODUCTIONS.

The Lone Wolf's Daughter (Louise Glaum—Seven Parts). Vol. 43; P-1010.
Sex (Louise Glaum—Seven Reels). Vol. 43; P-2013; Ex. 1331.
Love Madness (Louise Glaum—Seven Reels). Vol. 45; P-1067; C-R, P-1211.

DIETRICH-BECK, INC.

The Bandbox (Six Parts—Doris Kenyon).
The Harvest Moon (Doris Kenyon—Six Reels). Vol. 44; P-302; C-R, P-723.

DIAL FILM COMPANY PRODUCTIONS.

King Spruce (Mitchel Lewis—Seven Reels). Vol. 43; P-2177; C-R, Vol. 44; P-723.

ARTCO PRODUCTIONS.

Cynthia-of-the-Minute (Leah Baird — Six Parts). Vol. 45; P-154; C-R, P-777.

ROBERT BRUNTON PRODUCTIONS.

Live Sparks (J. Warren Kerrigan). Vol. 43; P-777.
$30,000 (J. Warren Kerrigan). Vol. 43; P-777.
The Dream Cheater (J. Warren Kerrigan). Vol. 43; P-2013; C-R, Vol. 44; P-299.
No. 99 (J. Warren Kerrigan). Vol. 44, P-1234; C-R, P-777.
The Green Flame (J. Warren Kerrigan). Vol. 45; P-505; C-R, P-633.

JOSEPH LEVERING PRODUCTIONS.

His Temporary Wife (Rubye de Remer). Vol. 43; P-773; C-R, 2002.

LOUIS TRACY PRODUCTIONS.

The Silent Barrier.

PATHE EXCHANGE, INC.

Pathe Review (One-Reel Educational) and Topics of the Day (One-third Reel) Issued Weekly. Pathe News (Topical) Issued Every Wednesday and Saturday. Warner Oland and Eileen Percy are stars of "The Third Eye" and George B. Seitz and Marguerite Courtot of "Pirate's Gold."

Releases for Week of July 25.

No. 10 of The Third Eye (The House of Terrors).
Young Buffalo Series (The Law of the Border).
Call a Taxi (Harry Pollard—One Reel).
Pathe Review No. 61. R-503.

Releases for Week of August 1.

One Hour Before Dawn (H. B. Warner).
No. 11 of The Third Eye (The Long Arm of Vengeance).
Young Buffalo Series (The Hobo of Pizen City—Two Reels).
Rolin Comedy (One Reel).

Releases for Week of August 8.

No. 12 of The Third Eye (Man Against Man).
Young Buffalo Series (The Hold-Up Man).
Little Miss Jazz (Beatrice LaPlante—One Reel Comedy).
The Girl in the Web (Blanche Sweet—Six Reels—Hampton). Vol. 45; P-640; C-R, P-777.
No. 13 of The Third Eye (The Blind Trails of Justice).
No. 1 of Pirate Gold (In Which Hoey Buys a Map—Three Reels). Vol. 45; P-1214.
Run 'Em Ragged (Rolin-Pollard—One Reel Comedy).

Releases for Week of August 22.

No. 14 of The Third Eye (At Bay).
No. 2 of Pirate Gold (Dynamite).
A London Bobby (One Reel).
Get Out and Get Under (Harold Lloyd—Two Reels).

Releases for Week of August 29.

Lahoma (Edgar Lewis Production—Seven Reels).
No. 15 of The Third Eye (The Triumph of Justice).
No. 3 of Pirate Gold (The Dead Man's Story).
No. 1 of Ruth of the Rockies (The Mysterious Trunk—Three Reels—Starring Ruth Roland).

Releases for Week of September 5.

The House of the Tolling Bell (Bruce Gordon and May McAvoy—Six Parts).
No. 4 of Pirate Gold (Treasure—At Last).
No. 1 of Ruth of the Rockies (The Mysterious Trunk—Three Reels—Starring Ruth Roland). Vol. 45; P-1216.
A Regular Pal (Beatrice La Plante—One Reel).

Releases for Week of September 12.

Felix O'Day (H. B. Warner).
No. 5 of Pirate Gold (Drugged).
No. 3 of Ruth of the Rockies (The Tower of Danger).
Go As You Please (One Reel).

Releases for Week of September 19.

No. 6 of Pirate Gold (Kidnapped).
No. 4 of Ruth of the Rockies (Between Two Fires).
Rock-a-By-Baby (Harry Pollard—One Reel).

UNIVERSAL FILM MFG. CO.

Releases for Week of July 12.

The Red Lane (Frank Mayo). Vol. 45; P-373; C-R, 503.
No. 12 of The Moon Riders (The Pit of Fire).
No. 6 of The Vanishing Dagger (A Terrible Calamity).
Kid-ing the Landlord (Bartine Burkette—One Reel).
Bear Skinned Beauties (Century Beauty Chorus—Two Reels).
The Shootin' Kid (Hoot Gibson—Two Reels).

Releases for Week of July 19.

The Girl in the Rain (Anne Cornwall). Vol. 44; P.
No. 13 of The Moon Riders (The House of Doom).
No. 7 of The Vanishing Dagger (Plunged to His Doom).
His Mis-Step (Bartin Burkette—One Reel).
Off His Trolley (Jessie Fox-Billy Engel—Two Reels).
The Red Hot Trail (Loo Maloney—Two Reels).

Releases for Week of July 26.

La La Lucille (Lyons and Moran); P-508.
No. 14 of The Moon Riders (Unmasked—Two Reels).
No. 8 of The Vanishing Dagger (In Unmerciful Hands—Two Reels).
Thru the Keyhole (Davey and Burkette—One Reel Comedy).
A Birthday Tangle (Century Comedy, Henley and Jamison—Two Reels).
Fighting Pals (Magda Lane—Two Reels Western).

Releases for Week of August 2.

No. 15 of The Moon Riders (The Hour of Torture).
No. 9 of The Vanishing Dagger (The Lights of Liverpool).
Cards and Cupid (Bartine Burkette and Austin Howard—One Reel).
Won by a Nose (Connie Henley and Charles Dorety—Two Reels).
The Great Round Up (Leo Maloney—Two Reels).

Releases for Week of August 9.

The Adorable Savage (Edith Roberts). Vol. 45; P-931.
No. 16 of The Moon Riders (The Flaming Peril).
No. 10 of The Vanishing Dagger (When London Sleeps).
Ringing His Belle (Bartine Burkette and Austin Howard—One Reel).
An Oil Can Romeo (Lillian Byron and Charles Dorety—Two Reels).
The Smoke Signal (James Warner—Two Reels).

Releases for Week of August 16.

Under Northern Lights (Leonard Clapham and Virginia Faire).
No. 17 of The Moonriders (Rushing Waters).
No. 11 of The Vanishing Dagger (A Race to Scotland).
Cutting Out His Vacation (Bartine Burkette and Austin Howard—One Reel).
The Breath of the Gods (Tsuru Aoki and Arthur Carew—Six Reels). Vol. 45; P-933; C-R, P-1064.
A One Cylinder Love Riot (Billy Engel and Lillian Byron—Two Reels).
The Smilin' Kid (Hoot Gibson—Western—Two Reels).

Releases for Week of August 23.

Blue Streak McCoy (Harry Carey). Vol 45, P-
No. 18 of The Moonriders (Clearing Skies).
No. 12 of The Vanishing Dagger (An Evil Plot).
No. 1 of The Dragon's Net (The Mysterious Murder—Marie Walcamp Serial).
The Nuisance (Bartine Burkette and Austin Howard—One Reel).
Shipwrecked Among Cannibals (Cannibal Feature—Six Reels).
Brownie the Peace Maker (Two Reels).
Blazing the Way (James B. Warner—Two Reels).

Releases for Week of August 30.

No. 13 of The Vanishing Dagger (Spears of Death).
No. 2 of The Dragon's Net (Thrown Overboard).
Who's Crazy Now (Bartine Burkette and Austin Howard—One Reel).
The Devil's Pass Key (All-Star Cast—Seven Reels). Vol. 45; P-
A Movie Hero (Jimmy Adams and Louise Fortune—Two Reels).
The Lone Ranger (Leo Maloney and Mae Busch—Two Reels).

VITAGRAPH

SPECIAL PRODUCTIONS.

The Sporting Duchess (Alice Joyce—Seven Reels). Vol. 43; P-1840; C-R, P-597; Ex. P-1086.
Captain Swift (Earle Williams). Vol. 44; P-728; C-R, P-979.
Dollars and the Woman (Alice Joyce—Six Reels). Vol. 44; P-1501; C-R, Vol. 45; P-117.
The Courage of Marge O'Doone (James Oliver Curwood—Seven Reels). Vol. 44; P-1239; C-R, P-1787.
Sept.—Trumpet Island (All Star Cast—Special).
The Silent Avenger (William Duncan—15-Episode Serial).
The Invisible Hand (Antonio Moreno—15-Episode Serial).

CORINNE GRIFFITH.

June—Bab's Candidate. Vol. 45; P-370; C-R, 503.
Sept—The Whisper Market.

EARLE WILLIAMS.

The Fortune Hunter (Earle Williams—Seven Reels).
Sept.—The Purple Cipher.

ALICE JOYCE.

Sept.—The Prey. Vol. 45; P-639.

LARRY SEMON COMEDIES.

School Days.
Pals and Pugs (Jimmy Aubrey).
Solid Concrete.
Sept.—The Stage Hand.

BIG V COMEDIES.

(Two Reels)

A Parcel Post Husband (Earle Montgomery).
He Laughs Last (Jimmy Aubrey).
July—The Laundry (Earle Montgomery).
August—Springtime (Jimmy Aubrey).

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GOLDWYN DISTRIBUTING

The Silver Horde (Rex Beach Production). Vol. 44; P-460; Ex. 949; C-R, P-1359.
The Paliser Case (Pauline Frederick). Vol. 43; P-115; Ex. 835.
The Blooming Angel (Madge Kennedy). Vol. 43; P-1286.
The Loves of Letty (Pauline Frederick). Vol. 43; P-1290.
The Little Shepherd of Kingdom Come (Jack Pickford). Vol. 43; P-1522)
Water, Water, Everywhere (Will Rogers). Vol. 43; P-1113; C-R, Vol. 44; P-455; Ex. 85.
Partners of the Night. Vol. 43; P-1312; C-R, Vol. 44; P-723.
Dangerous Days (Rex Beach Production). Vol. 44; P-2175; C-R, Vol. 45; P-117.
The Street Called Straight (Basil King—All Star). Vol. 43; P-1293; C-R, Vol. 44; P-134.
The Woman in Room 13 (Pauline Frederick). Vol. 44; P-138; C-R, P-597; Ex. 949.
The Woman and the Puppet (Geraldine Farrar—Seven Reels). Vol. 44; P-142; C-R, P-723.
The Strange Boarder (Will Rogers). Vol. 44; P-729; C-R, P-979.
Out of the Storm (Barbara Castleton). Vol. 44; P-1107; C-R, P-1211.
Jes' Call Me Jim (Will Rogers). Vol. 44; P-1361; C-R, P-1499.
Dollars and Sense (Madge Kennedy). Vol. 44; P-1363; C-R, Vol. 45; P-250.
The Return of Tarzan (Gene Pollar). Vol. 44; P-1504; C-R, Vol. 45; P-117; Ex., P-910.
Scratch My Back (T. Roy Barnes and Helene Chadwick). Vol. 44; P-1632; C-R, P-1787.
The Great Accident (Tom Moore). Vol. 44; P-1634; C-R, Vol. 45; P-250.
Double Dyed Deceiver (Jack Pickford). Vol. 44; P-1791; C-R, Vol. 45; P-250.
The Slim Princess (Mabel Normand). Vol. 45; P-254; C-R, P-369.
Going Some (Rex Beach Production). Vol. 45; P-637; C-R, P-777.
Cupid—The Cowpuncher (Will Rogers). Vol. 45; P-780.
The North Wind's Malice (Rex Beach Production). Vol. 45; P-1068.
The Penalty (Lon Chaney). Vol. 45; P-1069.
Earthbound (All Star—Seven Reels). Vol. 45; P-1069.
Stop Thief (Tom Moore. Vol. 45; P-1215.

BRAY PICTOGRAPHS.

(One Reel).

Pheasants, Aristocrats of Birdland.
Professor B. Flat—A Musical Novelty.
Guardians of Our Gateways.
Famous Robberies.
High Cost of Courting.
Taos Indians and Other Subjects.

FORD EDUCATIONALS.

(One Reel).

June 6—To Suit Man—No. 204.
June 13—Chu Chu—No. 205.
June 20—Wickerware—No. 206.
June 27—Little Comrades—No. 207.
July 4—Tropical Gems of Florida—No. 208.
July 11—Water as Power—No. 209.
July 18—Just Write—No. 210.
July 25—Current Occurrence—No. 211.
Aug. 1—Into the Big Cypress—No. 212.
Aug. 8—Starting Life—No. 213.
Aug. 15—To a Queen's Taste—No. 214.
Aug. 22—"Aqua"—No. 215.
Aug. 29—Out of the Woods—No. 216.

HALLMARK PICTURES CORP.

SPECIALS.

When a Woman Strikes.
Life's Greatest Problem.
The Other Man's Wife.
The Littlest (Junior Special).

HALLMARK RECREATED STAR PRODUCTIONS.

Chains of Evidence (All-Star).
High Speed (Gladys Hulette and Edward Earle). Vol. 43; P-467.
Carmen of the North (Anna Boss). Vol. 44; P-726.
The Veiled Marriage (Anna Lehr and Ralph Kellard). Vol. 43; P-1342; C-R, Vol. 44; P-299.
The Evil Eye (Benny Leonard—15 Episode Serial). Vol. 43; P-2174.
A Dangerous Affair.
Wit Wins.
Wits vs. Wits (Marguerite Marsh). Vol. 44; P-1504.
June—The Americano (Douglas Fairbanks).
June—Love of Justice (Louise Glaum).
June—Hell's Hinges (William S. Hart.
June—Fifty-fifty (Norma Talmadge).
July—The Coward (Frank Keenan).
July—The Lamb (Douglas Fairbanks).
July—The Aryan (William S. Hart).
July—The Deserter (Frank Keenan).
July—Wild Winship's Widow (Dorothy Dalton).

BURTON KING PRODUCTIONS.

The Discarded Woman (Grace Darling and Rod La Rocque). Vol. 45; P-119.
Love or Money (Virginia Lee).
The Common Sin (Grace Darling and Rod La Rocque).

PLIMPTON PICTURES.

What Children Will Do (Edith Stockton).
Should a Wife Work? (Edith Stockton).

COMEDIES.

Dodging His Doom.
Madcap Ambrose.
Thirst.
The Betrayal of Maggie.

L. J. SELZNICK ENTERPRISES

Distributed by Select Exchanges.

SELZNICK PICTURES.

The Man Who Lost Himself (William Faversham). Vol. 44; P-1500.
The Flapper (Olive Thomas). Vol. 44; P-1239; C-R, P-1499.
May 17—Whispers (Elaine Hammerstein). Vol. 45; P-253.
Selznick News Reel.
May 24—The Valley of Doubt (Special). Vol. 45; P-931.
June 7—The Desperate Hero (Owen Moore).
June 14—The Servant Question (William Collier).
June 21—The Figurehead (Eugene O'Brien).
July 5—The Scarlet Letter (Herbert Kaufman Masterpiece—One Reel).
July 12—Death, Where Is Thy Sting? (Prizma Comedy).
Aug. 2—Panthea (Norma Talmadge).
Aug. 2—Johnny (Herbert Kaufman Masterpiece—One Reel).
Aug. 9—Darling Mine (Olive Thomas). Vol. 45; P-1213.
Aug. 23—The Point of View (Elaine Hammerstein). Vol. 45; P-1065; C-R, P-1211.
Aug. 30—The Poor Simp (Owen Moore).

SELECT PICTURES.

July 10—The Sowing of Alderson Cree (Bernard During).
Aug. 16—Just Outside the Door (Edith Hallor).

NATIONAL PICTURES.

March—Just a Wife. Vol. 44; P-458; C-R, P-979.
March—Blind Youth. Vol. 44; P-600.
The Invisible Divorce (Leatrice Joy—Walter McGrail). Vol. 45; P-252.
July 19—Marooned Hearts (Conway Tearle).
Aug. 23—Out of the Snows (Ralph Ince).

REPUBLIC PICTURES.

Distributed by Republic Exchanges.

Kinograms (News Reel).
July 12—Mr. Wu (Special Cast).
July 19—Baby (Special Cast).
July 26—Mountain Madness (Special Cast).
April—The Gift Supreme. Vol. 44; P-727; C-R, P-1499.
The One Way Trail (Edythe Sterling). Vol. 44; P-1236; C-R, Vol. 45; P-250.
The Great Shadow. Vol. 44; P-1237.
Man's Plaything (Montagu Love-Grace Davison). Vol. 44; P-1792.
Girl of the Sea (Williamson) R-507.
Children Not Wanted (Edith Day). Vol. 45; P-642.

ROBERTSON-COLE

A Woman Who Understood (Bessie Barriscale). Vol. 44; P-139; C-R, P-597.
The Brand of Lopez (Sessue Hayakawa). Vol. 44; P-302; C-R, P-455.
The Third Woman (Carlyle Blackwell). Vol. 43; P-2174; C-R, Vol. 44; P-299.
Bright Skies (ZaSu Pitts). Vol. 44; P-859; C-R, Vol. 45; P-250.
The Devil's Claim (Sessue Hayakawa). Vol. 44; P-984.
The Fortune Teller (Marjorie Rambeau). Vol. 44; P-1107; Ex. P-1598.
The Notorious Mrs. Sands (Bessie Barriscale). Vol. 44; P-1108; C-R, 503.
The Wonder Man (Georges Carpentier—Six Reels). Vol. 44; P-1502; C-R, P-1787.
The Heart of Twenty (ZaSu Pitts). Vol. 45; P-118; C-R, 503.
Uncharted Channels (H. B. Warner). R-506.
Li Ting Lang (Sessue Hayakawa). Vol. 45; P-505; C-R, P-633.
Life's Twist (Bessie Barriscale). Vol. 45; P-640; C-R, P-777.
Arabian Night.
Big Happiness (Dustin Farnum—Six Reels).
Occasionaly Yours (Lew Cody—Six Reels).

Supreme Comedies.

Artistic Temperament.
In Room 202.
Come Into the Kitchen.
Take Doctor's Advice.
Oh, You Kid!
Letty's Lost Legacy.
Becky Strikes Out.

MARTIN JOHNSON.

Lonely South Pacific Missions.
Recruiting in the Solomons.
The City of Broken Old Men.
Marooned in the South Seas.

ADVENTURE SCENICS.

Sons of Salooskin.
Ghosts of Romance.

METRO PICTURES CORP.

The Right of Way (Bert Lytell). Vol. 43; P-1116; C-R, 2002.
The Walk-Offs (May Allison—Six Parts). Vol. 43; P-938.
A Modern Salome (Hope Hampton). Vol. 43; P-773.
March—Old Lady 31 (Emma Dunn). Vol. 44; P-301; C-R, P-723.
March—Shore Acres (Alice Lake—Six Reels). Vol 44; P-135; C-R, P-723; Ex. 1329.
April—Alias Jimmy Valentine (Bert Lytell—Six Reels). Vol. 44; P-456; C-R, P-857.
April—Dangerous to Men (Viola Dana). Vol. 44; P-598; C-R, P-979; Ex. 1328.
May 31—The Best of Luck (All Star—Six Parts). Vol. 44; P-1791; C-R, P-633.
July 5—Parlor, Bedroom and Bath (All Star—Six Parts). Vol. 45; P-372.
July 19—The Misfit Wife (Alice Lake—Six Parts). Vol. 45; P-638; C-R, P-777.
Aug. 2—Held in Trust (May Allison—Six Parts). Vol. 45; P-1065; C-R, P-1211.
Aug. 16—The Chorus Girl's Romance (Viola Dana—Six Parts). Vol 45; P-1213.
Sept. 1—The Hope (All-Star—Six Parts).
Sept. 13—The Price of Redemption (Bert Lytell—Six Parts).
Sept. 20—The Saphead (Crane-Keaton—Six Parts).

Current Film Release Dates

Numbers following titles of pictures indicate pages on which reviews or comments appeared. "C" refers to Comments, and "R" to Reviews C-R signifies page where may be found resume of reviewer's opinions. Ex. indicates pages on which have appeared stories of the exploitation of that production. Volume number is also shown where information was published in previous volumes. Unless otherwise specified all dramas are five reels in length.

Sept. 27—Clothes (All Star—Six Parts).
Oct. 4—The Hope (All Star—Six Parts).

NAZIMOVA PRODUCTIONS.

January—Stronger Than Death (Seven Reels). Vol. 44; P-631.
April—The Heart of a Child (Seven Reels). Vol. 44; P-459; C-R, P-857.
Oct. 11—Billions (Six Reels).

C. E. SHURTLEFF, INC.

Aug. 23—The Mutiny of the Elsinore (All Star Cast—Six Reels). Vol. 45; P-636; C-R, P-777.
Nov. 22—The Star Rover (All Star—Six Reels).

TAYLOR HOLMES PRODUCTIONS.

April—Nothing But Lies (Six R eels). Vol. 44; P-1235; C-R, P-1787.

REALART PICTURES

Special Features.

The Deep Purple (R. A. Walsh Production—Six Reels). Vol. 44; P-983; C-F, P-1233; Ex. P-1595-1744. Vol. 45; Ex. 746.
The Law of the Yukon (Charles Miller Production—Six Reels).

Star Productions.

Jenny Be Good (Mary Miles Minter). Vol. 44; P-984; C-R, P-1233; Ex. 1478.
Miss Hobbs (Wanda Hawley). Vol. 44; P-1630; Ex. 1599-908; C-R, Vol. 45; P-117.
A Cumberland Romance (Mary Miles Minter). Vol. 45; P-641.
A Dark Lantern (Alice Brady). Vol. 45; P-934; C-R, P-1064.
The Soul of Youth (Lewis Sargent). Vol. 45; P-1216.

MISCELLANEOUS RELEASES

AMERICAN CINEMA CORPORATION.

Women Men Forget (Mollie King). Vol. 43; P-2000.
The Inner Voice (E. K. Lincoln). Vol. 44; P-140.

UNITED ARTISTS.

Apr. 25—Down on the Farm (Mack Sennett). Vol. 44; P-862; Ex, 537; P-1084-1087, 1597.
Romance (Doris Keane—Seven Reels). Vol. 44; P-1239; C-R, P-1787.
June 13—The Mollycoddle (Douglas Fairbanks—Six Reels).
June 27—Suds (Mary Pickford—Five Reels).

EQUITY PICTURES.

The Forbidden Women (Clara Kimball Young). Vol. 43; P-1291; Ex. 1800; C-R, Vol. 44; P-299.
For the Soul of Rafael (Clara Kimball Young). Vol. 44; P-983. Vol. 45; Ex. 745.

FEDERATED FILMS EXCHANGES OF AMERICA, INC.

Nobody's Girl (Billie Rhodes).
Bonnie May (Bessie Love).

MONTE BANKS COMEDIES.
(Two Reels.)

His Naughty Night.
A Rare Bird.
Nearly Married.

CAPITAL FILM COMPANY.
(Two Reels Each.)

Escaped Convict.
The Square Gambler.

DEMOCRACY PHOTOPLAY COMPANY.

Democracy.

MATTY ROUBERT PRODUCTIONS.

Heritage (Matty Roubert). Vol. 45; P-1070.

SPECIAL PICTURES CORPORATION.
(Comedypart—Two Reels Each.)

Uneasy Feet. Vol. 43; P-2176.

STORYART SCENIC.

Creation's Morning. Vol. 45; C-503.

FINE ARTS.

Up in Mary's Attic (Five-Reel Comedy) (Eva Novak and Harry Gribbon). Vol 45; P-781; Ex. 146; 1015; C-R, 930.

EDUCATIONAL FILMS CORP.

Chester Comedies.
(Two Reels.)

Four Times Foiled.
An Overall Hero.

Christie Comedies.
(Two Reels.)

Kiss Me Caroline (Bobby Vernon).
A Seaside Siren (Fay Tincher).

Torchy Comedies.

Torchy (Johnny Hines).
A Knight for a Night (Johnny Hines).
Torchy Comes Through.

Mermaid Comedies.

A Fresh Start (Marvel Rea).
Duck Inn (Lloyd Hamilton).

Specials.

The Why of a Volcano.
The Valley of Ten Thousand Smokes. Vol. 44; P-1362.
A Day with Carranza.
Modern Centaurs.

Robert C. Bruce Scenics.

The Wanderlust.
The Log of the La Viajera.
The Song of the Paddle.

Chester Outing Scenics.
(One Reel.)

Wanted—An Elevator.
Pigs & Kava.
Dreams Come True.

Screenics.
(Split Reel.)

Troubadours of the Sky.
Infant Icebergs.
Forbidedn Fanes.
Barks and Skippers.

PIONEER FILM CORP.

Thoughtless Women (Alma Rubens).
Place of Honeymoons (Emily Stevens with Montagu Love).
Midnight Gambols (Marie Doro).
What Women Want (Louis Huff).
Where Is My Husband (Jose Collins).
Out of the Depths (Violet Mesereau and Edmund Cobb).
Empty Arms (Gail Kane and Thurston Hall).
Finders Keepers (Violet Mersereau and Edmund Cobb).
His Brother's Keeper (Martha Mansfield, Rogers Lytton and Gladden James).
The Inner Voice (E. K. Lincoln).
Bubbles (Mary Anderson).
A Moment's Madness (Marguerite Namara).
Idle Hands (Gail Kane and J. Herbert Frank).
A Good Woman (Gail Kane and J. Herbert Frank).
Luke McLuke's Film-osophy.
Sonny Series.

STATE RIGHT RELEASES

ARROW FILM CORPORATION.

The Golden Trail (Jane Novak).
The Black Lagoon (All-Star).
Bachelor Apartments (Georgia Hopkins).
Circumstantial Evidence (Glenn White). Vol. 44; P-1632.
Unseen Witness.
The Trail of the Cigarette (Glenn White). Vol. 44; P-1503; Ex., P-1747.
The Bromley Case (Glenn White). Vol. 44; P-1502.
Woman's Man (Romaine Fielding).
Love's Protege (Ora Carew).
Blazed Trail Productions (Every Other Week)
Lone Star Westerns (Every Other Week).
Lightning Byrce (Serial).
The Lurking Peril (Serial).
The Fatal Sign (Serial).

COMEDIES.

Arrow-Hank Mann (Two releases a month).
Muriel Ostriche Productions (One a month).
X L N A Ardath (One a month).

CELEBRATED PLAYERS FILM CORP.

Andy's Wash Day.
Andy's Night Out
Gump Cartoons (One Reel).
Andy and Min at the Theatre.
Andy Visits the Osteopath.

GROSSMAN PICTURES INCORPORATED.

$1,000,000 Reward (Lillian Walker—Serial). Vol. 43; P-1523.
Face to Face (Marguerite Marsh).

HALL ROOM BOYS COMEDIES.

June 10—Misfortune Hunters.
June 24—Back on the Farm.
July 8—Stung Again.

GREIVER EDUCATIONS.

The Spirit of the Birch.
Suds.
Precisely as Polly.

JANS PICTURES, INC.

Love Without Question (Olive Tell—Six Reels). Vol. 44; P-141; C-R, P-597.
A Woman's Business (Olive Tell). Vol. 44; P-1505.
Madonnas and Men (Seven Reels). Vol. 44; P-1790.

FIDELITY PICTURES COMPANY.

The Married Virgin (Six Reels).
Frivolous Wives (Vera Sisson). Vol. 44; P-1140.

GAUMONT COMPANY.

In the Clutches of Hindoo (Serial).
Husbands and Wives (Vivian Martin). Vol. 44; P-142.

PHOTO PRODUCTS EXPORT CO., INC.

Shirley Mason Revivals.

The Awakening of Ruth.
Light in Darkness.

Flagg Comedy Revivals.
(One Reel.)

The Man Eater.
The Superstitious Girl.
The Artist's Model.

REELCRAFT PICTURES CORPORATION.

Billy West Comedies.
(Two Reels.)

Happy Days.
The Dreamer.
Hands Up.

Texas Guinan Comedies.
(Two Reels.)

The Night Rider.
The Wild Cat.

Alice Howell Comedies.
(Two Reels.)

Her Bargain Day.
Rubes and Romance.

JOAN FILM SALES.

The Invisible Ray (Ruth Clifford and Jack Sherill—Serial). Vol. 45; P-1070.

Billy Franey Comedies.
(One Reel.)

Hard Cider.
The Hasher.
Play Hookey.

Milburn Moranti Comedies.
(Two Reels.)

Wild, Wild West.
Bungalow Bungle.
Barber Shop Gossip.

Napoleon & Sally Comedies.
(One Reel.)

Dreamy Chinatown.
Perils of the Beach.

Gale Henry Comedies.
(Two Reels.)

Heirlooms.
Help!
The Movies.

Burrud (Sunset) Scenics.
(One Reel.)

The Mountain That Was God.
The Wind Goddess.

ROYAL COMEDY SERIES.
(Two Reels)

Aug. 1—Buggins (Leon Errol).
Aug. 15—Snakes (Billy B. Van).
Aug. 30—Plucky Hoodoo (Billy B. Van).

RADIN PICTURES, INC.
829 Seventh Avenue.

Johnny Dooley Comedies (Two Each Month).
Brind's Educationals (One Every Week).

SUPERIOR PRODUCTIONS.

Female Raffles Series.
The Oath of Vengeance (Two Reels).

MURRAY W. GARSSON.

A Dream of Fair Women (Two-Reel Feature).

WILK AND WILK.

Ashes of Desire.

PROJECTION

By F. H. RICHARDSON

Explains Jones' Trouble

CLIFF SUNELIN, Oakland, Cal., arises from his seat in the west end of the hall to offer the following explanation of the Jones trouble:

In July 31st issue W. J. Jones, of Wilkinsburg, Pa., would like an explanation as to why reels 2, 4, 6 and 8 of some features are badly sprocket marked and weak along the sprocket hole line; also, why there is an abundance of splices about a foot or so apart in the last fifty feet of the films on those reels.

He explained that this usually happened on the last seventy-five feet or so. Maybe I can enlighten Brother Jones to some extent, at least, as I have often encountered the same thing myself.

In a theatre which ran its show a whole week they had two thousand reels (the good brother probably means two thousand foot reels.—Ed.) that were home-made. These reels were made from heavy metal, with one and one-half inch diameter hubs. Two of the reels were not exactly balanced. The usual speed was about ninety per minute—often higher. I noticed that the last seventy-five feet of the reels were subjected to a very severe tension because of the high speed of projetion, the small diameter of the hub and the excessive weight of the reel. This often resulted in tearing out the sprocket holes, and it was a common thing to make two or more splices in each reel after running it in order to have it in shape to go through at ninety the next time.

Not in First-Class Shape.

Frequently our films were not in first-class shape, having been run on sprockets with hooked teeth. This has torn the edges of the sprocket holes, and I surely had my hands full.

After some experience of this kind I took the matter up with the management and explained the reason for the damage. We substituted Bell and Howell reels, whereupon the trouble entirely disappeared. In my opinion this was the reason of the bad shape of "Hearts of Humanity," which Brother Jones received.

I agree with you entirely as to your views as set forth on page 198 of the handbook under "Size of Reels." Managers and projectionists contemplating constructing their own reels would most likely get a better understanding as to how a reel should be made by reading the handbook matter over.

Another bad practice is to run reels on Power's projectors with the emulsion rewound inside. I think this is self-evident when we consider the way the Power's magazine valves are made and located. The Simplex machines with revolving spindles and adjustable tension are ofttimes adjusted too tight.

Well, Brother Richardson, I am a regular reader of our department and want to thank you for the many suggestions I have received and the knowledge I have acquired from it.

New Reel Soon.

As to the home-made reel stunt, we could not advise anyone to tackle that. There is going to be a reel on the market very soon which, I believe, will go a long way toward solving the reel trouble. It will, I suppose, be a wee bit expensive in first cost, but if the finished article bears out the promise of what we saw some months ago it is going to be what is commonly termed a lallapalusar. It will be light, strong, perfectly balanced and practically unbendable. It will itself automatically take care of the tension proposition, so that the projector tension may be set up solid—very strong statements, I know, but the thing looks mighty good to me.

Rewinding the emulsion inside would be an entirely foolish stunt, without any legitimate reason, and would certainly subject the film to added and unnecessary strain. Glad to hear from you at any time, Neighbor Sunelin; also, we are gratified to know that the department has been of practical value to you.

Notice to All!

PRESSURE on our columns is such that published replied to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matters which, for any reason, cannot be replied to through the department remit one dollar.

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Griffiths Replies to Martin

Brother Griffiths replies to the article by Ralph Martin, of Los Angeles, "Has Us on the Hip," page 788, August 7th issue, as follows:

Referring to Figure 1, page 788, August 7 issue, these drawings illustrate three pencils of the condenser beam and illustrate them as coming from three points of the crater. To my mind there is an excessive degree of spherical aberration shown in both examples.

The circles in Figure 1 are incorrectly drawn, if they are supposed to represent a cross section through the beam. The section through the beam should show three series of rings inside of one series, as there are three pencils, none of which have a diameter equal to the circle shown.

I think I see the point friend Martin is driving at in Figure 2. With corrected condenser and the narrowest part of the beam in front of the aperture, as compared with the condition where uncorrected condensers are used and the narrowest point of the beam is behind the aperture, the latter condition would require a projection lens of larger diameter, due to the position of the narrowest part of the beam, and in a small degree also to spherical aberration. The relative losses as shown in the drawings are not due to spherical aberration.

Would Be Less Loss.

We can advance the narrowest part of the beam in the two lower examples of Figure 2. If we did so and retarded the focal point of the corrected condensers we would arrive at a condition where there would be less loss than there would be with the corrected condensers.

If it is Martin's intention to show that under proper projection conditions the divergence of the beam is in any degree due to spherical aberration, I can readily prove him wrong, always provided he is open to conviction. But before proceeding be it understood I am aware that the greatest concentration of the beam be advanced to a position in front of the aperture, then spherical aberration can increase the divergence of the beam between the aperture and the lens, but not to a greater extent than would obtain with corrected condensers if the crater image were at the aperture.

I therefore claim that with an extended light source, regardless of whether the condensers be corrected or uncorrected, the smallest diameter of the beam should be at the aperture. I will try and prove, later, that to advance the crater image, even when using corrected condensers, is productive of loss and uneven illumination.

Refer to "Optic Projection."

As an illustration of the action we are about to describe we refer you to page 582, Figures 320 and 321 of "Optic Projection"; also to pages 119 and 120, Figures 47 and 49, of the handbook, but to Figures 321 and 47 in particular. Spherical aberration is usually shown at a maximum.

This is illustrated in Figure 320 of "Optic Projection." It is the kind of aberration we would get if we placed our condensers with their flat sides facing each other. Figure 321 shows the kind of aberration we get by placing the curved sides facing each other. You will note there is almost perfect focus, and while it may not be suitable for image formation it is excellent for projection.

Let us now refer to the handbook, page 119, Figue 47. The condenser beam is made up of a large number of pencils similar to the two shown in Figure 47.

Although these pencils are projected by uncorrected condensers, coming as they do from two points which are equidistant from the axis, there is no spherical aberration involved. In other words, there would be no difference in this photograph had corrected condensers been used. We thus have the chance to observe the results of using corrected condensers.

Two Pencils Are Focused.

In the photograph the two pencils are focused upon the aperture. You will readily observe that if we advance the focus we immediately begin to separate the pencils at the aperature and thus obstruct a part of the pencil with the edge of the aperture blade.

If this movement be continued very far we soon arrive at a stage where the pencils have completely separated at the aperture, leaving an unlimited gap between them, which would mean that the center of the screen would, in so far as that zone of the condenser be concerned, be deficient in light, thus proving that even with corrected condensers the crater image cannot be advanced very far beyond the aperture without encountering the ghost zone, provided, of course, an extended source of light be used.

Having in mind the illustrations referred to in "Optic Projection" and the handbook, just exactly what is the difference in a condenser beam projected by corrected and uncorrected condensers? With the corrected condenser we have a beam composed of a

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large number of diverging pencils similar to the two shown in the handbook, all of which are correctly focused at the aperture.

With Uncorrected Condenser.

With uncorrected condenser we have a similar beam where only the pencils from the center and the marginal zones are correctly focused at the aperture.

The pencils from the intermediate zones do not quite focus, yet they are sufficiently close to cover the aperture, and while the pencils do not exactly match when they reach the aperture, they do after they pass through it, because the aperture trims them all down to rectangular shape, with the result that there is no difference in the beam in front of the aperture, whether it be projected with corrected or uncorrected condensers, as can readily be shown by comparison of Figures 47 and 49 in the handbook.

The practical result of the pencils failing to match at the aperture is that we get what photographers term a "soft focus" at the screen, instead of a sharp image at the crater. Mazda engineers have found that spherical aberration is very useful in killing the image of the filament at the screen.

We Will Not Comment.

We think we will not comment on this, except to say that we would be immensely interested in watching the performance of a corrected condenser in practical projection. In so far as theory goes, we are unable to "see" the corrected condenser, though at one time it looked very good to us, indeed. Admitting certain advantages to be gained through the use of the corrcted condenser, the way we see the matter at present it would be impossible to secure evenness of screen illumination, and evenness of screen illumination is one great big important item in projection.

We value Brother Martin's opinion, but believe he sticks too closely to theory, not attaching sufficient importance to those things which have been proven essential to practical projection, not the least of which is, in this matter, the location of the point of greatest concentration of the condenser beam.

H. Rubin Appointed Chief

As a somewhat late news item, Harry Rubin has been appointed chief projectionist of the Rialto, Rivoli and Criterion theatres, of New York City. Mr. Rubin is an old time New York projectionist, and we believe, a capable man. He should and doubtless will receive the hearty cooperation of every projectionist under his supervision.

We understand that Mr. Rubin has full authority to employ and dismiss shift projectionists. This is as it should be. There is small use in appointing a chief projectionist, unless he is able to, if necessary, compel the men on his staff to respect him and his orders. In too many instances firms have appointed a chief projectionist but have delegated to some other official the duty of employing and dismissing the men under him.

This, we submit, is wrong in principal and will not work well in practice. A man in the position of chief projectionist, having in charge the projection affairs of several theatres, should be held responsible for the screen results in those houses, and it would be absurd to hold him responsible unless he had the selection of his own force and the authority to compel obedience.

Chief of Each Shift.

We firmly believe that every individual house should have a chief projectionist, and that where there are two shifts employed, each shift should have a chief. Where only the individual theatre is involved, the manager would retain the privilege of employing and discharging. We also believe that where a company has sufficient theatres to justify it, say three or more good houses, there should be a chief projectionist, whose whole duty will consist in the supervision of projection matters in those theatres.

He should purchase supplies for the projection rooms, visit the projection rooms daily, make proper rules and regulations for the guidance of the shift projectionists, engage and discharge projectionists and in general be exactly what his name implies. A chief projectionist without proper authority is a rather useless institution. A chief projectionist with proper authority ought to be able to return many times the amount of his salary in actual value to the company.

A Little Jazz

A. Podger, of the Lone Star State, sends in the following:

My Dear F. H. R.—In a recent issue you put the question of the relation of time, space, speed, etc., with regard to the shutter blade and distance between shutter shaft and center of light ray. Nothing to it, boy. The differentials of centers of shutter shaft and light shaft (get that last one) is due to the peculiar ideas of the geniuses who designed the gears of projector mechanism.

It was convenient, I surmise, to adapt the distance to a certain gear and to determine the width of blade and number of revolutions. The distance between the two centers was absolute thereafter.

Figure A of the drawing shows one blade and three apertures, blade edge three covering the lower half of each and blade edge four advanced to clear aperture two. Aperture two would require slower speed, but the power requirement to maintain the high speed of a short blade would be more than offset by the added weight of the larger blade, so the matter involves only the question of the mechanical ideas and convenience of the makers of the machines.

Quite Another Problem.

Figure B of the drawing presents quite another problem. In a recent installation I find that focal center 1, Figure 8, is about three inches ahead of the furthest point to which the shutter can be advanced when the picture is sharp upon the screen.

The resultant picture is very clear and smooth. I cannot determine if there will be a noticeable improvement if the shutter can be advanced to its proper place. How often is this condition encountered?

As to a professional name for the man at the wheel to replace the term "operator," why, it is quite impossible. The "hoy-poy-loy" will not stand for it. Telegraphers have been operators, telephonists have been operators and will be operators for all time to come, and so will our good (and bad) brother be known for all time to come. And, anyway, Rich, they're a mixed lot. Some are contortionists, some distortionists and some extortionists—not the majority, but quite some few.

And say, F. H., if I were running a photo-drama theatre and the helmsman crowded a two-inch picture ray through a six-inch port his title would be projectionist in the full sense of the word, for his project would be to hunt another job.

Is it advisable to suggest a movable observation port cut in a sheet of asbestos board, so arranged with weights that it may be raised and lowered to suit the height and position of the helmsman? And now, brother, a word of caution. In the archives of the I. B. E. W. my application for membership, duly approved, bears the name of M. J. Boyle, popularly known as "Umbrella Mike," and I'll say he's a thoroughbred and a good fellow.

Do Not Understand.

I do not understand that last, because I happen to know that neither A. Podger nor M. J. Boyle is the right name, and, anyhow, why the "I. B. E. W."? The drawing friend Podger sends I am printing because, although the first one is but a repetition of several that have already been printed, which same is true of the second, still they are worthy of space and a few more remarks. With regard to Figure A, if shutter blade three were in movement it is readily seen that it would cover the upper half of aperture very much

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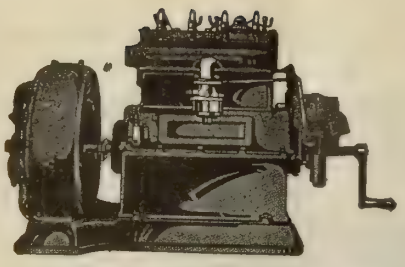

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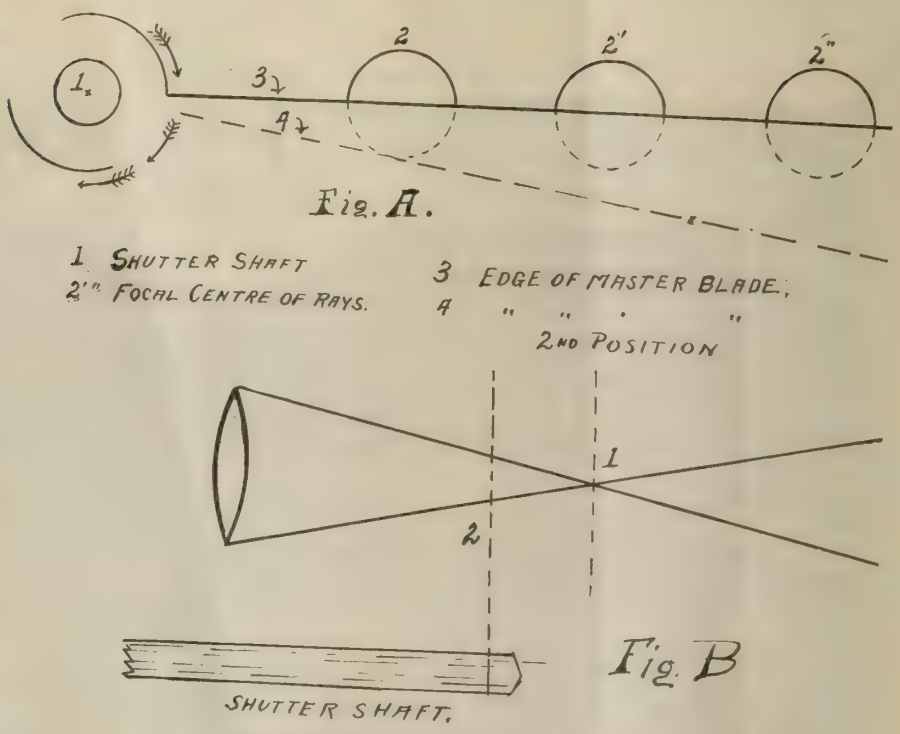

quicker than it would of either aperture 2' or 2, therefore the greater the distance from the center of the shutter shaft to the center of the light beam the less time will be consumed in covering a light ray of given diameter and the more narrow may the shutter blade be.

With a shutter of small diameter the diameter of the light ray becomes a very important matter. But all this has been thoroughly thrashed out, it seems to me, and I think we will not trouble it again for quite some time.

Regarding Figure B.

With regard to Figure B, the condition shown has been dealt with in this department many, many times. It is a condition found in a great many installations, and, as we have repeatedly said, the reason for placing the shutter at point 1, which would represent the aerial image of the condenser, is that at this point the light ray has the least possible diameter, hence the ray of the shutter will require the least possible space of time to obliterate the picture from the screen, all of which may be utilized in many instances by the projectionist to secure not only a better balanced shutter (better balanced optically, I mean) but greater efficiency in light.

We cannot at all agree with Podger with regard to the name. The telephone and telegraph operator are governed almost entirely in his or her work by certain definite rules from which he or she may not in any degree vary. They are properly termed "operators" because they work entirely under the direction of others. The man who projects motion pictures, however, to a large extent redirects the picture. He must work very largely on his own initiative, and it lies within his power to almost entirely alter the effect of the work of the artists, whose shadow forms are for the time being merely automatons moving at his will.

He may not, therefore, be properly termed an operator, and for your own information, Brother Podger, the name projectionist has taken deep root. It has been adopted by the best men in the business, many of whom would feel insulted should you call them operators. As to the sliding port, I would respectfully refer you to page 220 of the handbook.

Work in Honolulu

W. M. Hendrix, Redondo Beach, Cal., asks:

Could you give me information with regard to work in Honolulu, or tell me where I can secure information? I understand real projectionists are rare over there. I would like to go to Honolulu and work."

I would advise you to investigate very carefully before you go to Honolulu. My understanding of the matter is that there are only one or two real projectionists in Honolulu, and that other theatres employ incompetent Filipinos, presumably because they can be had very cheaply. I am not in position at the moment to give you the desired information, other than as I have already set forth, nor am I able at the moment to put you in touch with anyone who can, unless it be Walter Preddy, 187 Golden Gate avenue, San Francisco, Cal. Very likely Preddy does more or less business with Honolulu theatres and may be able to supply you with the information. Write him, telling him that I referred you to him.

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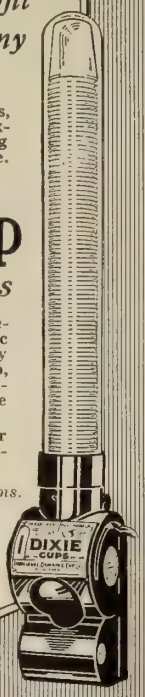

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THERE'S a long cold winter coming and the attendant consumption of coal—likewise it's acquisition—promises to become a burning subject in more ways than one.

So many new houses are being built and so many old ones renovated that anything in the way of information as to the methods pursued by the other fellow in the way of keeping his audiences comfortable without total anihilation of the bank roll is bound to interest the entire fraternity of exhibitors.

And this fraternity always turns to the Moving Picture World for information regarding films, equipment and house management.

It was the Moving Picture World that caused exhibitors to realize the importance of proper theatre ventilation as a house asset and an added attraction and now, that we are opening up on the heating problem, the same consideration will henceforth be given to an equally important subject.

The following series of interviews by World correspondents with representative exhibitors throws light on this important item of house management.

Buffalo Takes the Floor.

Following a survey of the local heating system proposition, the Moving Picture World correspondent finds the Buffalo's own American Radiator plant has almost a 100 per cent. record in local theatre installations and that all prefer steam apparatus. Most exhibitors declare that if they were to build new houses they would include the same equipment in their specifications.

Shea's Hippodrome, Buffalo's largest house, with a seating capacity of 2,250, including balcony and gallery, and occupying a building itself, which is back of a commercial suite of stores and offices, has one central plant, which supplies the theatre, offices, stores and a large pool room on the second floor front. An American Radiator Company steam system is used. Managing Director Harold B. Franklin states that the company consumes about 300 tons of coal annually. The air is heated in a central chamber and sent through the house via the mushroom system and ducts in the walls. The American Radiator Company of Buffalo installed the plant and Mr. Franklin says that the same systems will be put in all the next Shea houses.

To Our Readers

THIS is a free for all. Kick in with your ideas on the subject without waiting for an engraved card of invitation. Let us hear what methods you use and describe any particular stunts that you've found effective in keeping heat up and fuel bills down.

And don't confine yourselves to the successes that you've attained. Tell us about the stunts that did not work.

Beauty and Utility Combined.

Interior view of Shea's Hippodrome, Buffalo, showing the ducts in the walls through which heat is forced.

Strand, Elmwood and Victoria Talk.

The Strand is a 1,000 seat house in the center of the downtown district on Main street. The Strand uses an American Radiator steam plant, maintaining a pressure of five pounds and consuming during the year approximately 200 tons of hard coal. The local radiator company installed the plant and Manager E. O. Weinberg believes that if his company was to build a new house, the same system would be installed.

The Elmwood Theatre at West Utica street and Elmwood avenue is one of the finest neighborhood houses in the country. It has a seating capacity of 1,600, with a ground floor and large balcony. It occupies a building by itself and has its own plant, an American steam outfit. A ten pound pressure is maintained, according to Manager Bruce Fowler and during the year about 120 tons of hard coal are used. Mr. Fowler believes that the same system would be installed in any new houses the company will build. The system was installed by the local American company.

The Victoria, owned by the Mitchel H. Mark Realty Company, another big neighborhood house, located at West Ferry and Grand streets, has a seating capacity of 1,650, including the ground floor and an unusually large balcony. The theatre occupies its own building with stores in front, which are heated from the theatre's plant. The Victoria also has an American steam equipment, which is kept at about 12 pounds pressure. From 140 to 150 tons of hard coal are used in a year, said Manager A. L. Skinner, who believes that this is the best system for a house of the Victoria type. The Buffalo company's experts installed the heating system.

Also the Regent, Central Park and Premier.

The Regent, a neighborhood house at Main and Utica streets, has 1,050 seats on one floor and occupies a building with stores in front on the ground floor and offices in front on the second floor. The Regent has two independent heating plants installed in the theatre, one of which heats the stores and offices and the other the theatre. The American Radiator Company installed the steam system, which maintains a five to ten pound pressure. Hard coal is used and Manager J. H. Michael states that 150 to 175 tons are used annually. Hard coal is used for the stores and offices and soft coal for the theatre. Mr. Michael believes that if he were to build another house of the Regent type he would use the same heating system.

Th Central Park Theatre, which is at Main street and Fillmore avenue in Buffalo exclusive Central Park district, is a 1,000 seat house with a balcony. A large store is located in the building at the corner of Main and Fillmore. The same connection is used for the theatre and store. The American Radiator steam equipment is used with a pressure of 15 pounds being maintained. E. E. Winegar, manager, says that 75 tons of hard coal are used during the year. Mr. Winegar also be-

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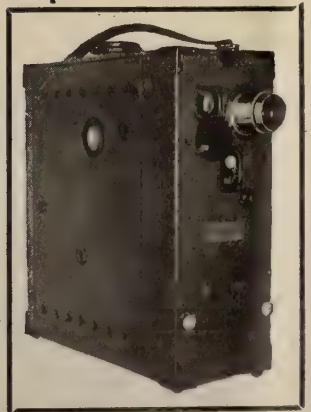

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lieves he would include the same system in a new house. The plant was installed by the local company.

The Premier is a small neighborhood house on Main street, near Leroy avenue. The building is owned by Claude Weill and is leased by J. A. Schuchert and Art Schmidt. The Premier has a seating capacity of 750 on one floor. It occupies its own building and has an American Radiator steam plant, which consumes about 35 tons of coal annually. A pressure of eight pounds is maintained.

Most of the new houses in Buffalo, including the Shea North Park, the Rivoli, the Metropolitan and others will use the American steam equipment.

Pittsburgh Methods.

Nathen Friedberg, general manager of the Associated Theatres of Pittsburgh, operating at present four houses, give us the following data:

The Alhambra Theatre, East Liberty, Pittsburgh, managed by Mr. Friedberg, occupies a building by itself, has 750 capacity, including a balcony, and is steam heated, coal and gas being the fuels used. The cubic capacity is 142,100 feet. About ten tons of coal are used a season. When the house is crowded, gas is used, and the coal is allowed to burn out.

The Triangle Theatre, also in East Libery, managed by David Adler, has its own heating plant, very similar to the one used at the Alhambra, except that it consumes about twenty tons of coal a season. The Triangle has a seating capacity of 1,000, the cubic capacity being 12,375 feet.

The Garden Theatre, on the North Side, Pittsburgh, managed by Ben Amdursky, is on one floor, has its own heating plant, similar to the above metioned and uses twenty tons of coal a season. The Garren seating capacity is 1,000 and the cubic capacity is 217,800 feet.

The American Theatre, South Side, Pittsburgh, managed by William Davis, has the same type of heating apparatus and methods of using, consuming about ten tons of coal a season. The seating capacity of the American is 600 and the cubic capacity is 123,200 feet.

Mr. Friedberg stated that he finds the heating apparatus in these four theatres very satisfactory, and that he would see no reason for making a change. He also stated that he uses his exhaust fans just as freely in the coldest weather as he does in the Summer.

Uses Gas and Coal.

The Regent Theatre, East Liberty, Pittsburgh, one of the chain conducted by Rowland & Clark and managed by Mr. J. P. Donovan, is steam heated, using its own plant, coal and gas being the fuels used. The Regent is an L-shaped house, with the bleacher or incline effect, thus making it rather a difficult one to heat. The seating capacity is 1,000, and the cubic capacity is 554,400 feet.

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Manager Donovan states that he believes this is the best combination for theatre heating, and that it has given him little or no trouble. As a consequence if he were to open a new theatre he would have this type of apparatus installed.

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(*To be continued*)

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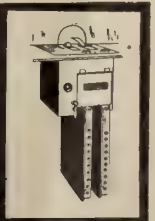

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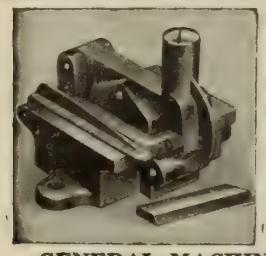

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Write Us and We Will Tell You How
Menger, Ring & Weinstein
808 West Forty-Second Street, New York City

We do not CUT prices but quote SENSIBLE prices for
DEVELOPING—PRINTING
TITLES—TINTING
Cameramen Furnished—All Work Guaranteed
STANDARD MOTION PICTURE CO.
1005 Mallers Bldg., Chicago

ROMAYNE STUDIOS
CULVER CITY, CALIF.
Open and closed stages and equipment for rent to companies coming to produce in Los Angeles. Write or wire for terms.

Don't Play for Reduction in Insurance, Play for Protection from Fire Losses

G'WAN," said the exhibitor to the fire extinguisher salesman, "I could line the walls of my theatre with extinguishers and it wouldn't get me anywhere. I've lived right up to the fire protection regulations and six gross of your goods would not give me another one per cent. reduction in my insurance premium. You can't sell me."

"Carry any accident insurance?" asked the salesman.

"Yep and life also," answered the exhibitor.

"Then it wouldn't make a bit of difference in your young life if I beaned you with one of my samples and put you out of business for a week or possibly extinguished you altogether?" was the somewhat startling comeback from the extinguisher man.

"You bet it would," said the exhibitor, stepping away from his interviewer until a safe distance intervened. "You talk like a Matteawan bird who's jumped his board bill. All the insurance that's ever been written would not patch up a broken head or revive a corpse."

Insurance No Corpse Review.

"Glad you see the point," admitted the extinguisher man, "but it's just along the line of conversation that you started to hand out to me. The question is—are you buying fire protection or insurance premium discounts?"

"Meaning what?" asked the exhibitor.

"Meaning that the man who buys fire prevention and extinguisher appliances only as a means of reducing premiums, displays the same business sagacity as the man who buys smokes only to get the coupons or the girl who used to order cocktails in large quantities for the sake of the cherries. The merchandise costs more than the premium in both cases."

"Well," said the exhibitor, "get it out of your system."

"I will," was the reply. "If you had a fire today and received your insurance check to-morrow, would you break even? Could you get new projectors, new seating, a new screen or any other lost equipment in time to start right off on schedule and not miss a show?"

"You know blamed well that I couldn't," said the exhibitor whose temperature was rising rapidly. "You know that if I could get seats within three months it would be because I stole 'em and that I'd have to wait until the switchmen and engineers and teamsters got good and ready to let me have anything. That just because a man gets a way-bill or bill of lading these days it does not mean anything in particular except that some lucky manufacturer has discovered an empty car and a sleepy watchman."

Liable to Lose a Few Admissions.

"Then you would be liable to lose a few admissions in spite of cashing-in on the insurance from the company who allowed you a discount because you put in what they recommended in the way of appliances?"

"You can bet that I'd lose 'em. But they would be more than a few," was the heartfelt reply.

"All right then," said the extinguisher man. "Since insurance money will not compensate for loss of profits or the edge that your competitor gains while your house is dark. Since an insurance policy will not prevent a fire but only help to minimize your loss, why bother with any other consideration when purchasing fire prevention appliances save whether the purchase will assist, when the time comes to put out the fire quickly and confine the damage to the smallest possible areas?"

"You wouldn't pay any attention to underwriters' specifications?" asked the exhibitor.

"I would," replied the salesman. "But just where they stopped, is where I would commence protecting myself by installing extinguishers so close together that there would be no Marathon to get them to the required spot. And I would figure that the more hand extinguishers that anyone, woman or child, could handle, without an instruction book, I had spread around, the less I would lose if something did happen. And I would take it for granted that I ought to know the dangerous spots in my theatre better than any board of underwriters, and after I had put in every bit of apparatus specified by them, I would proceed to cover my house with additional equipment according to the judgment of a man who wanted to stop a fire so quick that neither audience or insurance company would ever be worried about it."

Play for Protection.

"But why should I be more finnicky than the insurance people?" asked the exhibitor.

"Because the insurance people figure on the law of averages? They know that out of a certain number of risks a certain fire loss will occur during the year. Their rates are made to cover this percentage and they can pay these losses and make money. But your concern is to so arrange matters that **yours** is not one of the houses that constitute the provided for loss. Don't play for points on your premium discount. Play for protection as absolute as you can make it, remembering that apparatus that gets into action first, that anyone can use and that you can distribute freely is the first aid kit for preventive use."

"Mmmm," said the exhibitor, "where would you suggest hanging a few of those specimens of yours?"

125 Power's Projectors Sold by the Steco in 120 Days

RECENT sales of Power's Projector from the Dallas office of the Southern Theatre Equipment Company indicate that the hot weather, and they do have some hot weather in Dallas, has not materially interfered with the activities of the Power's representative in that locality.

One hundred and sixty-five machines have been sold and delivered from the Dallas office within one hundred and twenty days. While the Power's machine and the Southern Theatre Equipment Company have always stood very well in Texas, the recent appointment of Charles B. Peterson as manager of the Steco office in Dallas has undoubtedly had a stimulating effect upon business.

Realize That Care Pays.

Exhibitors are coming more to a full realization that it pays to look carefully after their equipment not merely by keeping what they have in A-1 condition, but also by replacing with new machines from time to time and by increasing the number of machines used.

All motion picture machines are made and operated by human beings, and it is ridiculous to imagine they can be used regularly without receiving proper attention. A little thought and effort along these lines will well repay the exhibitor.

CLASSIFIED ADVERTISEMENTS

3c Per word for situations wanted and help wanted. Minimum $0.50
5c Per word for all commercial advertisements. Minimum $1.00

SITUATIONS WANTED

CINEMATOGRAPHER, first class, at liberty, with Wilart professional camera, all attachments; open for a prominent position; go anywhere. Address Box 131, M. P. World, New York City.

TWO FIRST-CLASS licensed projectionists desire positions with a first-class double-shift house in New York City; able to handle all machines. Address W., Box 132, M. P. World, New York City.

ORGANIST and piano leader with large orchestra library; cue pictures. Lewis, care M. P. World, N. Y. City.

CAMERAMAN with camera desires position. Will start as assistant with a large company. Capable, care M. P. World, N. Y. City.

BUSINESS OPPORTUNITIES.

REMODELED THEATRES bring renewed patronage. Before remodeling or building, avoid mistakes by consulting "Modern Theatre Construction," by E. B. Kinsila. It covers every phase of theatre architecture, comfort, safety. 270 pages, illustrated. $3.00 postpaid. Chalmers Publishing Company, 516 Fifth Ave., New York City.

FREELANCE FILM AGENCY, INC. A man on the job in New York where the market is, to take peronal charge of the selling of the freelance cameraman's negative at the best market price—without delay. Ship to me and get your film submitted to all the editors and buyers at the same time. Write for full particulars. FREELANCE FILM AGENCY, INC., 219 WEST 34TH ST., NEW YORK. PELL MITCHELL, GEN'L MGR.

STUDIO FOR RENT by hour or week. Apply Factory Exchange, 17 West 44th St., N. Y. City.

EQUIPMENT FOR SALE

TWO POWER'S 6A moving picture machines, good condition, each $125.00. With regular Power's motor drive outfits, $160.00. Two Simplexes, with or without motor drive, first-class condition, cheap for cash. Act quickly, as these bargains will not last long. Webster Electric Co., 719 Ninth St., Washington, D. C.

CAMERAS, ETC., WANTED.

WANTED—Bell & Howell Pathe studio model or Debrie camera; must be in good condition; will pay cash. Address Jacob Baker, 11202 Grafield, Cleveland, Ohio.

CAMERAS, ETC., FOR SALE

NOW READY—The New Miner Ultrastigmat F:1.9 lens for motion picture cameras; price in barrel, $75. Quotations for mounting on any camera on request. Send your orders in now. BASS CAMERA COMPANY, Charles Bass, Pres., 109 North Dearborn St., Chicago, Ill.

STANDARD CINEMA CAMERAS. America's Largest Dealers. Our tremendous business built on unswerving honesty. Write or wire your needs. Bass Camera Company, Charles Bass, Pres., 109 North Dearborn St., Chicago, Ill.

FOR SALE: 200 foot Universal motion picture camera, regular and trick crank, forward and reverse movement, complete with detachable dissolve, also 2 magazines, $350.00. DAVID STERN COMPANY, "Value-Service-Satisfaction Since 1885," Chicago, Ill.

FOR QUICK SALE: Metal Pathe studio camera, 4 magazines, 2 in. lens, soft focus Vento lens, 3 filters, Goerz attachment, new ball bearing precision tripod. Outfit same as new. Price, $8.00. D. R. Canady, 8912 Madison Ave., Cleveland, O.

FILMS, ETC., WANTED.

WANTED TO BUY—Junk moving picture film. West Fort Lee Smelting & Refining Company, West Fort Lee, N. J.

In Answering Advertisements, Please Mention the Moving Picture World

THEATRE TONIC

That Will Cure Your Theatre Of All Ills

Undercrowding

is easy to remedy with this book full of crowd-pulling advertising ideas, all tested, all practical.

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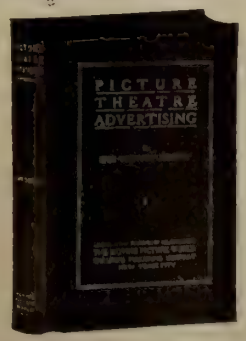
300 pages $2.00 Postpaid



Projection Worries

can't live in the same booth with an operator who owns this book full of sound advice and practical information on every projection point.

Motion Picture Handbook

700 pages $4.00 Postpaid

Current Troubles

disappear with the help of the practical advice that fills this book on every phase of electrical theatre equipment and maintenance.

Motion Picture Electricity

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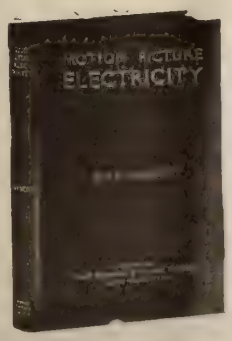
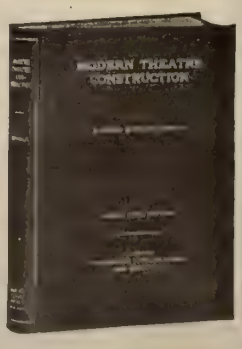


Growing Pains

cease to bother you when you plan to remodel or build and spread your business if this book guides you and your architect.

Modern Theatre Construction

266 pages $3.00 Postpaid



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WRIGHT-CALLENDER BLDG. LOS ANGELES, CAL.

516 FIFTH AVENUE, NEW YORK

64 W. RANDOLPH ST. CHICAGO, ILL.

We Own and Offer The Following Motion Picture Apparatus and Materials for Immediate Disposal

1 Pathe Studio Model Camera #1171, fitted with Nelson Automatic shutter dissolve and Krauss F3.5, 50mm lens, used but in perfect order - - - - - - - $750.00

1 Pathe Studio Model Camera #1035, fitted with shutter dissolve and Krauss F4.5 50mm lens, used but in perfect order - - - - - - - - - - $675.00

1 DeBrie Camera, Serial #6, #464, in good order, fitted with Heliar 50mm lens, $775.00

2 Chronik Brothers cameras, each complete with 1⅝", 2", 3", 4" and 6" lenses, Precision tripod, 4 extra magazines, carrying cases for camera, extra magazines, and a trunk for each complete outfit, each - - - - - - - - - $900.00

6 Precision tripods, new, khaki color, with case - - - - - - - - - $110.00

6 Bell and Howell tripods, new, without case, each - - - - - - - - $95.00

150# Johnson's Metol, in 1# bottles, each - - - - - - - - - - $6.00

100,000 feet Eastman Negative Stock, Emulsions #6991, 6931, 6912 and 6731, all in perfect condition, while it lasts, @ $.03 per foot

A large quantity of 6½x8½ Azo paper, all grade F, Double weight, glossy, expiration date Sept., 1920, @ $1.75 per gross, and a limited quantity of 8x10 paper in the same grades @ $2.75 per gross

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CUSICK & SMITH, Inc., 253 WEST 42nd STREET NEW YORK CITY

MIRROROID

UNITED MIRROROID

One Exhibitor's Mistake

One of the most beautiful houses on the Hudson, recently opened, which cost about $100,000, had every known equipment WITH ONE exception, WHICH WAS THE SCREEN. The manager admitted that he was not limited to any amount of money for equipment and yet he had a canvas screen, and then wondered why he could not get a decent picture. Of course, he came to us, and we are going to remedy his trouble with MIRROROID.

THERE ARE MANY EXHIBITORS MAKING THE SAME MISTAKE. THEY HAVE SPENT MONEY FOR EVERY CONCEIVABLE DEVICE FOR MAKING PERFECT PROJECTION AND YET THEY ARE PROJECTING ON CANVAS, WITH HALF OF THE LIGHT BEING LOST THROUGH THE BACK AND THE OTHER HALF LYING "DEAD" ON THE SURFACE.

TO ANY EXHIBITOR WHO WISHES HELP IN PROJECTION OUR ENGINEERING AND PROJECTION DEPARTMENT WILL BE GLAD TO ADVISE YOU FREE OF ALL CHARGE, AND WE WILL GUARANTEE YOU PERFECT PROJECTION.

MIRROROID MFG. CORP.
725 7th Avenue New York City
Phone: Bryant 9184

UNITED MIRROROID

THE DAYLIGHT SCREEN

SPEER

Directo Hold-Ark
and
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Projector *Carbons*

Place an order with your nearest dealer at once and learn why projectionists all over the country are so satisfied with the results produced by SPEER PROJECTOR CARBONS.

SPEER CARBON COMPANY
ST. MARYS, PA.

Simplex

To Avoid Future Regrets
WHY NOT
SIMPLEXIZE
YOUR NEW THEATRE

The Best Houses
are Built That way

THE PRECISION MACHINE CO. INC.
317-29 East 34th St—New York

SIGNAL AMUSEMENT COMPANY

EXECUTIVE OFFICES

CHATTANOOGA, TENNESSEE

FRANK H. DOWLER, JR.
SECY. & GEN. MGR.

WHEN OUR ORDER FOR THE FIFTY MACHINES IS FILLED, AND THESE EQUIPMENTS ARE INSTALLED, OUR ENTIRE CHAIN OF THEATRES WILL BE EQUIPPED—100% POWER'S.

Very truly yours,
SIGNAL AMUSEMENT CO.

Secy. and Gen. Mgr.

The full text of the Signal Amusement Company letter, to be published next week, will prove interesting to all exhibitors desiring impartial information and plain facts.

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.

Vol 46. No. 2 SEPTEMBER 11, 1920 Price 15 Cents

MOVING PICTURE WORLD

FOUNDED BY J.P. CHALMERS IN 1907

STATE LIBRARY

"This, we contend, is what a film play should be. It will appeal in every country in the world."... London Bioscope

"HUMORESQUE"

Featuring
ALMA RUBENS

By
Fannie Hurst

Directed by
Frank Borzage

Scenario by
Frances Marion

Presented by
Famous Players-Lasky Corporation

Cosmopolitan Productions

A Paramount Picture

Published by
Chalmers Publishing Company, 516 Fifth Avenue, New York

A Weekly. Subscription Price: United States and its Possessions, Mexico and Cuba, $3 a year; Canada, $3.50 a year; Foreign Countries (postpaid), $5 a year. Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the Act of March 3, 1879.
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Selling Force!

TO tell the time one looks at the face of a watch, not at the works; to tell the quality of a photo-play the public looks at the posters, not at the film! From the box office point of view the poster is the more important of the two. It therefore, behooves the exhibitor to use the best posters attainable, and the best posters attainable are inevitably RITCHEY posters!

For RITCHEY posters are powerful in conception, splendid in design and color, and positively prolific in procuring box office receipts. So executed as to be beautifully conspicuous they are inevitably attractive; possessing a suave sincerity they are definitely convincing. Each and every one of them is a perfect ticket selling mechanism!

The one sure, positive, efficacious and efficient way to sell the maximum number of motion picture tickets is through the use of RITCHEY posters!

Ritchey

RITCHEY LITHO. CORP.

406-426 W. 31st Street, New York Telephone: Chelsea 8388

Something To Think About.

It's something they'll think about and talk about for weeks before they see it and weeks afterwards.

Greater in theme and in production than DeMille's previous masterpieces.. it visualizes all the deepest longings and hopes of the human soul.

Cast includes
GLORIA SWANSON
ELLIOTT DEXTER
THEODORE ROBERTS
THEODORE KOSLOFF
MONTE BLUE

Jesse L. Lasky presents

Cecil B. DeMille's PRODUCTION

"Something to Think About"

By Jeanie Macpherson

FAMOUS PLAYERS LASKY CORPORATION — ARTCRAFT PICTURES

A Paramount Picture

RELEASED IN OCTOBER

THOMAS H. INCE
Presents
DOUGLAS
MacLEAN
in
"The Jailbird"

By Julien Josephson
Directed by Lloyd Ingraham
Photographed by Bert Cann

A THOMAS H. INCE
PRODUCTION

A Paramount Picture

HERE'S a bird who stung a whole town on a fake oil well—and then struck oil!

Who broke out of jail and then had to break back in!

But who broke into love --and never did get out!

Funny, snappy, youthful and surprising. The best Mac Lean yet. Honest! See for yourself!

FAMOUS PLAYERS-LASKY CORPORATION

RELEASED IN OCTOBER

A Paramount Picture

From the play by EDMUND DAY
Scenario by TOM FORMAN

Cast Includes
Mabel Julienne Scott
Tom Forman
Irving Cummings
Wallace Beery

RELEASED IN OCTOBER

HERE he comes!

As big as the West!

Filling the whole horizon!

And filling your theatre, too, at every performance.

Who wants to see Fatty in his first full-length play?

Especially when that play is known the country over as a knockout comedy-melodrama?

Everybody does! You know it!

A Paramount Picture

JESSE L. LASKY PRESENTS A GEORGE MELFORD PRODUCTION

ROSCOE (FATTY) ARBUCKLE

(BY ARRANGEMENT WITH JOSEPH M. SCHENCK)

in

"The Round Up"

MAURICE TOURNEUR

PRESENTS

"Deep Waters"

— Adapted from —
F. Hopkinson Smith's Novel
"Caleb West, Master Diver"
And from the play by Michael Morton

A Paramount Picture

THE MAN whose life he had saved—at the risk of his own—now stealing from him what was more precious to him than life itself!

Love overswept by the deep waters of jealousy—and the triumph of courage and trust—these make a great human drama. Produced with all of Tourneur's mastery of character and situation.

FAMOUS PLAYERS-LASKY CORPORATION

RELEASED IN OCTOBER

Enough for All!

A MOTION Picture will justify an enormous expenditure, in story, salaries and in production, if a large number of exhibitors are going to show it and a great number of people are going to see it.

The American public and American exhibitors have told us by their continual support that Paramount Pictures are the best.

It is because our market is so large that we can afford to make the best pictures.

We want to create an even larger market for these pictures.

We consider every theatre-owner a prospective exhibitor of Paramount.

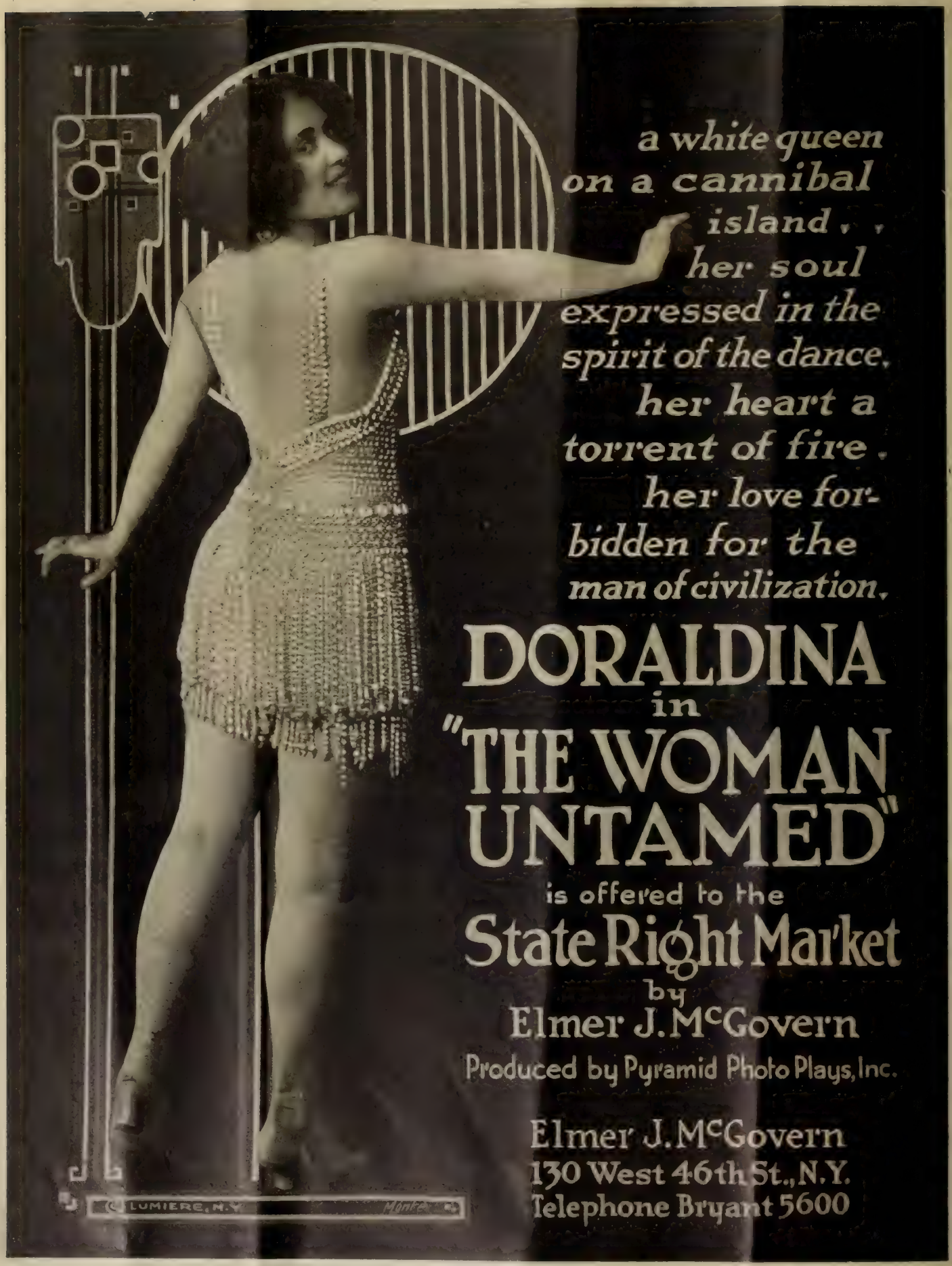
There are plenty of Paramount Pictures and plenty of Paramount patrons to enable *every* exhibitor to share in the profits of Paramount.

Start showing them now!

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice-Pres. CECIL B. DE MILLE Director General
NEW YORK

ARTCRAFT PICTURES


a white queen
on a cannibal
island . .
her soul
expressed in the
spirit of the dance.
her heart a
torrent of fire .
her love for-
bidden for the
man of civilization.
DORALDINA
in
"THE WOMAN
UNTAMED"
is offered to the
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DAVID WARK GRIFFITH'S

new picture

"THE LOVE FLOWER"

From the Collier's Weekly Story "Black Beach" by Ralph Stock

ACCLAIMED BY NEWSPAPER REVIEWERS

"Outdoes in point of art and photoplay 'style' the ordinary lot of films so markedly that it deserves the 'stand up and pack 'em in' patronage that it is receiving. It has the Griffith touch."

New York Tribune.

"Two magnificent scenes are of fights under water, the heroine, looking like a lovely white ghost, pitting her strength and skill against the villain . . . . . You should not miss 'The Love Flower.'"

The Illustrated News.

"Surprise and action through the entire picture and frequent injection of that skilled ability to photograph in dramatic triteness the purr of a kitten or the dropping of tears, inseparable with the Griffith film."

New York American.

"'The Love Flower' takes the lead of New Week's Collection of Film Plays."

New York World. (*Headline*)

"Is it surprising that after building up this suspense through a series of beautiful and dramatic views that the spectators broke into enthusiastic applause."

New York Sun and Herald.

"David Wark Griffith's magic touch is revealed again and again in his newest film, 'The Love Flower.'"

New York Evening Telegram.

"D. W. Griffith's latest picture, 'The Love Flower', is entitled to a place among the superlative productions of the season. With the instinct of an artist he works his story into one grand thundering climax which abates the spectator's breath and keeps him on the edge of his seat."

New York Evening Mail.

"It is quite up to Mr. Griffith's high standard."

New York Evening Sun.

A.G.

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN
DOUGLAS FAIRBANKS · D.W. GRIFFITH

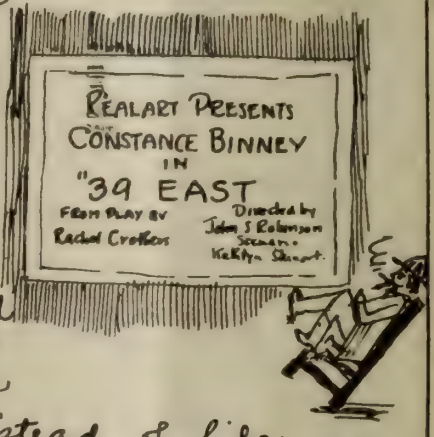
HIRAM ABRAMS, PRESIDENT

Hotel McAlpin
Broadway at 34th St.
New York City

Dear Fellow-Slaves of the Public, —

Mebbe you know me, and again mebbe you dont. Since I struck this burg and met somethin like six million men and women folks who didnt stop to bid me the time o' day, I'm beginnin to think I'm not the popular gink I used to think I was. Outa pure modesty I want to say, though, that out in Carson County they call me Sardine-box Sam, because I never had an empty seat in my house.

But thats neither here nor there. I've been in this here burg six hours, and while I miss the crowds I'm used to at Lariat Centre on star nights, still and all I aint been real lonesome. Two of them six I spent at 469 Fifth Ave. which as you probly know is where Realart Pictures hangs out. I dropped in to say howdy and ask some questions about my Realart Star Franchise which I've made up my mind to invest in stead of life insurance, and they invites me to stay and see "39 East", the latest Constance Binney picture they'd just got from the lab'tory.



From the first blink showin the one hoss burg where Penelope come from theres barrels of pep and bales of laughs, and every once in a while theres a scene that makes your throat feel right lumpy. Constance Binney, as the queen who steps from a country church choir to a girlie show dooms is the real ticket. Dance! Well, I should whinner

"39 East" is the show that had the two-dollar-a-throw folks locked for two solid years. At that rate it ought to keep the Rd Lasso humming for a week, hadnt it?

And now me for the hay,
Sam Roundup

STATE RIGHTS NOW SELLING!

JOAN FILM SALES CO, INC.

Presents

FANNIE WARD

The Brilliant International Star, in

"SHE PLAYED AND PAID"

THINK! Fannie Ward, one of the most powerful box-office stars in the business, in a play with the smashing title that State Rights men have pronounced "one of the best money-getting titles of the year"—"SHE PLAYED AND PAID." And behind the Star and the Picture is exploitation of a character seldom seen on ANY picture, irrespective of Star, Title or Production. Thus, when you buy territory on Fannie Ward in "SHE PLAYED AND PAID" you buy a great deal more than a "mere picture."

YOU get ready-prepared advertising, sensational paper, complete accessories all sensational in the extreme, the kind that reaches out and hauls in the kale. Territory is GOING RAPIDLY. You simply can't afford to miss this winner. Write or wire us for territory still open, terms, prices and be sure to ask for a copy of the big Ad campaign book. You'll get ACTION from JOAN, and you'll get *real money* with this State Rights Winner. Wire or write us TODA

JOAN FILM SALES CO., Inc.

33 West 42nd Street, New York

Young Harry Bullway was born with everything—and found he had nothing.
So he started all over again, empty-handed, and discovered that money and good times are nothing in life, and that love and self-respect are everything.
A picture that is fascinatingly different!
SAMUEL GOLDWYN
Presents
JACK PICKF
THE MAN WHO HAD
RYAN
MAT OF THIS FOUR-COLUMN AD FREE AT GOLDWYN EXCHANGES

A MAN IS KNOWN BY HIS WORK

All exhibitors and their patrons have known for years the name of HAMPTON DEL RUTH in connection with the production of successful comedy films.

All exhibitors and their patrons will accept this producer's name as a positive guarantee of individuality and merit.

A HAMPTON DEL RUTH PRODUCTION

WILLIAM FOX

presents

SKIRTS

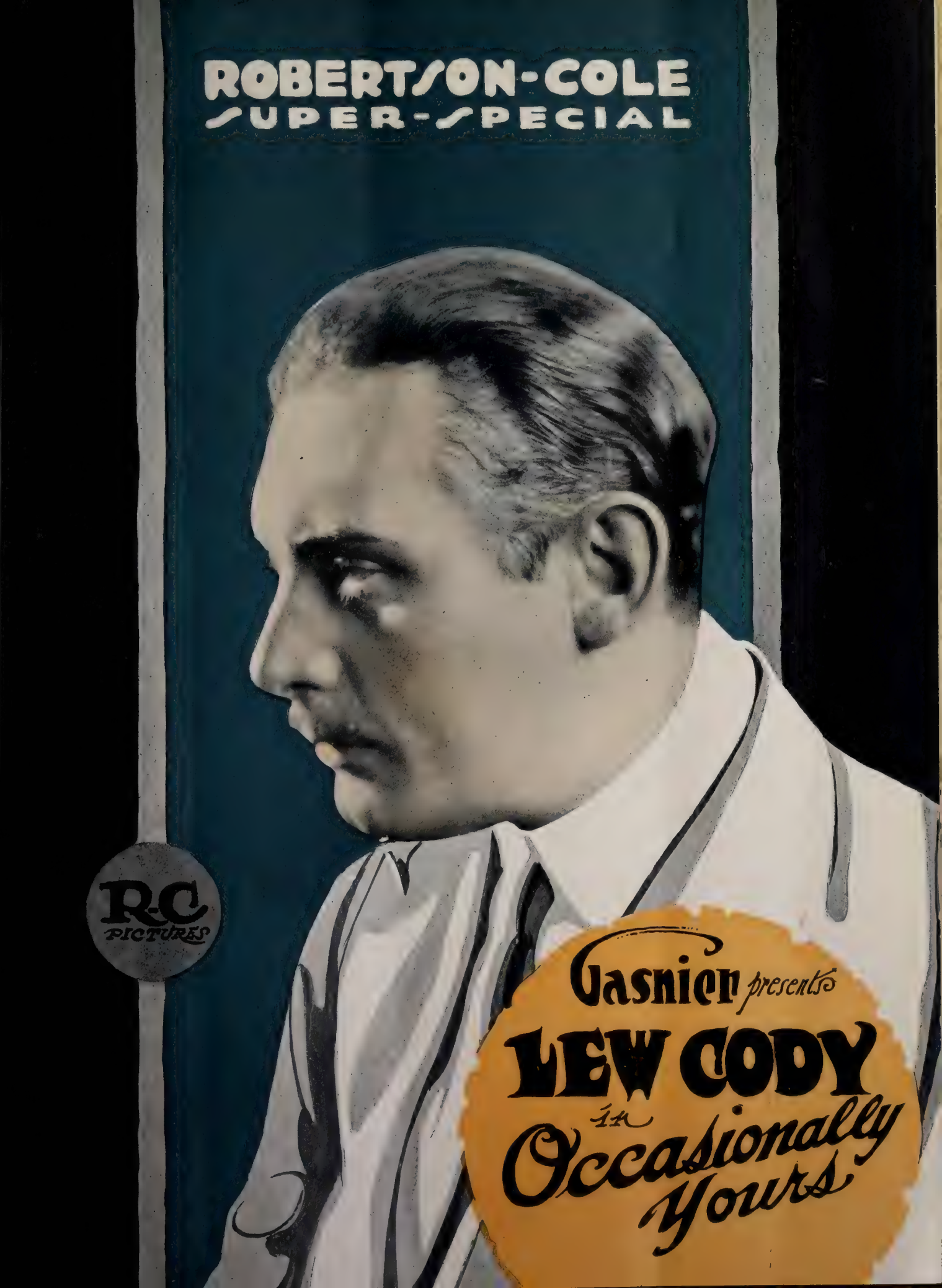
HAMPTON DEL RUTH'S

Hippodromic Spectacle of Comedy in Six Parts

with All Star Sunshine Comedy Cast
including
The Singer Midgets and the Famous
Sunshine Widows

Personally Directed
by the Author
HAMPTON DEL RUTH

ROBERTSON-COLE
SUPER-SPECIAL



R-C PICTURES

Gasnier presents

LEW CODY

in

Occasionally Yours

ROBERTSON-COLE
SUPER-SPECIAL

DUSTIN FARNUM'S

GREATEST PICTURE

BIG HAPPINESS

Story by PAN

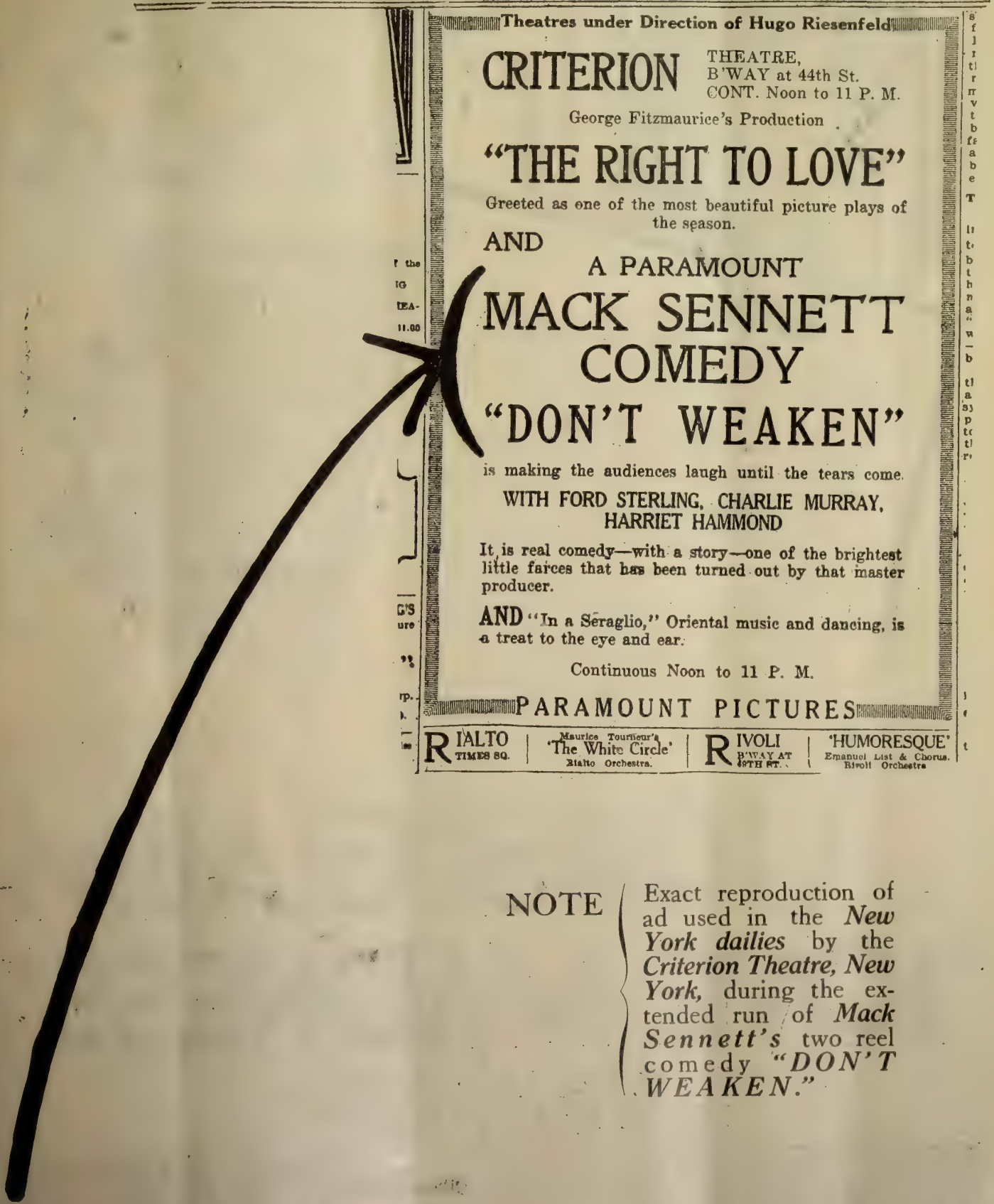
Directed by COLIN CAMPBELL

Out of the ruin of an absinthe-crazed being, love-purifying, wonderful love — wrought its miracle and on through the perplexing road of life made of this man - a triumph.

Big Happiness is the pursuit of all— Dustin Farnum shall bring Big Happiness to the exhibitor in his greatest picture.

R-C PICTURES

THE NEW YORK TIMES, WEDNESDAY, AUGUST 25, 1920.



Theatres under Direction of Hugo Riesenfeld

CRITERION THEATRE, B'WAY at 44th St. CONT. Noon to 11 P. M.

George Fitzmaurice's Production

"THE RIGHT TO LOVE"

Greeted as one of the most beautiful picture plays of the season.

AND

A PARAMOUNT

MACK SENNETT COMEDY

"DON'T WEAKEN"

is making the audiences laugh until the tears come.

WITH FORD STERLING, CHARLIE MURRAY, HARRIET HAMMOND

It is real comedy—with a story—one of the brightest little farces that has been turned out by that master producer.

AND "In a Seraglio," Oriental music and dancing, is a treat to the eye and ear.

Continuous Noon to 11 P. M.

PARAMOUNT PICTURES

RIALTO TIMES SQ. | Maurice Tourneur's 'The White Circle' Rialto Orchestra. | RIVOLI B'WAY AT 49TH ST. | 'HUMORESQUE' Emanuel List & Chorus. Rivoli Orchestra

NOTE — Exact reproduction of ad used in the *New York dailies* by the *Criterion Theatre, New York,* during the extended run of *Mack Sennett's* two reel comedy *"DON'T WEAKEN."*

Greater than "SEX"

MOTION PICTURE WORLD-
"A thrilling melodrama of the underworld--which contains the sensational attributes of the best detective drama. SELDOM HAS A PRODUCTION BEEN GIVEN SUCH A STRONG FINISH."

MOTION PICTURE NEWS-
"Excellent crook story finely acted and produced. THE LAST WORD IN LAVISH APPOINTMENTS WITH LOUISE GLAUM AT HER EMOTIONAL BEST."

VID'S-
"Wonderful production values and fine treatment put this over big."

EXHIBITORS TRADE REVIEW-
"A decidedly interesting and absorbing story of underworld life. Well acted and produced."

J. PARKER READ Jr.
Presents

LOUISE GLAUM

in

"LOVE MADNESS"

By C. Gardner Sullivan
Directed by Joseph Henaberry

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ Exchange, Incorporated

YOU MUST LISTEN TO REASON!

HERE IS A PICTURE WHICH CANNOT HELP BUT MAKE MONEY FOR YOU ★★ FOR BEHIND IT LIES THE COMBINED STRENGTH OF BENJ. B. HAMPTON AND WINSTON CHURCHILL, EACH A DOMINANT FIGURE IN HIS CHOSEN FIELD

BENJ. B. HAMPTON NEVER PRODUCED AN UNSUCCESSFUL MOTION PICTURE WINSTON CHURCHILL NEVER WROTE A BOOK THAT WAS NOT A "BEST SELLER,"

A Benj. B. Hampton Production

"The DWELLING PLACE OF LIGHT"

From the great Novel by WINSTON CHURCHILL

With an all star cast including
ROBERT McKIM, CLAIRE ADAMS, KING BAGGOT

BENJ. B. HAMPTON, Producer of the Great Successes
"DESERT GOLD," "THE WESTERNERS" "THE SAGEBRUSHER" "RIDERS OF THE DAWN"
Now being booked through W. W. Hodkinson Corporation.

DIRECTED BY JACK CONWAY

W. W. HODKINSON CORPORATION
127 Fifth Avenue, New York City
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Through distributor, J. FRANK BROCKLISS

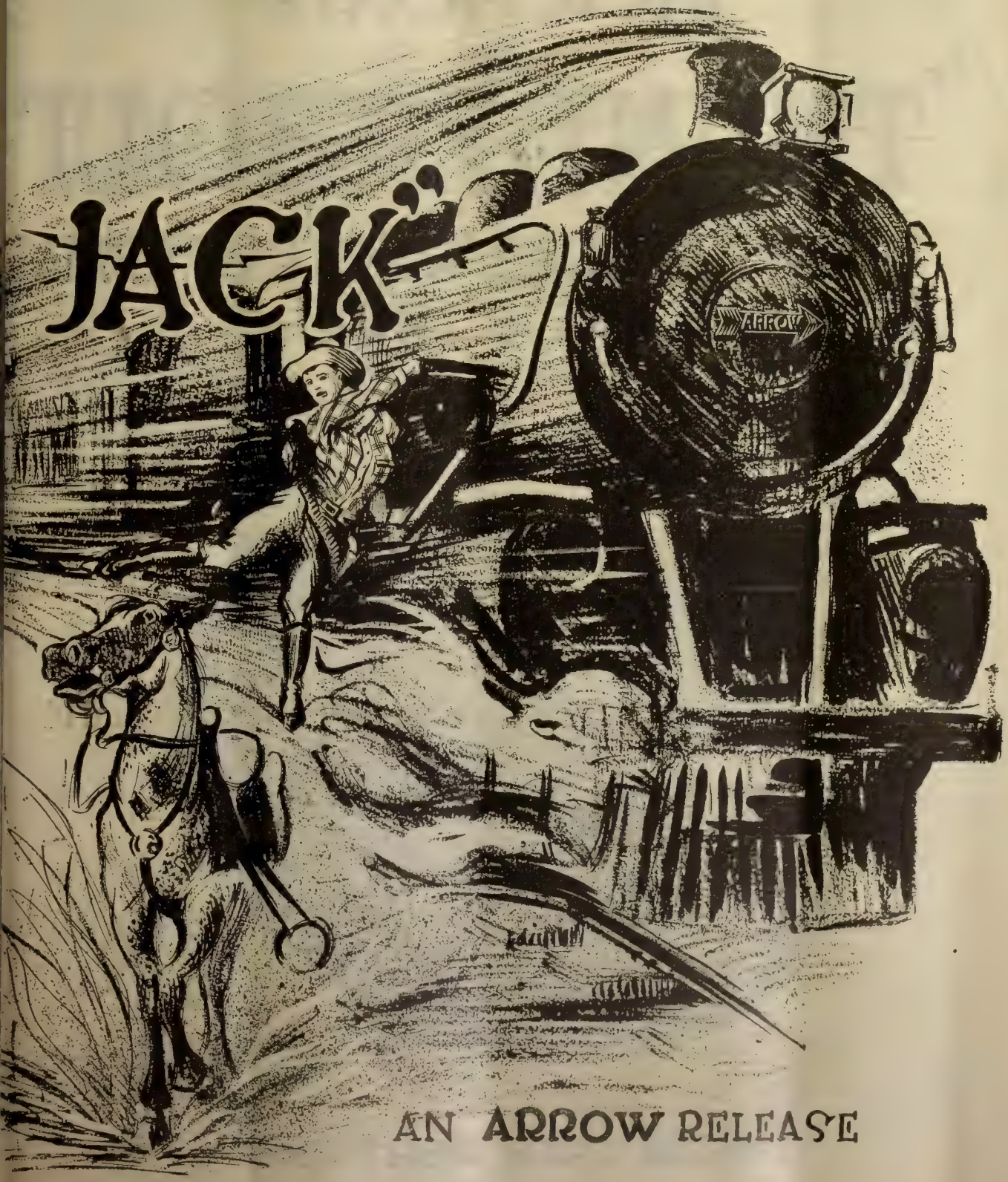
FOR THE INDEPENDENT EXCHANGE MAN

THE SERIAL STAR
JACK HOXIE
SUPPORTED BY
MARIN SAIS
IN
THE WONDER SERIAL PHOTOPLAY

THUNDERBOLT

Faster than Lightning

PRODUCED BY
BERWILLA FILM CORPORATION
SUPERVISION OF
BEN WILSON
DIRECTED BY
MURDOCK MAC QUARRIE



AN ARROW RELEASE

JACK HOXIE
in
"THUNDERBOLT"

THE SUPREME WESTERN SERIAL SENSATION OF 1920

FASTER THAN LIGHTNING

JACK"
WITH A NOTABLE CAST
INCLUDING THE SERIAL STAR
MARIN SAIS
FASTER THAN LIGHTNING
ENDORSED AND DISTRIBUTED
BY
ARROW FILM CORPORATION
W.E. SHALLENBERGER. PRES.
220 WEST 42nd ST.
NEW YORK

SELECT SP PICTURES

Wider appeal-

than has been possessed by any serial previously produced is noticeable in

"THE BRANDED FOUR"

starring

BEN WILSON

and Neva Gerber

Supervised by Ben Wilson

It's the kind of serial photoplay that has an element of interest for every class of theatregoers.

Thrills galore for those who want them. A pretty love story — if you're inclined that way. Novel settings to provide compelling photography.

DISTRIBUTED BY SELECT

THE HOPE *is one of the really great pictures of the year. It has all the qualities that make for a tremendous, smashing, fat Box Office success.*

Book it and step away from all opposition.

You will fill your theatre with it and turn 'em away

THE HOPE

From the stage triumph by
CECIL RALEIGH *and* HENRY HAMILTON
Directed by HERBERT BLACHE
MAXWELL KARGER *Director General*

METRO

JURY IMPERIAL PICTURES Ltd. *Exclusive Distributors throughout Great Britain.*
Sir WILLIAM JURY *Managing Director*

ARTHUR H. SAWYER

HERBERT LUBIN

Present

INTO HIS APARTMENT

in the dead of night the woman came for protection and then demanded love . . .

But there was a husband & a girl he adored above all else . . .

Such was Stuart Emmett's quandary.

WHAT DID HE DO ?

BOOK IT AND CLEAN UP

EUGENE WALTER'S

LOVE·HONOR AND OBEY

With an ALL STAR CAST

Based on CHARLES NEVILLE BUCK'S widely read novel THE TYRANNY OF WEAKNESS Directed by LEANDER de CORDOVA

Made at METRO'S Eastern Studios under the supervision of

MAXWELL KARGER

Exclusive METRO Distributors

COMING

A flash of steel and the sound of a body falling

"I killed him" whispered the woman. "The beast he . . . ."

And Leigh Dering, with everything before him, shouldered the blame.

METRO announces

Mr. BERT LYTELL *in* *The* PRICE *of* REDEMPTION

Adapted by JUNE MATHIS *from* I.A.R. WYLIE'S *popular novel* THE TEMPLE OF DAWN

Directed by DALLAS M. FITZGERALD

METRO

JURY IMPERIAL PICTURES Ltd. *Exclusive Distributors throughout Great Britain.* Sir WILLIAM JURY *Managing Director.*

WILLIAM FOX

presents

"BRIDE 13"

A serial in fifteen acts

Staged by Richard Stanton

Story by E. Lloyd Sheldon

Scenario by Edward Sedgwick

Moving Picture World says: *"It presents a whirlwind of action and is undoubtedly one of the fastest serials that have been placed on the market."*

The thirteenth bride, a figure of sterling courage and steadfast devotion—the embodiment of the finest qualities of American Womanhood.

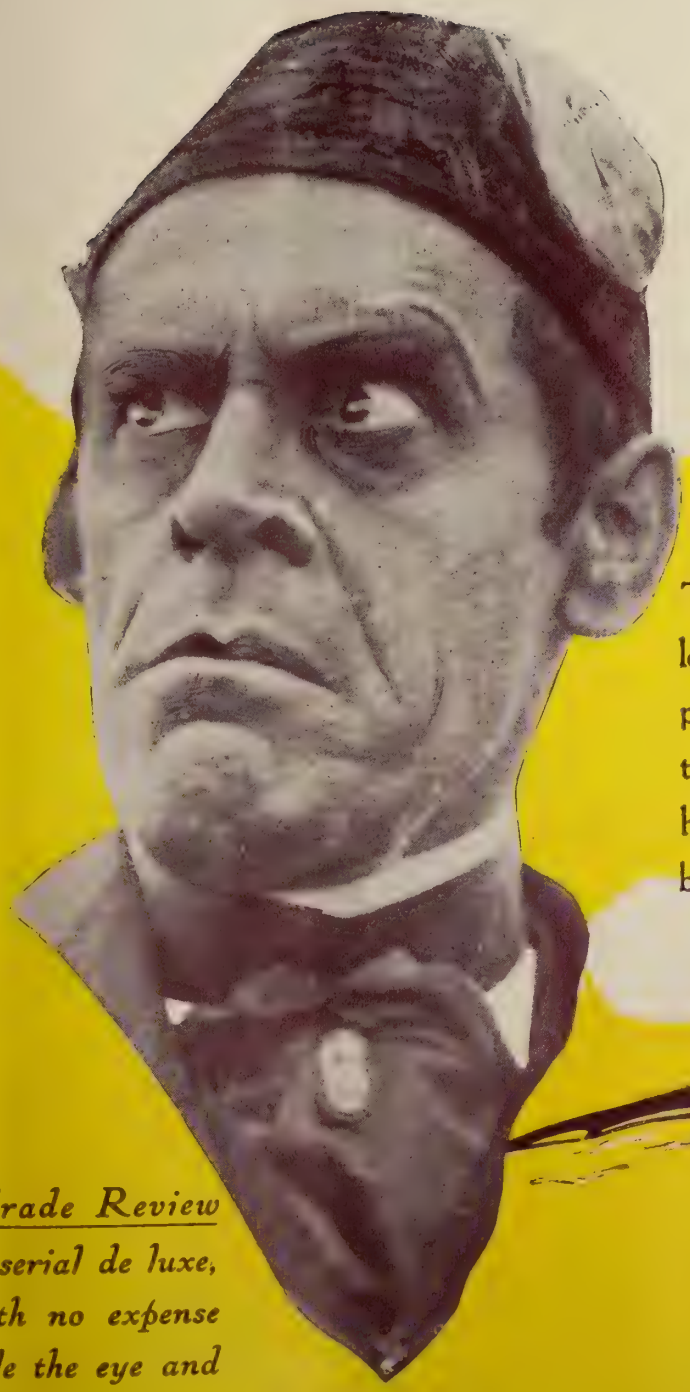
"BRIDE 13"

The Hero whose unswerving loyalty, unconquerable bravery and keen decision outwit the knaveries of the pirates, and upset the gigantic crime plotted beneath the sea.

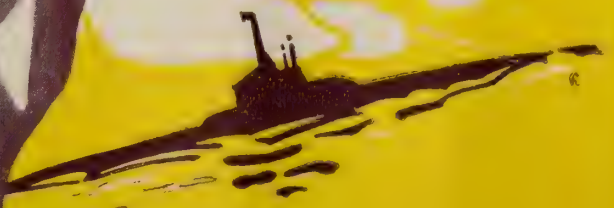
The Society Accomplice of the Mahdi—a suave and polished "gentleman" who utilizes his acquaintance with wealthy families to betray them into shame and misery.

Motion Picture News says: "Action and more action is the keynote. There is not a let-up, no slackening in speed or punch.—The seaplane stunts are certainly 'hair-raisers.'"

"BRIDE 13"



The Mahdi—arch villain, leader of the vile band of pirates that seeks to besmirch the hearths of the wealthiest homes; a sinister force symbolical of the darkest evil.



Exhibitor's Trade Review says: *"It is a serial de luxe, all right, with no expense spared to dazzle the eye and stir the spectators to the fever point of excitement."*

"BRIDE 13"

Fox Exchanges Are Supplied With Prints

Contracts Are Ready

Book Now!

Zara, the Villainess—cruel as the Fiends of Inferno, whose diabolical mind schemes the most fearful tortures for the captured brides and those who seek to rescue them.

Exhibitors Herald says: "As was to be expected, the picture market is the richer for William Fox's entry into the serial field. 'Bride 13' is a chapter play of unusual and salable qualities, well supplied with the elements that make for box-office prosperity."

Fox Entertainments

Are You Playing Them?
—IF NOT YOU OUGHT TO BE!

Your Patrons won't be satisfied until you show them—

FOX NEWS

Edited by WILLIAM FOX

Captain Bud Fisher's Creation

Twice a Week

A Cameraman in every corner of the globe

MUTT AND JEFF

ONE EVERY WEEK.

A LAUGH EVERY LOOK

Fox Entertainments

WILLIAM FOX *presents*

WILLIAM RUSSELL

IN

THE MAN WHO DARED

WITH

EILEEN PERCY

STORY AND SCENARIO BY

JULIUS G. FURTHMAN

DIRECTED BY

EMMETT J. FLYNN

ox Entertainments

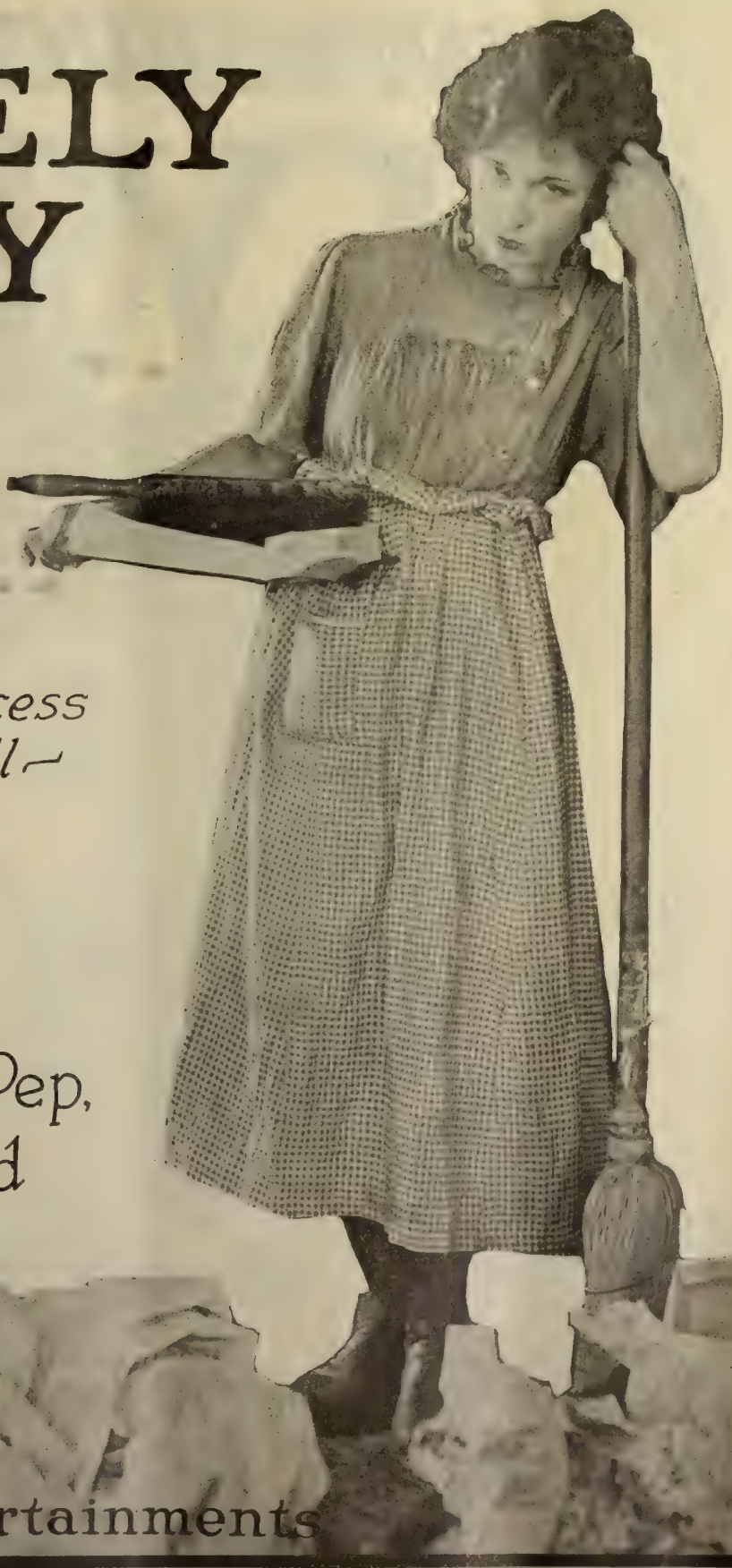
WILLIAM FOX

presents

Shirley Mason

in

MERELY MARY ANN



The big Stage Success
by Israel Zangwill—

DIRECTION AND SCENARIO BY
EDWARD J. LESAINT

99 Pounds of Pep,
Personality and
Petiteness!"

Fox Entertainments

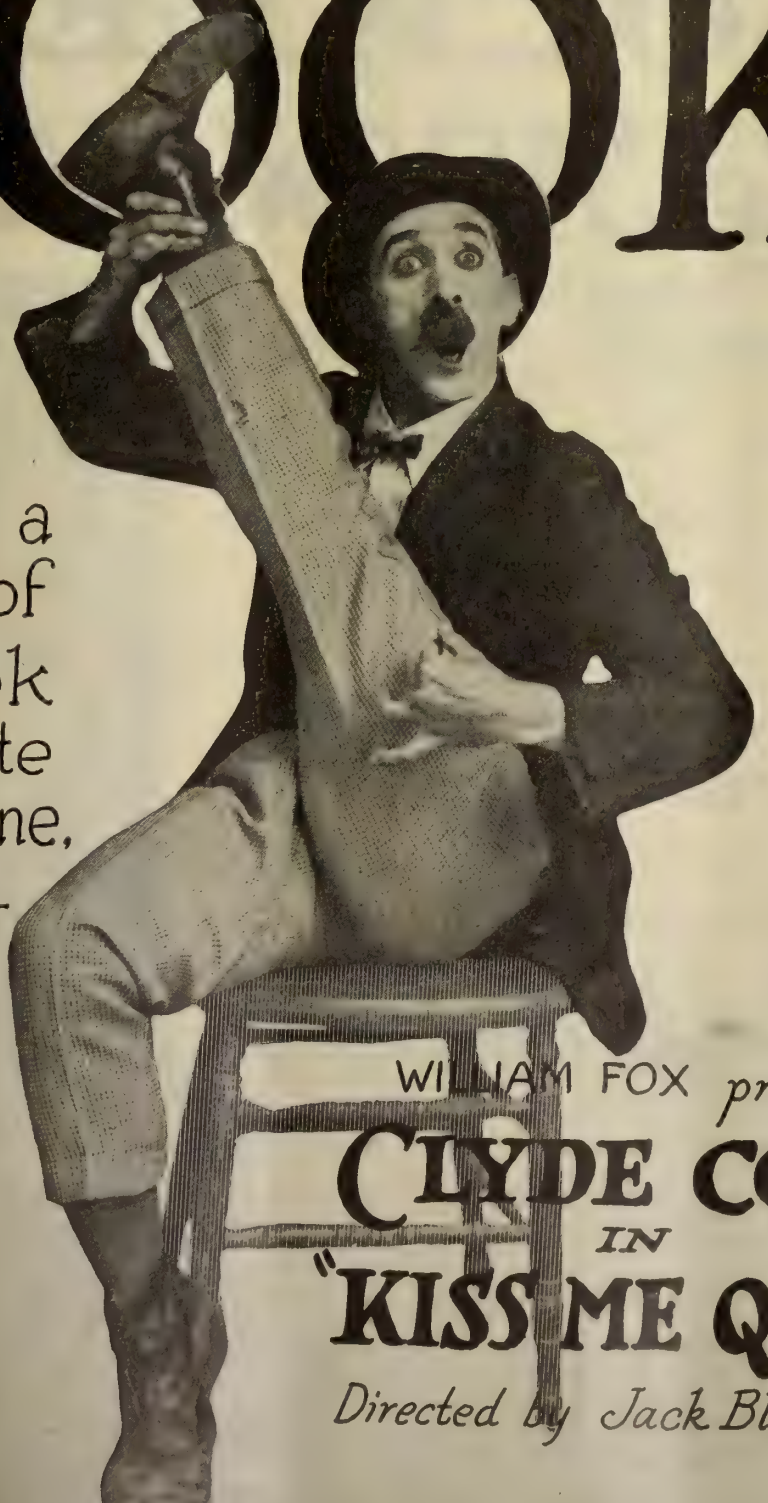
INTRODUCING A

CLYDE

Funniest man on earth!

NEW FOX STAR

COOK



Kipling had a
pre-vision of
Clyde Cook
when he wrote
that famous line,
*"E's a injia—
rubber idiot
on a spree!"*

WILLIAM FOX *presents*

CLYDE COOK
IN
"KISS ME QUICK"

Directed by Jack Blystone

Fox Entertainments

WILLIAM FOX *presents*

Lt. Ormer LOCKLEAR *in* The SKYWAYMAN

With

LOUISE LOVELY

A DRAMA of LIFE and THRILLS ABOVE THE CLOUDS

BY

JULIUS G. FURTHMAN

DIRECTED BY

JAMES P. HOGAN

His exploits were done in the interest of aeronautics. Air safety was his object, and the risk was never too great, if, thereby, the science of flight was the gainer.

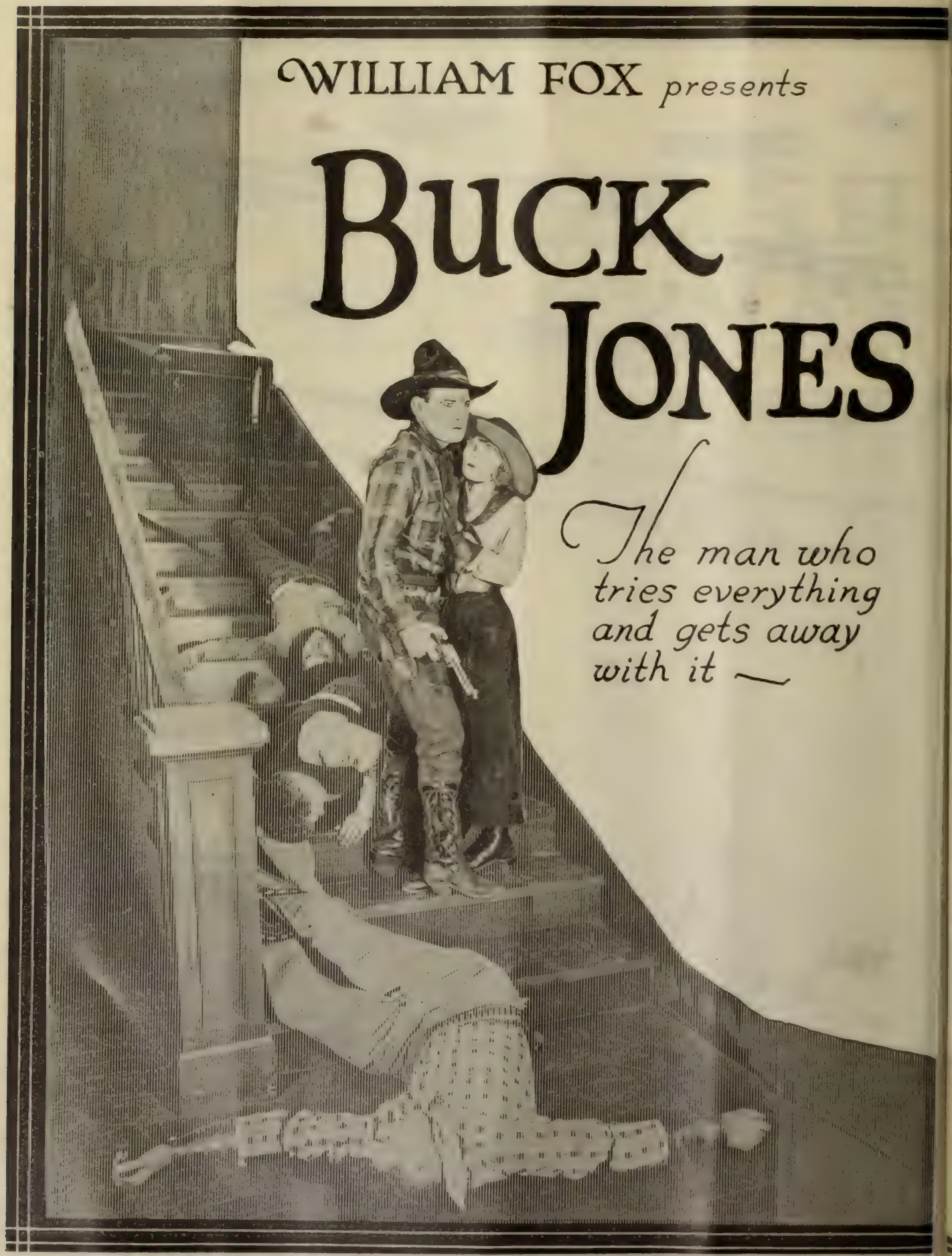
Ten per cent of the profits of "THE SKYWAYMAN" exhibition throughout America will be given to the families of Lieut. Ormer Locklear and Pilot Milton Elliott by Fox Film Corporation.

Fox Entertainments

WILLIAM FOX *presents*

BUCK JONES

The man who tries everything and gets away with it —



in

Firebrand Trevison

FROM THE NOVEL BY
CHARLES ALDEN SELTZER
SCENARIO BY
DENISON CLIFT
DIRECTED BY
THOMAS N. HEFFRON

Fox Entertainments

There's a lucky exhibitor in every community!
He's the one who is showing
FOX
SUNSHINE
COMEDIES
ARE YOU THAT EXHIBITOR?
Fox Entertainments

TRUART PICTURES, Inc.

St. Dyktor, President

presents

MINTA DURFEE (MRS. ROSCOE ARBUCKLE)

In a Series of Five Two-Reel Comedies Ready For Immediate Release, Namely:

"The Wives' Union"

"He, She and It"

"When You Are Dry"

"Whose Wife"

"That Quiet Night"

DIRECTED BY
CHAS. H. FRANCE

TITLING AND EDITING BY
TOM BRET

Mr. State Right Buyer:

THIS is your opportunity to get clean, "funful" comedies that will be sure box office attractions. Minta Durfee (Mrs. Roscoe Arbuckle) is at her best in these pictures, and is ably assisted by a strong cast headed by "Billy Quirk." Here are comedies well produced, a star with a big name—all offering excellent exploitation possibilities.

Write or wire immediately for open territory.

DISTRIBUTED BY

PLYMOUTH PICTURES, Inc.

140 West 42nd Street New York City

THE MOST IMPORTANT

ANNOUNCEMENT

in the History of Silent Drama

"UNCLE SAM OF FREEDOM RIDGE"

The Story of an Atonement and a Resurrection
from the famous book by
MARGARET PRESCOTT MONTAGUE
Directed by GEORGE A. BERANGER

All the Pathos and Heart Gripping Interest of *THE MUSIC MASTER, UNCLE TOM'S CABIN, THE MAN WITHOUT A COUNTRY, WAY DOWN EAST, and ABRAHAM LINCOLN*—Forged into one intense and enthralling photoplay with an Exceptional Cast of distinguished players including

GEORGE MacQUARRIE, as the Postmaster
WM. S. CORBETT, as Uncle Sam
PAUL KELLEY, as Young Sam
HELEN FLINT, as Roma, the Girl
LESLIE HUNT, as Andy Mason
EUGENE KEITH, as the Village Fool
SHERIDAN TANSEY, as the Boy Sam
and many others including some of the screen's cleverest children.

A PRODUCTION THAT WILL LIVE ETERNALLY!

Presented by

HARRY LEVEY

who has formed a special organization for the production of Super-Features.

Released September 27th

with an immense National Exploitation Campaign

State Right and Other Exhibitors
WRITE or WIRE

HARRY LEVEY PRODUCTIONS

230 WEST 38TH STREET
NEW YORK CITY

'THE GOLDEN TRAIL'

WITH

JANE NOVAK

JACK LIVINGSTON

and

A DISTINGUISHED CAST

An

ARROW

An Independent Special

American Lifeograph Company
presents

JANE NOVAK
and
JACK LIVINGSTON
IN

"The Golden Trail"

A Thrilling Story of the Klondike

Directed by Jean Hersholt and Lewis H. Moomaw

Endorsed and Distributed by

ARROW FILM CORPORATION

W. E. SHALLENBERGER PRES.

220 West 42nd ST. New York

CONTROLLING WORLD'S RIGHTS

THE STORY

Like a knife-stab his sweetheart's lack of faith struck him. He sought new life and dreams in the Klondike land.

He met with real red-blooded men and women. One was "FARO KATE" She was the image of the girl of his dreams

Fate brought his enemy — also his former sweetheart into his new land. He didn't know it for a time — altho his dreams were always of her.

He won her — but he had to fight for her.

THE WORLD WILL SEE IT HAVE YOU BOUGHT IT OR BOOKED IT? DO IT NOW!

Jane Novak as "Faro Kate"

J. PARKER
READ JR.
presents
Louise
Glaum
in
© 1920 by
Iakov Freulich
The LEOPARD WOMAN
From the world-known novel by
STEWART EDWARD WHITE

The Passion of the Tropics. A Fascinating Enchantress

A story of richness and splendor; a story of the great longing in a woman's heart and the great desire in a man's brain. An opulent romance of conquest, intrigue and mystery played against a panoramic background.

Louise Glaum, as the star, in all of her wonderful power and allure. Surpassing the roles of all of her recent successes, "Sahara," "The Lone Wolf's Daughter," "Sex" and "Love Madness." In "The Leopard Woman" she has the startling role of a woman more beautiful than the passionate tropics; a woman more dangerous than lions; a fascinating enchantress.

In J. Parker Read, Jr.'s remarkable first production for Associated Producers' release you see the great equatorial mirage; you see a man of mighty force matching wits with a magnificent woman to win the support of a barbaric king. You see a palace of ivory and the purple of a savage court.

Always—you can know in advance when a Producer has made a really unusual production by the news that travels ahead of its release. In Los Angeles, so great have been the spectacular features of "The Leopard Woman" that 50,000 people have gone out to the studios to watch it in the making.

Time has been held open for the presentation of "The Leopard Woman" by more than two thousand exhibitors in all the important cities; by first runs from Spokane to Tampa—that's how big exhibitors believe it is. Grosset & Dunlap have issued a special Louise Glaum edition of Stewart Edward White's world-famous novel.

Nationally released: September 26, 1920.

J. Parker Read, Jr., is a Producer who knows "box office." He has never made a picture without those spectacular punches that mean "money on the door" for the exhibitor-showman. His knowledge of the values that assure profits finds further proof in his selection of this great Stewart Edward White story for his first Associated Producers' production.

"The Leopard Woman" was one of the most overwhelming successes ever published in *The Saturday Evening Post*. In $1.50 novel form it sold more than 600,000 copies and in Grosset & Dunlap lower-priced edition more than 1,000,000 copies have been sold. Book stores of the nation are linking up with the picture with another 500,000 copies of the Louise Glaum edition, illustrated with Miss Glaum's portrait and scenes from the J. Parker Read, Jr., production.

MICO PRESS, NEW YORK

MARSHALL NEILAN - ALLAN DWAN - GEORGE LOANE TUCKER - MAURICE TOURNEUR
J. PARKER READ JR. - THOMAS H. INCE - MACK SENNETT

ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY

To the Exhibitors of the United States

We do not believe that producers or distributors who fill the trade journals week after week with letters and controversies airing their jealousies and hatreds of each other can be giving the care and attention to production that you, the exhibitors, have a right to expect in return for the rentals you are asked to pay.

We do not believe that back-fence scandal-mongering will in any way be helpful to the state of mind that an organization or producer should have when setting out to make big, profitable pictures for you.

What a pity (and what a disgrace) it is that a really big industry (big in spite of many of the people in it) should appear before the world like a gathering of quarrelsome fish-wives.

We cannot believe that the exhibitors of the country, who make possible the very existence of producers and distributors, are interested in the dirty linen or dirty politics of the industry.

Once again we call your attention to the fact (very striking by contrast) that the Associated Producers are *working*—not *talking*.

MARSHALL NEILAN ~ ALLAN DWAN ~ GEORGE LOANE TUCKER ~ MAURICE TOURNEUR
J. PARKER READ JR. ~ THOMAS H. INCE ~ MACK SENNETT

ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY

Here is a powerful, appealing "mother story;" filled with a mother's love and faith; a mother's confidence and final reward. This genuine story contains those elements that make a simple, straightforward heart-drama surpass many of the so-called big spectacles. "Homespun Folks" immediately upon being shown at trade presentations in our twenty branches aroused distinct enthusiasm and recognition of the fine standards to be maintained and exceeded by Associated Producers.

A Thos. H. Ince Special

HOMESPUN FOLKS

Featuring

LLOYD HUGHES

By Julien Josephson

Released nationally, September 12

MARSHALL NEILAN ~ ALLAN DWAN ~ GEORGE LOANE TUCKER ~ MAURICE TOURNEUR
J. PARKER READ JR. ~ THOMAS H. INCE ~ MACK SENNETT

ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY

WARNING

TO THE TRADE AND PUBLIC

By BABE RUTH

I take this occasion to announce that any picture or production now being advertised under the name BABE RUTH is a fraudulent misrepresentation.

Furthermore, those producing, exploiting and exhibiting such fraudulent pictures will be prosecuted under the law.

The only authorized feature for which I posed is "HEADIN' HOME," a five-reel super-picture, released September 20th.

(Signed)

BABE RUTH

Throughout the United States on a State Right Basis

For Particulars Address

KESSEL & BAUMANN

1476 Broadway, New York City

Attorneys for Yankee Photo Corp.
PHILLIPS, MAHONEY & LEIBELL,
51 Chambers Street, New York City

Injunction granted by Supreme Court of the State of New York

The

FILM-LORE CONGRESSIONAL PRODUCTIONS, Inc.

announce their

First Super Production

"BRAIN CINEMA"

Direction J. A. FITZGERALD

Photography E. J. CEDERBERG

FILM-LORE CONGRESSIONAL PRODUCTIONS, Inc.

18-20 West 34th Street New York City

Pennsylvania 430

TALK!

Others talk. We show the goods.

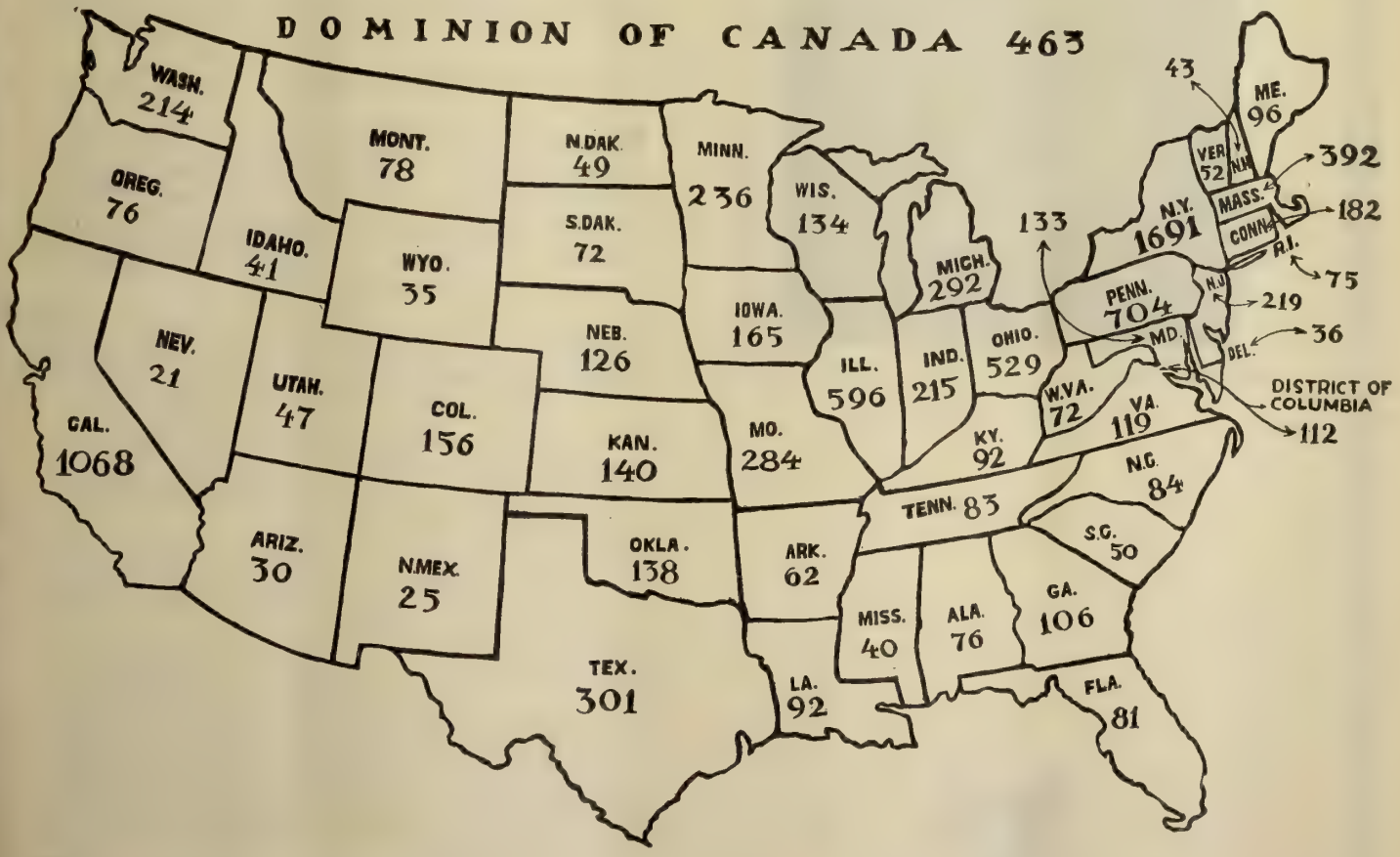
Maps speak louder than figures.

Here it is again.

THE LARGEST PAID CIRCULATION IN THE INDUSTRY.

The map below, showing MOVING PICTURE WORLD'S total paid circulation for the week of June 26th, 1920, was published in our August 7 issue. Since then a number of advertisers have told us: "It is the best circulation statement ever put out by any trade paper in this field."

Here it is, above board, paid for, and clean as a whistle.



United States and Canada	10,223
U. S. Possessions	188
Foreign	923
Office Sales	73
TOTAL	11,407

PAID 11,407

A. B. C. APPLICANTS

ADVERTISING DEPARTMENT
Telephone: Murray Hill 1610

516 5th AVENUE, NEW YORK CITY

WHITMAN BENNETT

Behind All Great Pictures There's A Master Mind

In some pictures the *star* is everything.

In some pictures the *play* is the thing.

In still others it's the *producer.*

Whitman Bennett is such a producer—because he knows how to pick a great star and a great play—and to pick both so that they fit each other—and also because he understands the detail of artistic development that goes to make a really great production.

It takes brains to make a great picture, brains plus experience.

Associated First National feels that exhibitors should know something of Whitman Bennett, so that they will have the same confidence in him that we have.

He's a university man; a student of the drama and a writer of dramas.

He's been:

A newspaper man of wide experience—including dramatic writer on the New York Times.

General publicity representative of the Shubert Theatrical Co.

Publicity representative for a chain of 200 shows.

Special publicity representative of the Mutual Film Corp'n.

Publicity representative of Lasky Feature Play Co.

FIRST NATIONAL PICTURES

A First National Attraction

Rothacker Prints

There'll be a Franchise everywhere

Whitman Bennett's Is the Mind Behind "The Master Mind"

He's been:

Manager of the R. & M. Syndicate, backing David W. Griffith.

Business Manager, Lasky Feature Play Co.

Office Manager, Famous Players-Lasky Co., and assistant to Mr. Lasky.

General Production Manager, Famous Players-Lasky Co.

Owned and conducted several road shows.

Partner in many motion picture theatres, including the Burland, Miner's, the Spooner, New York City; Rialto, Flatbush.

He's a SHOWMAN!

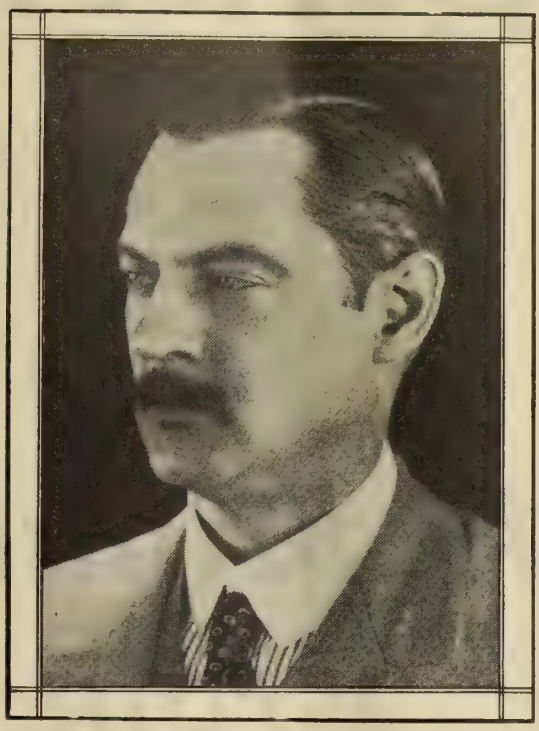
Results count. They prove what brains plus experience can do.

We have seen Whitman Bennett's first personally supervised production for Associated First National, "The Master Mind."

We can assure you with absolute verity that it is one of the greatest and most finished productions ever filmed.

There is a great star and a great story—a study of the human mind as audiences know it. There is depth to it, but that is not all. There is action, tense action; thrilling dramatic situations; human interest—everything that goes to make a really GREAT picture.

Associated First National Pictures, Inc.



LIONEL BARRYMORE

Lionel Barrymore

in

"The Master Mind"

From the Play by Daniel G. Carter

Directed by KENNETH WEBB

There'll be a Franchise everywhere

"Charles Ray

Crowds at big New York Strand burst into spontaneous applause over famous actor's First Independent Production, presented by Arthur S. Kane.

"45 Minutes From Broadway"

Taken from George M. Cohan's
Famous Stage Play

A Story of Rubes and Wise Guys

Directed by Joseph de Grasse

Photographed by Chester Lyons

Adapted by Isabel Johnson and Bernard McConnville

FIRST NATIONAL PICTURES

A First National Attraction

Success of This Picture Proves First

There'll be a Franchise everywhere

in Best Role"

—New York Telegraph

Critics Unanimous in Praise of Picture

SNAPPY AND BREEZY

"The girl at the Strand box office is in for a busy week because Charles Ray, in 'Forty-five Minutes From Broadway,' began to give her the rush of her life yesterday afternoon. The combination of Ray and George M. Cohan calls for extra decorations, more lights and a large supply of tickets.

"Kid Burns is one of the best roles that Ray has played. He brings to it all the charm and the sincerity that has made him one of the most popular stars on the screen, and he plays it with a freshness and spontaneity that proves he is not a 'type' actor. As the snappy, breezy and 'wise' young boxer he is truly a George M. Cohan figure.

"Some of the comedy in the picture is so good that the audience not only laughed at it, but applauded it.

"Even aside from Ray's part in the story, 'Forty-five Minutes From Broadway' makes an excellent comedy drama for the screen. With Ray in the leading role, it becomes one of the best pictures of its kind that has been presented recently."—*New York Morning Telegraph.*

SHOWS A PUNCH

"Charles Ray, who has so often played the role of a rube astray among sophisticated city dwellers, this week in 'Forty-five Minutes From Broadway' at the Strand, plays a city dweller astray among rubes. As Kid Burns, retired young prizefighter, he has several amusing moments mingling with the upper crust, and Ray develops the aggressive agility of one Fairbanks.

"The screen version of George M. Cohan's play has rather more romance woven into it than is usual with Ray's pictures. Ray has made a decided departure in this picture, with a make-up and a strut that would almost entitle him to challenge Dempsey. And he shows a punch when the picture needs it."—*The Sun and New York Herald.*

STELLAR ATTRACTION

"Charles Ray, in his first production for his own company, holds forth at the Strand. The attraction is stellar indeed. You will want to see 'Forty-five Minutes From Broadway' in its screen dress. It's modish."—*New York American.*

HITS THE MARK

"George M. Cohan will have no regrets for having allowed his most popular stage production, 'Forty-five Minutes From Broadway,' to be adapted to the screen. It is reproduced at the Strand Theatre this week with a Cohanesqueness that stands out above all other of its fine points. Charles Ray adds another star to his film crown. As Kid Burns, the title role created in other years by Mr. Cohan, then a struggling actor, Mr. Ray is, as he should be, screamingly funny at times and at others a most human and sympathetic friend. There is no use in quibbling about 'Forty-five Minutes From Broadway.' It hits the mark.

"In the scene in the fore part of the production showing Kid Burns, the Broadway prizefighter, arriving at the country estate of his friend, Tom Bennett, the latter of whom has just come into a fortune by the death of a relative, Ray is probably at his best. When the curious throng awaiting the arrival from the city of Bennett, the heir, are surprised to see a besweatered young prizefighter come rolling up to the mansion's doors in an automobile they are dumbfounded.

"No more so, however, than is Kid Burns, who realizes he is mistaken for the heir. His acting in front of the house, posing for the camera men, swaggering for the benefit of the pretty girls and finally his love at first glance at Mary, the little maid in his friends' home, are superb. It is the love between Mary, played by Dorothy Devore, and Kid Burns, of course, that furnishes the love plot."—*New York Tribune.*

WILL WANT TO SEE IT

"Charles Ray, the star in 'Forty-five Minutes From Broadway,' is a young man with a wide following. Those who have found his other films attractive will not forego seeing his latest piece."—*New York Post.*

BRISK AND ENTERTAINING

"'Forty-five Minutes From Broadway' is brisk and entertaining. Charles Ray as Kid Burns holds your attention and sympathy."—*New York Globe.*

DELIGHTFUL SURPRISE

"Charles Ray drops some of his shyness in his role as Kid Burns, retired young prizefighter. Mr. Ray, who has so often played the role of a rube astray in the wicked city, furnished a delightful surprise in almost every foot of the film. There is more romance than is usual with Ray pictures."—*New York Evening Telegram.*

SINGULARLY SUCCESSFUL

"'Forty-five Minutes From Broadway,' starring Charles Ray in one of George M. Cohan's greatest successes. The picture is a singularly successful conversion of the play. The several additions to the original plot are carried out in the proper tone. It is all irresponsibly mirthful, and in one spot the gayety is so infectious that yesterday's audience applauded from sheer delight.

"Charles Ray's portrayal of Kid Burns is an epoch in his career, for he demonstrates that his screen talents are not limited to rural heroes. He extracted all the humor from the Kid's role."—*New York Mail.*

DELIGHTFUL ENTERTAINMENT

"All George M. Cohan fans will want to see Charles Ray in the picturization of that classic Cohan success, 'Forty-five Minutes From Broadway.' And persons who never saw the original play will also enjoy the amusing photoplay. Mr. Ray gave a delightfully humorous and a very human and genuine characterization of Kid Burns, the lightweight boxer hero. Dorothy Devore acted very sweetly the part of Mary Jane, the simple maid who becomes Kid Burns's sweetheart. The picture was well directed and is in every way a delightful entertainment."—*New York Evening Sun.*

BURST INTO APPLAUSE

"Charles Ray as Kid Burns, the pugilistic champion in 'Forty-five Minutes From Broadway,' is even better than Charles Ray as the familiar rube.

"See 'Forty-five Minutes From Broadway' at the Boston Theatre the balance of the week. If you prefer to await its arrival at your favorite theatre, learn when it is due and then make a written memorandum of the day. You'll enjoy it immensely if you have a penchant for lively and mirthful entertainment with an occasional human touch here and there and a sympathetic heart throb. Ray is capable of these things, and in his newest offering, his first as an independent star, he has facilities to bring his versatility into play.

"The George M. Cohan spirit pervades the drama. It moves rapidly and contains frequent touches reminiscent of the Cohanesque style in the 'legitimate' theatre. At its conclusion the house broke loose with spontaneous applause. It's splendid entertainment."—*Chicago Daily News.*

Rothacker Prints

National's Independent Productions' Policy

There'll be a Franchise everywhere

Past Performance vs. Prophecy

Assets vs. Blue Sky

Think of the caliber of our past releases

And if our original Franchise Holders with their limited theatre holdings were able to secure such attractions—

Think what the Circuit can do

with the purchasing power of hundreds of theatres and the combined business experience of their owners in selecting productions.

This organization is built on Solidity and Success

Purchasers of Sub-Franchises are buying on successful past performances and not prophecies and promises.

Pictures that make money
That's the reason—

There'll be a Franchise everywhere

FIRST NATIONAL PICTURES

MOVING PICTURE WORLD
The Trade Paper of Features

A Return to First Principles

TOM SANTSCHI is to be seen in fifteen two-part western subjects, according to an announcement last week. The news will be welcomed by a host of old-timers, many of whom perhaps long have wondered why this player has not more frequently been brought to the front. The making of two-part subjects featuring a player of Mr. Santschi's rank may have results of larger significance than at first glance may be apparent.

First, the decision marks a return to first principles, the principles that ruled eight years ago. Second, the showing of good dramas approximately 2,000 feet in length quickly will demonstrate whether the public is so thoroughly "sold" on the feature idea as many wise film men long have believed. Third, if the pictures are well made and good judgment is employed in the selection of the stories, it is possible their clientele may not be restricted to the smaller houses. Fourth, there is a chance that the two-reeler, not cheaply but rather not expensively staged, may solve some of the problems of the small exhibitor now seeking relief from the high cost of film, made necessary by the mounting salaries of stars and directors, as well as of the increasing price of all materials entering into the making of pictures.

There is no question as to the place occupied in public regard by the feature production. Its position in the screen's scheme of things is solidly intrenched, but if the two-reelers can supplement the longer subjects and add to the diversity of motion picture entertainment, there is no reason why we should not have them. A tryout under fair auspices is well worth while and one we believe will bear watching.

Picturemaking Abroad

A GOOD friend of the Moving Picture World, an Englishman born, but for many years a resident of the United States, takes exception to the editorial printed by us two weeks ago under the caption "As It Was in the Beginning." The article was suggested by the interview with John Emerson, in which the director had referred to the conservatism of the English motion picture producer and to his disinclination to adopt American methods of manufacture. Our correspondent declares:

1. The English are willing and anxious to learn from Americans.

2. In 1885 they adopted Eastman's photographic ideas.

3. In 1898 they welcomed Vitagraph, Urban, and other Americans and their ideas.

4. But beginning with 1914 the English producers devoted their attention to fighting in Europe while the leading American manufacturers were reaping fortunes here.

"It is not a question of methods, but of men," our correspondent concludes. "Also in England it is resented that British producers and others find a difficulty in obtaining a square deal from a certain part of the motion picture industry in the United States."

The comments of two keen observers are recorded in our columns this week, those of Watterson R. Rothacker and Nathan Burkan. Their conclusions are unlike those of Mr. Emerson. The Englishmen are making up for their lack of progress during the continuance of hostilities, declares Mr. Rothacker. "They are eager to learn and quick to give credit to Americans for their accomplishments," he continues, "but their national pride tells them they can do as well, if not better, and they are out to compete with us on the fairest-minded and most sportsmanlike basis imaginable."

"Average" is the word Mr. Burkan employs in describing the progress of English motion picture men. The lawyer points out some of the handicaps that tend to retard the Englishman in his fight to get ahead, and it will be conceded that these while not insurmountable at least are formidable. Among them are labor troubles, lack of ordinary studio equipment, difficulties in Mesopotamia, India and Egypt, the advanced booking system and the exchange rate.

Producers in this country will be interested in Mr. Burkan's comment on the availability of English settings for American manufacturers. "I think American producers are foolish to go to England for locales," he said. "They find a lack of facilities everywhere, they spend much time and money trying to make really good pictures and they return sadder but wiser men."

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Snappy News Secured from Sundry Sources

Motion Picture Business Forging Ahead in Spain

THE moving picture business has grown tremendously during the past few years in Spain, and there is no town of importance without a hall or theatre showing pictures, said Consul Edward I. Nathan, in a report just received by the Department of Commerce. These places have a seating capacity of from 200 to more than 1,000 persons.

Most of the films come from distributors in Madrid, Bilbao and Barcelona, and are usually only retained a couple of days and then sent elsewhere. The films are manufactured in various countries but until lately American films predominated. Now a number of Spanish, French, Italian and even German films are being shown. The American films mostly in demand are the serials giving adventures in which certain stars act the principal parts. Films showing views of scenery, happenings and even industrial activities are also liked but only as introductory films. Comic films are popular and are usually shown after some dramatic film.

The price of admission of Spanish establishments varies from one-fourth peseta (general admission) to one peseta for reserved seats. Occasionally a special performance is given at higher prices. (A peseta equals about 16 cents).

Washington Movies Get Fair Share of Citizens' Money

THE citizens of Washington, D. C., spend less for amusement than do the citizens of a number of large cities. The reason for this is that costs are moderate. It has been estimated that people there spend about 12 per cent. of their incomes for pleasure. The "movies," of course, get their share under this heading. And as the Capital has 437,00 inhabitants it can be seen that the "movie" men there do not fare badly, despite the fact that residents of some other cities spend more per person.

The Washington Post says that folk of New York, Chicago, San Francisco, Los Angeles and Milwaukee spend more per capita for pleasure than do Washingtonians, but that the people of that city spend more on diversion, per person, than do those of Boston, St. Louis, Seattle, Indianapolis, and other cities of like population.

Washington's "movies" attract approximately 40,000 persons daily. Prices for admission have necessarily gone up over those of five years ago, but the productions now put on are worth more than the advance, according to the Post.

American Film Business in Argentina Needs Attention

THE American motion picture business in Argentina and Uruguay is in a critical condition, according to consular reports. It is in immediate need of actual representatives of the film companies, who will have a pride in their special films and who can do some organizing among the theatres.

Previous to 1915 few American films were shown, but during the war American films grew in favor until now they are the most popular. Although the American film has the field at present and can get three times the admission price of European films, which are much cheaper, nevertheless the latter films are being introduced in increasing numbers by importers with whom cost is the first consideration and who naturally show preference for the film that nets them the greatest profit.

"It is thought that if the picture houses were organized as they are in the United States there would be no difficulty about the higher price," says the consular report. "Moreover, there would be the additional advantage of increased demand for films in the provinces, which at present have poor exchange and theatre facilities and therefore are taking only a small part of the trade of which they are capable."

Swanson Has No Interest in $10,000,000 Company

W. H. SWANSON, president and treasurer of the Swanson Theatre Circuit, has written from Salt Lake City to deny the correctness of an article published in the August 7 issue of the Moving Picture World. This article said he was actively engaged in establishing a $10,000,000 motion picture producing company in Salt Lake City.

Explaining how the story evidently originated, Mr. Swanson writes that two men "dropped in here for a few days from Los Angeles, with a promotion bee in their bonnet that was far in excess of the size of their bank roll." They tried to interest him in a proposition, and when he refused, they "jumped at the conclusion that publicity with my name connected would somewhat force me to go on with their plans."

"It at no time looked favorable to me, and I wish that you would deny any connections that I may be said to have with that proposed producing company," writes Mr. Swanson.

Judgment Against Smallwood

Judgment has been entered in the county clerk's office, of New York County, by James S. Darcy, of 27 William street, on behalf of George W. Ward against Arthur N. Smallwood, of 150 West Thirty-fourth street, president of the Smallwood Film Corporation, for $3,935.

The judgment is the result of three causes of action instituted by Mr. Ward against Mr. Smallwood, all covering promissory notes. Mr. Ward charged that all three notes were made in 1915, on various dates, one of them being for $1,220, executed by the Grandin Film Corporation, assigned to Mr. Smallwood, and by him to Mr. Ward for a valuable consideration. The next was made, it is alleged, by Mr. Smallwood payable to Mr. Ward, and was for $1,106.33, while the third for $1,080 was executed, it is alleged, by the Grandin Film Corporation, made payable to the Smallwood Film concern, which assigned it to Mr. Smallwood, who, it is claimed, transferred it for a consideration to the plaintiff. The latter alleges that when all three notes fell due on various dates in 1916, the defendant failed to honor them and allowed them to go to protest.

Wells Hawks Will Conduct Democratic National Tour

THE Democratic National Committee has selected Wells Hawks as the personal representative of Governor Cox, the presidential candidate, on his coast to coast speaking trip that is to begin immediately after Labor Day. The party will occupy three cars and will include forty newspaper correspondents, writers and photographers representing various newspapers and news agencies, together with a corps of stenographers and telegraph operators.

In addition to an amplifying voice arrangement, the press car from which Mr. Cox will speak will be equipped with every facility for the quick handling of news and copy. The train will be on the go up to November and Mr. Hawks will utilize his circus and theatrical training in handling the press details and making the newspaper correspondents comfortable and happy.

To take this position Mr. Hawks retired from the service of the William Fox Corporation where he has for several months been on special service as Mr. Fox's personal representative. His selection by the National Committee of one of the principal political parties may be considered a special tribute to the great band of craftsmen who are trained in theatrical publicity work.

Company Formed to Handle Former Hallmark Releases

IN order to relieve the situation caused by the receivership appointed for Hallmark Pictures Corporation, a new company, the Hamilton Film Corporation, has been formed. This company has made a new contract with Triangle to distribute the Triangle subjects previously released by Hallmark, and also will handle the British-American pictures and other subjects which formerly were on the Harrmark program.

September 27 and 28 Date of Kansas Exhibitors Convention

THE convention of the Kansas State Exhibitors Association will be held on Monday and Tuesday, September 27 and 28, at the Chamber of Commerce Auditorium, Kansas City, Kansas.

Ninety-five per cent. of the exhibitors of Kansas are organized and belong to the state organization. The object of the convention will be to perfect plans for the campaign in the legislature. Sunday opening will be a big issue. The raising of the quota for Kansas to the national organization will be taken up.

Governor Allen and two other prominent state officials will attend the convention as honorary members.

On the night of the 27th the exhibitors will be the guests of the exchange managers of Kansas City at a theatre party and big banquet.

The officers of the organization are R. G. Liggett, president Gene Gauntier Theatre, Kansas City; R. H. Holmes, vice president Royal Theatre, Emporia; M. Van Praag, secretary Central Garden Theatre, Kansas City, and William. Meyn, treasurer Photorium Theatre, Kansas City.

Samuel Goldwyn and F. J. Godsol Resign; Both to Remain on Board of Directors; Kendall Temporarily Head of Concern

THE Goldwyn Pictures Corporation announces the resignation of Samuel Goldwyn, as president, and of F. J. Godsol, as vice-president and chairman of the executive committee. For seven years Mr. Goldwyn has been one of the foremost figures in the film industry. Mr. Godsol's only film experience has been with the Goldwyn company.

Messmore Kendall, a member of the board of directors, was designated as director in charge of the company, pending the election of a new president.

Mr. Kendall and General Coleman Du Pont have been elected members of the executive committee in place of Messrs. Goldwyn and Godsol, who continue as members of the board.

Organized Lasky Company in 1913.

Samuel Goldwyn came to the motion picture business from commercial life. In conjunction with Jesse L. Lasky he organized in November, 1913, the Jesse L. Lasky Feature Play Company. Mr. Goldwyn was the business executive of the combination, while Mr. Lasky devoted his attention to production. The company started in a small way in Los Angeles, the first production being "The Squaw Man," with Dustin Farnum in the leading role. Progress was rapid. The Lasky company's product very shortly was placed on the market through the same releasing agency as handled the Famous Players product, the Paramount Pictures Corporation.

In June, 1916, the Lasky company was merged with the Famous Players under the name of Famous Players-Lasky, with a capitalization of $12,500,000. Mr. Goldwyn became the chairman of the board of directors. At the time of the merger the Lasky company had been making thirty-six pictures a year.

Shortly after this date Mr. Goldwyn resigned from the Famous Players. In December of the same year, in conjunction with Edgar and Archibald Selwyn, Margaret Mayo and Arthur Hopkins, Mr. Goldwyn formed the Goldwyn Pictures Corporation with a capital of $3,000,000. Mr. Goldwyn became president of the company and Edgar Selwyn vice-president. The company name was taken from the first syllable of the president and the final syllable of the vice-president.

Brings Eminent Authors to Screen.

Up to a couple of years ago the name of the retiring president of Goldwyn was Goldfish. The decision to change the name to conform to that of the company of which he was the head came about as the result of a suggestion by Marcus Loew, who half in banter in half seriously, asked him one evening why he did not change his name to Goldwyn. The suggestion appealed to the Goldwyn executive and shortly afterward application was made to the New York Supreme Court for permission to change his name and it was granted.

In the middle of 1919 Mr. Goldwyn announced the formation of the Eminent Authors' Company as an auxiliary of the Goldwyn corporation, and this resulted in the active co-operation in screen work of Rex Beach, Gertrude Atherton, Mary Roberts Rinehart, Rupert Hughes, Gouverneur Morris, Basil King and Leroy Scott. Another prominent author who has contributed stories to the company is Booth Tarkington.

In December of last year the capital of Goldwyn was substantially increased. Also there was an addition to the directorate of men affiliated with the Du Ponts. It was through this association that the company became interested in the Capitol Theatre, of which Messmore Kendall is the executive head.

Messmore Kendall,
Managing Director of Goldwyn Pictures Corporation pending election of a president.

To Distribute Pioneer Films in Two More Southern States

ANOTHER link in the chain of exchanges of the Pioneer Film Corporation was established last week when arrangements were consummated for the distribution of Pioneer pictures in Louisiana and Mississippi.

A. Samuels and his general manager, Charles Kranz, will handle the Pioneer features as a result of negotiations made with Pioneer's general manager, M. H. Hoffman. This deal between the Pioneer and the Southeastern Pictures Corporation is regarded at Pioneer headquarters as being of the utmost importance and makes the latter concern probably the strongest independent organization operating throughout the eight southeastern states.

"Some of the productions which will shortly be released in these two states are as follows: "Long Arm of Mannister," "The Boomerang," "Atonement," "Dr. Jekyll and Mr. Hyde," "Bubbles," as well as many other well-known Pioneer specials. They will also immediately release in the territory a series of one-reel comedies known as Facts and Follies and also the big special Stecher-Caddock wrestling bout.

Film-Lore and Congressional Hook-Up to Make Photoplays

THE Film-Lore Congressional Productions, Inc., has recently been formed through the merging of the Film-Lore Productions, Inc., of New York, and the Congressional Film Corporation of Washington. The new organization is capitalized at $500,000.

The executive staff of the company is headed by Alexandre A. Stuart, president, and J. A. Fitzgerald, vice president. N. B. Corrigan is secretary-treasurer. The general manager is T. J. Hall. L. Grandin Grossman is the counselor. Eric Cederberg, who has been in the motion picture business for twenty years, will take charge of the photographic work.

"This combine does not constitute a change in policy, but an effectuation for big things on a more elaborate scale," said Mr. Stuart. "We purpose big things, and shall endeavor to produce features that will contain every element of box-office attractions."

Rothacker Promotes Conklin

Francis G. Conklin, who has been assistant manager of the New York office of the Rothacker Film Manufacturing Company, has been made manager and assistant treasurer. He formerly was with the Travelers Insurance Company of Hartford and also gained experience in sales promotion work with the National Cash Register Company. He is not a newcomer in the amusement field, having been associated with the late Fred Thompson and with "Dreamland."

Samuel Goldwyn,
Who has resigned as president of Goldwyn Pictures Corporation.

Alternating Currents

Sifted Through a News Transverter

Why Not a Film Museum?

What's the matter with someone starting a film museum? A few years from now may be too late, but there are still some old prints to be had.

One of the best was lost in the Lubin fire; one of the earliest versions of "Uncle Tom's Cabin" with "Pop" Lubin himself playing Legree. Perhaps it would be possible to get hold of some of the old comedies in which Albert Smith and Commodore Blackton were authors, scenic artists, stage hands and stars. There must be a lot of that stuff in the dust-covered cans in the Vitagraph vaults, and there will never be any more like it.

But such a museum need not be wholly comedy, though today most of those old films look mighty funny on the screen. Why not a print of Mary Pickford in "All on Account of the Milk," one of the Florence Lawrence-Arthur Johnson comedies; Mabel Normand in the days when she could wear an Annette Kellermann without getting a laugh; a bunch of Keystone comedy cops; a John Bunny; some of the old Films d'Art made by famous French players and distributed by Pathe; perhaps "Caberia" and Sarah Bernhardt in "Camille," with James K. Hackett in "The Prisoner of Zenda," the first of the Famous Players productions?

Such a collection would be of vast interest a quarter of a century from now. How many of our present readers can recall George Melies' "A Trip to the Moon," or Smith's "My Lady Nicotine," one of the finest trick films ever made? It was an advertising film for La Tunita cigars, but it was and still would be a classic.

Does Annette Remember When—?

Looking over Annette Kellermann in "What Women Love" the other night, we wondered if she remembered her debut in films, back in 1909, when she made a full reel for the Vitagraph under the direction of Commodore Blackton and Charles Kent.

The first work was done in the pool in the Vitagraph studio, and the yard was half filled with invited guests, who waited patiently while Sullivan went back to town to get her bathing suit. They had come out with an auto load of properties, but the all-essential suit was left behind and nearly a hundred guests stewed in the July sun while the slight, but necessary, garment was rushed out.

The second section of the film was made at Steeplechase Park, Coney Island, where an old ship had purposely been beached just off the pier. A springboard was rigged up and she made her dives into the ocean until the jeers of the sightseers drove her, in tears, from the scene.

Our Friend, Lem Stewart

Lem Stewart, who used to be publicity man for Triangle, and who went south to the Lynch Enterprises when the three-cornered emblem was taken down, is going to be fashionable and winter in Asheville, N. C.

This winter he will devote his time to jazzing up the exploitation methods in the Lynch houses in the Carolinas and will make his headquarters at the fashionable winter resort, though he will spend most of his time traveling around.

Every little while Lem gets a hankering for the lights of Broadway and invents an excuse for coming up. He was a little out of luck last time, for Mrs. Stewart came with him, but he managed to see a bit of the town and stowed away some regular eats, though he nearly got into trouble once when a solicitous waiter tried to persuade him to order a portion of fried chicken.

Lem has been fed up on fried chicken.

First Self-Hypnotism Stunt

One of the recent Metro press sheets contains the story of how one of their players self-hypnotized herself in the making of a scene with a professional hypnotist.

Probably the first use of this idea was at Proctor's Fifth Avenue Theatre ten or fifteen years ago, when Lotta Linthicum was heading the stock company there.

One afternoon she failed to end an act and the stage manager, who was playing Svengali, had to come to life and rush off the stage to get the curtain down. Then a physician planted in the audience was brought back and pronounced it a case of self-hypnosis, and all of the daily papers were given the story.

They "kidded" the life out of it the next morning, but they all used it, and the yarn went the rounds of the country papers, which accepted it as true.

And the Svengali of the occasion was none other than Hugh Ford, who is now in charge of the Famous Players' studio in London. In those days Hugh used to joke old Bill Paley about his Kalatechnoscope, and he never dreamed that one day the screen would engross his attention.

Now It's Sir Oliver Curwood

If James Oliver Curwood will go to Brooklyn, he will probably receive the accolade, for the Highway Theatre recently advertised "Sir Oliver Curwood's "God's Country and the Woman." Probably the printer got confused with Sir Oliver Lodge. At any rate he can read his title clear on the window cards if he wants to claim it.

Spiritism Is Doomed

Howard Thurston, the magician, who has never been in pictures, is preparing a screen expose of spiritism. Harry Houdini, who has, is getting out a book on the same subject, but declared recently that he did not think that the public desired a picture expose.

It was the Society of American Magicians, which Houdini leads, which exposed Palladino, the Italian medium, on her visit to this country some years ago. She had been given the approval of some of the leading writers on the subject, and was even admitted to be at least unexplainable by some of our own investigators, but Dr. Mortimer, Dr. Ellison and a couple of others had her lashed to the mast.

Sure, They Liked the Show

Now and then you get something good out of the Philadelphia "Exhibitor."

The latest is the story of how the Riverside Theatre, Bristol, had to shut down on account of light trouble. The back door was opened to let in as much light as possible, and after an hour's wait the manager decided to give out rain checks, warning his patrons to be sure and leave by the front entrance, as no checks would be given at the exit doors.

After he had issued 1,700 tickets on a 600-seat house, it occurred to him to shut those other doors. The crowd had formed an endless chain and tumbled back through the exits faster than they could be checked out in front.

Dr. Goodman a Busy Man

Dr. Daniel Carson Goodman fills a three-cornered role in so far as his production of "Thoughtless Women" is concerned. Not only was he the author of the story, but he directed the production, which will star Alma Rubens, and was also the producer of this feature, which will shortly be released by the Pioneer Film Corporation.

Elva Taylor to Be Moranti's Lead

Details concerning the Milbourne Moranti comedies to be made for Special Pictures Corporation release were given out this week. Elva Taylor will be Moranti's feminine lead, and supporting him will be seen Alfred Hewston, Clifton Hedder, Joe Bonner, Harry Belmore and Ray Hampton. Charles Diltz, former Keystone and Rolin director, will handle the megaphone for the Moranti comedies. The first of a series of twenty-six will be released on September 19. It has just been completed at the Balboa studios at Long Beach.

Gribbon Joins Special Pictures

Harry Gribbon, prominent Sennett and Fox-Sunshine comedian, is the latest mirth-maker to join the Special Pictures field. He is supporting Chester Conklin in his first two reel comedy "His Wife's Relations" now in the making for release on October 17.

National Organization Tells Its Objects and Principles

THE objects and principles of the Motion Picture Theatre Owners of America are plain and simple and, as we believe, in entire harmony with the best interests of the industry.

Our immediate purpose is to gather all motion picture exhibitors into one fold; to unite them in action and to assert their voice in the councils of the industry. Our first principle is this: Equal rights for all, special privileges for none. No member and no officer of the Motion Picture Theatre Owners of America is to enjoy any benefit from or through the organization which he does not share in full with any other member.

The wider and no less permanent scope of the organization is to increase the value and prestige of the screen as a medium of both service and entertainment to the public. This national association of owners of motion picture theatres represents in a very concrete way the many millions of men, women and children who visit our theatres. We know from daily observation and experience the views and tastes and demands of our public in regard to their favorite entertainment; we are therefore qualified to speak for them. Voicing their desire for the legal sanction of the Sunday entertainment, we have in more than one state aided in enacting suitable legislation complying with their demand; knowing their opposition to censorship, we have time and again defeated attempts to introduce censorship in states other than those four in which censorship now exists.

The Motion Picture Theatre Owners of America, conscious of their great strength, are equally conscious of their solemn responsibilities, and view the possession of their just powers as a sacred trust which has been committed into their hands.

German Spectacular Productions Will Be Best in World, Says Nathan Burkan

Economic Conditions Are Responsible for Teutons' Golden Opportunities in This Line, as Labor and Material Are Cheap—England, He Finds, Is Making Only Ordinary Progress and French Producers Are "Slow"

By SUMNER SMITH

GERMAN motion picture producers are bending every effort in the production of big spectacles, and these will far surpass anything of the kind that Americans can turn out, and therefore will find a ready market in the United States, as well as every other country in the world."

This is the opinion of Nathan Burkan, a leader in the profession specializing in theatrical law, who has just returned from a vacation abroad to his home in New York City. He also finds that English producers are showing only ordinary progress and that the French are "slow."

Mr. Burkan has a thorough knowledge of every element entering into the production of stage and screen plays and can speak with authority on any subject pertaining to the twin arts. In his explanation of how political and economic conditions are affecting picture production in England, France and Germany, he showed a keen analytical mind. He did not satisfy himself with making an authoritative statement, but gave the underlying reasons for it.

Germans Have "Edge" on Allies.

England is hampered by labor troubles. The Irish question is contributing largely to a spirit of unrest in that country, and there is war with the Arabs. Colonial difficulties, advanced bookings on pictures and the exchange rate also hamper motion picture producers.

France is living in a state of suspense, with war ever threatening. Labor troubles and the exchange rate are only two of the other handicaps with which French producers have to contend.

In Germany thousands of men are out of employment. Materials are relatively cheap. Producers can hire "supers" and secure materials for enormous spectacular pictures at a cost which is insignificant when compared to what American producers have to pay. Therefore, German producers have the "edge" on American producers when it comes to making spectacles, and the advantage is one which, Mr. Burkan, thinks, cannot be overcome, at least not for many years.

To Make Fairy Spectacles.

"German spectacular productions are wonderful," said Mr. Burkan. "I saw one while in Germany on this trip. It was magnificently beautiful. In spectacles like 'Sumurun' the Germans will be unsurpassed by anybody in the world because of the economic conditions prevailing in their country.

"There is much unemployment. Materials and wages are far cheaper than they are in the United States. They cost more than they used to in Germany, but they still are far below the sums paid in the United States. This means that the German can build more elaborate and costly sets and engage and costume more supers for the big scenes than the American producer can afford to do. A German can do for $60,000 what would cost an American $500,000

"You will see the Germans filming delightful fairy tales, those fairy tales which are so dear to all of us, along spectacular lines. You will find their technique naturally improving as they gain experience. These fairy tales will not show German life and German customs, in which Americans are not interested, but will have scenes of other countries and be worked out along mythological lines.

What Mr. Burkan Says

"Describing the progress of the industry in England, I think that the word 'average' fits."

"In France the people have none of the 'push' that is so characteristic of us."

"German spectacular productions are wonderful. In spectacles like 'Sumurun' the Germans will be unsurpassed by anybody in the world because of the economic conditions prevailing in their country."

American producers who go abroad are "foolish." "They find a lack of facilities everywhere, they spend much time and money trying to make really good pictures, and they return sadder but wiser men."

No Teuton Flavor to Films.

"'Sumurun' did not show the German family life, but had an Arabian background. Likewise, coming spectacles will not offend us with views of a people and a country with which we have been at war. The Germans realize that this is essentially important if they are to succeed in their bid for an extensive and ever-increasing foreign trade.

"Especially if German films are to win the favor of British audiences must the films suggest anything but their origin. Both in England and France there is much propaganda against the products of German industries. In England I saw placards urging the people to ignore German films. They were on many theatres and stores. They were not inspired by the government, but were the handiwork of individuals.

Nathan Burkan

"In France, too, the national spirit runs high. Hatred of the Germans is probably more intense in France than anywhere else. Germany is working hard to develop foreign markets for her films and she is not blind to the absolute necessity of overcoming natural prejudices against them. Germany must do a big export business in films in order to have them pay her worthwhile returns."

"How about German dramas and comedies?" asked the interviewer. "It has been said that Germans count on their dramas to score heavily here, believing that American comedies are too good to compete with, and Americans have said that German comedies have a better chance here because their dramas are stilted and unconvincing. There is a great conflict of opinion on this."

"I don't care to discuss either German dramas or comedies," was the reply.

"Meaning that they are impossible?" asked the interviewer.

"Generally speaking, they are out of the question," said Mr. Burkan, "but German spectacles will be unsurpassed by any producer anywhere in the world."

"Average" Progress in England.

"England has been variously represented as making rapid progress and as being unprogressive in the production of films," suggested the interviewer."

"Describing the progress of the industry in England, I think that the word 'average' fits," said Mr. Burkan. "There is too much of the spirit of unrest in England, too many labor troubles, too much of a lack of ordinary studio equipment for the English to make really rapid progress. Then, too, England is having her trouble in Mesopotamia and India and Egypt, and the advanced booking system and the exchange rate hamper production."

"What about American producers who go to England for original locales?"

"I think they are foolish," was the answer. "They find a lack of facilities everywhere, they spend much time and money trying to make really good pictures and they return sadder but wiser men."

French Lack "Push."

"I suppose the same situation prevails in France?"

"Even more so than it does in England," said Mr. Burkan. "In France the people have none of the 'push' that is so characteristic of us. It is a custom to take two hours for luncheon. France also is lacking in studio equipment."

The conclusions to be drawn from the brief talk with Mr. Burkan are that the Germans can only hope to compete with American films by the production of big spectacles; that so far as our home market is concerned Americans have no cause to fear the import of English and French films; that American producers who go abroad for foreign locales are hampered to no little extent by the lack of facilities which ordinarily are found in every American studio and, further, by the easy disregard for time which many Europeans have.

"Babe" Ruth Would Restrain Educational from Releasing Films of Him in Action

ALLEGING that motion pictures depicting his prowess as a great batter are being exhibited without his consent and in violation of his rights under the civil rights law, "Babe" Ruth, the great outfielder and home run hitter of the New York Yankees of the American League, began an action in the Supreme Court of New York on August 31, seeking $1,000,000 damages and the granting of an injunction restraining the Educational Film Corporation, B. F. Keith New Theatres, Inc., B. S. Moss Theatrical Enterprises, Proctor's Theatres, C. B. C. Sales, Inc., and Jack Cohen from producing or exhibiting the films.

Did Not Pose for Picture.

The matter came up on a temporary injunction granted by Justice Philip J. McCook on August 30 and was heard before Justice Charles L. Gut on the following day on the argument to make the injunction permanent. Ruth was represented by former Judge of General Sessions, Jeremiah T. Mahoney, and Ruth was present in court with his strong batting arm in a bandage. The defendants were represented by former Supreme Court Justice Edward A. McCall.

Judge Mahoney told the court his client brought the suit for the injunction and $1,000,000 damages on the ground that he did not pose for the pictures being exhibited by the defendants, and that they were being exhibited without Ruth's consent. He said his client "occupied a unique position and gained great fame as a home run batter and was the greatest batsman in the baseball profession," and that any profits derived from filming his client should go to Ruth and not to the defendants for whom he did not pose.

Judge Mahoney contended that if his client had been snapshotted in some pose in a baseball game for the purpose of a news item, his rights would not be violated, but Mahoney held that the picture that is being exhibited by the defendants was taken at various times in various places and pieced together for motion picture exhibition purposes, and that this constitutes a violation of Ruth's rights under the civil rights law.

Says Ruth Posed for Pictures.

Judge McCall, however, on behalf of the defendants, without amplifying his statement, alleged that Ruth had not only posed for the pictures, but had seen the negative after development and afterwards had seen the prints without making any objection to their use. He further contended that as Ruth was a public character he had no resort to protection under the civil rights law any more than would the President of the United States or the ambassador of a foreign power if photographed by a motion picture concern during the course of some public function or ceremonial.

Judge Delays Decision.

At the conclusion of the arguments on the motion, Justice Guy said he would modify the temporary injunction issued by Justice McCook so as to allow the defendants to continue the exhibition of the pictures Tuesday afternoon and evening, August 31, until he could arrive at a decision as to whether to make the injunction permanent or not, which action was agreed to by counsel for both sides. The action, it is said, is principally directed against the C. B. S. Sales Corporation and Jack Cohen, who are said to be the ones who produced and disposed of the pictures complained of.

Would Make Political Candidates State Plainly Their Views on Questions Affecting Industry

IF you are interested either in promoting beneficial legislation or resisting the enactment of hostile laws, this is the time to get busy. The experiences of other organizations have proved that candidates for political offices are thoroughly alive to the value and power of the screen. We believe that with the popularity of the theatre and the personnel of the men exhibiting pictures, every fair-minded and intelligent candidate for a legislative office will be glad to align himself with the exhibitors in any fair and reasonable demand.

Thus, in the matter of Sunday legislation, in opposition to censorship, on question of taxation, legislators will surely be found willing to help the motion picture theatre owners and the public that goes to popularize the motion picture theatres.

Ascertain Candidate's Views Through Questionnaires.

It devolves upon you to get the legislator to express himself in a formal and definite manner. This can best be done by issuing questionnaires to all candidates for legislative offices. Send out your questionnaires at once and let your questionnaires be plain, simply asking for an expression of opinion as to the attitude of the candidate on the questions which are of interest to you and your party. Let them know you are writing not merely on behalf of yourself, but as the representative of the men, women and children who patronize the motion picture theatres.

We think it advisable under all circumstances to get an expression on the question of censorship, and if there is any probability in your state of legislation sanctioning the opening of motion picture theatres on Sunday during certain hours, your candidate should put himself on record on that question as well. Remember that at the coming general elections members of Congress will be voted for in every state. The coming Congress will deal with questions of taxation. Indeed, men prominent in the last Congress had expressed their willingness to modify the five per cent. film tax.

Keep National Officers Informed.

We believe that if the exhibitors of the country take this question up with their Congressmen and commit him in writing to the abolition of this tax, its removal is altogether probable. It is considered best and most efficient to send individual letters on your own stationary, as members of Congress are very much opposed to most stereotyped literature with which they are deluged every day. We therefore advise you to avoid stereotyped letters and ask you to sit down and write a personal letter on your own stationary in your own language to your own Congressman.

Please keep the officers of your state organization, as well as the national officers, informed on answers to your questions on the subject of Federal taxation. We will be glad to advise you in any way on this important subject, if you will write us, and we will try to answer your questions fully.

Very truly yours,
MOTION PICTURE THEATRE OWNERS OF AMERICA.
SYDNEY S. COHEN, President.

Moreno to Forsake Serials for Leading Role in Features

ANTONIO MORENO, the Vitagraph serial star, as soon as he completes the final episode of "The Veiled Mystery," the Vitagraph serial on which he is now working, will start filming a well known story, according to an announcement just made by Albert E. Smith, president of Vitagraph.

The change in the medium through which Moreno is to appear before the motion-picture public is the result of thousands of requests.

It is said the consensus of opinion has been that, however great Moreno's success in serials, features will give him wider latitude for the development and display of his dramatic talents. It is also believed that the experience gained in serials will be of the utmost value to him in features.

Adept in Athletics.

Antonio Moreno's career on the stage and in motion pictures has been marked by rapid rises. He appeared in the spoken drama with Mrs. Leslie Carter, Tyrone Power, Constance Collier and Wilton Lackaye.

In 1914 Moreno made his screen debut with Vitagraph, and has remained with that company ever since. His success in serials has caused him to remain in them until the present.

He has always been an adept in athletics and competitive games requiring skill and strength, and his abilities along this line have been shown to excellent effect in serials. Moreno is a peculiar, paradoxical type. He has been called "the matinee idol with pep."

Federated Insert Brings Its Members Many Inquiries

REPORTS from the home office of the Federated Film Exchanges of America, Inc., state that the special inserts used by them in the trade papers last week have brought an avalanche of inquiries to the exchanges of the Federated members.

This is particularly gratifying in view of the fact that this is the first time independent exchanges have ever used the trade papers for national advertising.

This only goes to prove the contention of Dr. Shallenberger, Federated's general manager, that co-operation is as important in the exchange end of the motion picture business as it is in any other branch. For years Dr. Shallenberger has contended that the state rights field was the coming field of the motion pictures, and that it was only a question of time until the independent took its rightful place in the industry.

Washington, D. C., Operators Demand 52 Per Cent. Increase in Their Wages

Union Men Do Not Plead Living Costs But Claim They Are Worth More Than 80 Cent an Hour—Refuse Counter Offer of $10 Weekly Advance—Downtown Houses at Present Pay $45 and Two Men Are on Duty at All Times

WASHINGTON'S motion picture exhibitors were taken aback when, on August 30, their operators presented new demands that represented approximately a 52 per cent. increase and gave them until the following Sunday, September 5, to accept or reject.

The operators have been receiving 80 cents an hour. That means that the downtown houses have been paying their men $45 a week and the union requires that there shall be two men in the booth on duty at all times. This compels the employment of three men. Now, with the same requirement, the operators demand $70 a week and the exhibitors refuse to pay that price.

The theatre men hold that the increase demanded is unwarranted. They say that it is not demanded on the ground that the present cost of living necessitates such a wage, but that the men contend they are worth that price. The exhibitors made a counter offer of a $10 weekly advance, which is 22 per cent. higher than the present wage scale, but the men are not satisfied.

On August 1 the musicians demanded and obtained a $10 weekly increase, making the wage rate $50 a week as against $40, with an additional $2 a week where the musicians are required to wear Tuxedoes or Palm Beach suits. The leaders now get $75 a week. When the theatre electricians presented their new scale it was on the basis of a $5 advance or from $50 to $55 a week.

Classification of Theatres.

The new contracts classify the houses according to seating capacity. The big downtown houses are in Class A, the schedule and wage rate being as follows:

Class A, houses of 500 seats or more, running eight hours daily, $70 a week with $1.90 an hour for all overtime.

Class B, houses of 499 seats or less, running eight hours daily, operators to receive not less than $61.50 a week and relief operators $1.10 an hour.

Class C, houses of 500 seats or more, running evenings for five hours and Sunday matinees, regular operator $35 a week, $1 an hour for all overtime, relief operator $1 an hour.

Class D, houses of 499 seats or less, running evenings for five hours and Sunday matinees, regular operator $31.50 a week, overtime and relief operator 90 cents an hour.

Class E, houses running vaudeville and burlesque with motion pictures as an added attraction, $60 a week. Such houses are to give the operator one and one-half hours' relief for supper, furnish a relief operator and pay him. Extra shows are to be paid for at the rate of $5 for each performance.

Class F, open air parks, $31.50 a week, no deduction to be made for rainy days. This rate is not to apply where an operator is sent from a theatre to work in a park under the same management.

Only One Concession.

Class G, other than regular picture shows running afternoon or evening performances, one operator, eight hours, $70 a week. Where two machines are used two operators must be in attendance at all times.

Other shows $10 each, two performances, $15. Screening, $2 an hour with a minimum of $1.

The only concession in favor of the theatres is that the operators agree to give two screenings a week when films are confined to those on regular programs. The operators also reserve the right to take one day off a week when furnishing a relief operator satisfactory to the theatre management.

The $10 compromise offered by the managers was rejected by the operators, who later declared that they had no intention of receding from their original demands. The managers declare that a 52 per cent. increase is out of the question. The exhibitors granted the operators a 20 per cent. increase when the contracts expired in May, 1919. No additional demand was made last May because the operators wanted to renew their contract simultaneously with stagehands and other theatre employes, which is dated September 1.

Loew Man Presides at Meeting.

The exhibitors considered the new wage demands at a meeting held at Loew's Palace Theatre. Ten operators, representing the union, and a number of managers were present. S. H. Mainhold, of the Loew Enterprises, presided. Mr. Meinhold arrived in Washington from a trip that took him to various places where he investigated labor matters. He told the operators their demands are unreasonable, that Washington is the only city he knows where three operators must be employed and that to agree to any such demand as they have made would disrupt the organizations, making every other employe dissatisfied.

Others present were Laurence Beatus, Loew's Palace, and E. J. Stutz, of Loew's Columbia; Harry M. Crandall and John J. Payette, of the Crandall Enterprises; Roland S. Robbins, manager of Keith's Theatre; A. J. and A. Brylawski, of the Cosmos Theatre; Tom Moore and Corbin Shields, of the Tom Moore Enterprises.

Olga Printzlau to Write for Famous Players Corporation

OLGA PRINTZLAU, known as a scenarist of Paramount screen successes, has just signed a five-year contract with Famous Players-Lasky to write exclusively for William DeMille productions, according to announcement made from the office of Jesse L. Lasky, first vice-president of the corporation.

Miss Printzlau joined Famous Players-Lasky three and a half years ago. She started her career as an artist but some ten years ago she became interested in the literary possibilities of motion picture She has written a total of 352 produced scenarios.

Sh-h-h—Listen Attentively and You Will Hear "The Voice of Fools"—From Each View, Too.

You'll be fooled only by the title because these folks are talking about very serious subjects such as the latest hats, etc., Alice Joyce is the star in this new Vitagraph production.

W. W. Hodkinson Secures Screen Rights to Irving Bacheller's Complete Line of Books

ANNOUNCEMENT has been made that the well-known American author with whom W. W. Hodkinson has been negotiating is Irving Bacheller, one of the leading lights of the American literary world and an author who, up to the present time, has steadfastly refused every offer made to him to purchase his books for pictures.

However, he was brought into touch with W. W. Hodkinson, president of the corporation which bears his name, and was greatly impressed by Mr. Hodkinson's intelligence, ability and past performances; as a result of which negotiations were entered into for the picturization of Mr. Bacheller's works. These negotiations have just been completed and Mr. Bacheller has placed his out-put in Mr. Hodkinson's hands.

Over 5,000,000 Copies Sold.

It has been estimated by Mr. Bacheller's publishers that well over five million copies of his books have been sold. Every one of them have numbered among the "best sellers" and won for themselves an everlasting place in literature. Perhaps the best known of all of them is "Eben Holden," his first success. Pioneer life in America is its theme and it is replete with action and well-sustained suspense.

The same theme underlies "The Light in the Clearing," which is counted as one of the important pieces of fiction he has put forth. It is a story of the youthful years of the nation and it is real and vital in its presentation, moving entertainingly through varied scenes, sometimes with merriment and jollity, sometimes with peaceful happiness, sometimes skirting the coasts of tragedy and every now and then rising to dramatic scenes and thrilling moments.

Mr. Bacheller's books are well suited to picturization—and in this connection special stress must be laid upon "A Man for the Ages"—his story of Lincoln. Around him Mr. Bacheller has woven his story; around him he has placed a strong cast of characters—sturdy pioneers, men and women, white and black, rough and gentle, wayward and upright.

List off Bacheller's Books.

Beginning with "Eben Holden," the list of Mr. Bacheller's works reads as follows: "A Man for the Ages," "Keeping Up with William," "The Light in the Clearing," "Keeping Up with Lizzie," "Silas Strong," "D're and I," "The Master," 'Darrel of the Blessed Isles," 'Charge It," "The Turning of Griggsby," "The Hand-made Gentleman" and "Eben Holden's Last Day A-Fishing."

But until very recently this supply was not made available for the usages of the screen. As has been stated, Mr. Bacheller was not in accord with the methods employed by the great majority of producers an, as a result, refused to listen to any of the countless offers they made him. And then he met W. W. Hodkinson.

It is Mr. Hodkinson's intention to hold these books until such time as he finds the independent producing company best fitted to handle them; it may be one or more of the companies now releasing their output through W. W. Hodkinson or some new company.

It is reported that these productions are to be built upon so massive a scale that but two of them will be released yearly, six months to be devoted to the making of each picture.

"One Man in a Million"

Sol Lesser has telegraphed the Moving Picture World from Pomona, Cal., under the date of August 28, as follows:

"George Beban's 'One Man in a Million' was shown at the Belvedere Theatre, Pomona, today for the first time, to capacity audiences. Laughter alternated with a search for handkerchiefs. The picture was 1,000 feet too long for release purposes and the showing was to help decide between the atmospheric and dramatic episodes. I am convinced they want the heart stuff. Hundreds were turned away at the box office, while the aisles and foyer were jammed. If I am a judge, 'One Man in a Million' is going to be one picture in a million."

Louis Weadock Sells Scenario

Louis Weadock has just sold his latest scenario, "Money Can't Buy It" to a producing company in Los Angeles which was organized especially to make this picture and a series of four more from Mr. Weadock's pen.

The name of the new company will be announced as soon as it is incorporated.

Southeastern Motion Picture Exhibition Is Expected to Prove a Great Success

PLANS have been completed and all arrangements made for the Southeastern Motion Picture Exhibition to be held in Atlanta, Ga., at the Auditorium, for the entire week of December 6. The movement started last March by the Southern Picture News, and was favored with every exchange manager in the Atlanta territory, and they unanimously voted to put on this exhibition on these dates.

The Auditorium has been secured and selling booth spaces will soon begin. It is planned to have from four to ten moving picture stars in Atlanta during that week, and each night will be given over in honor of some star, with a ball held in his or her honor. A twenty-four piece orchestra has been secured for the dance music, and every paper in Atlanta is giving the movement much publicity.

Prominent Managers Interested.

Prominent in this movement are the following exchange managers: George R. Allison, Fox Film Corporation; John Ezell, of the E. & H. Film Company; Arthur Dickson, manager of the Goldwyn Distributing Corporation; Frank Bryan, of Vitagraph, Inc.; J. A. McWhorter, Pathe Exchange, Inc.; U. T. Koch, of the Consolidated Film & Supply Company; Charles E. Kessnich, Metro Pictures Corporation; Walter R. Liebman, of the Select Pictures Corporation; R. M. Savini, of Savini Film, Inc.; Russell L. McLean, Southeastern Pictures Corporation; A. C. Bromberg, of the A. C. Bromberg Attractions; Jack Simpson, of the Southern Enterprises, Inc.; Mr. Jenkins, of the Enterprise Distributing Corporation; Joseph L. Marentette, of Realart Pictures Corporation; Corporal John Kahn, of K. & R. Film Company; Nat L. Royster and Dan C. Pate, of the Southern Picture News.

Kyler Visits New York

H. A. Kyler, of the Federated Film Exchanges, was a visitor to New York this week on business connected with his exchanges.

Mr. Kyler is in charge of the Supreme Photoplay Corporation Exchange in Denver, Salt Lake City, Utah and Seattle, Washington.

He reported big business on Federated products.

"What's Your Hurry"—that's What We Say—Santa Claus Is Making His Appearance About Three Months too Soon.
"What's your hurry," asks the fellow at the left. "Union men are not allowed to work so fast." Scenes from this new Paramount picture starring Wallace Reid in another automobile story.

Stockholders of Powers Film Products File Charge with District Attorney

Committee Representing 270 Investors Expected to Ask Court for Authority to Take Over Affairs of Company, Claiming Inability to Obtain Any Information of Its Condition—P. A. Powers Is Chief Target

DEVELOPMENTS during the week in the history of the Powers Film Products, Inc., at Rochester, N. Y., include the actual formation of the Powers Stockholders' Protective Committee and the filing of information by the committee in the office of the district attorney of Monroe county.

Under the direction of Frederick J. Harrison of Rochester, at one time employed as head chemist by the company, who is suing for $10,000 alleged back pay and who claims to have $20,000 tied up in the company, the committee has been organized as representing 270 of the stockholders. The executive committee which will represent these stockholders is made up of Bertrand L. Twinn, John McErlan, Mrs. Elizabeth M. Leake, Arthur Hewitt and Mr. Harrison, who is secretary. James L. Brewer has been retained as counsel for the committee.

May Ask Court for Control.

It is said that the first move of the committee, in addition to the lodging of the complaint with the district attorney, will be to ask Supreme Court Justice Adolph J. Rodenbeck to issue an order giving the stockholders the authority to take over the affairs of the company. The stockholders' committee says that it has been unable to obtain any information regarding the condition of the company and its prospects.

Patrick A. Powers, president of the company, is the man against whom the principal energies of the committee are directed. It is claimed that it was his supposed powerful connections in the motion picture industry that were held out as an inducement to prospective purchasers of stock as indicating a prosperous future for the company. There are others, however, whom the committee holds equally responsible for the affairs of the company. One of these is Thomas E. Donovan, who conducts an investment brokerage office in New York. He is said to have been one of the incorporators of the company and its first treasurer.

Those Held Responsible.

The stock selling was turned over to Mr. Donovan and he opened an office in the Insurance Building, Rochester. The stock was first placed on the market at its par value, $10 a share, and at certain periods the selling price was automatically raised until it was up around $25. It was said that it was increasing in value and the conception that some people are said to have gained was that the Powers stock had the same future as the Eastman stock, which once sold for a song.

Mr. Donovan had a disagreement with Mr. Powers over the details of his stock selling privilege and sued the company, the suit being thrown out of court. Mr. Donovan is believed to have severed his connection with the company, but the stockholders aver that he is in a large measure responsible for the sales effected.

Others held responsible, besides Mr. Powers and Mr. Donovan, are William H. Smith, of Rochester, said to be vice-president and at present general manager of the Rochester plant; Don C. Bell and Miss Anna Feinman, said to have served alternately as treasurer, and James A. Byrne, secretary.

Only Fifteen Persons Employed?

Arthur Hewitt, a member of the stockholders' committee, is said to have gone to the plant in Rideway avenue, Rochester, and asked for information. Upon being told, he says, that some 200 persons are employed there, he remained in the vicinity until after working hours and saw only about fifteen persons come from the plant. Mr. Harrison claims to have information which indicates that one week's present output could be turned out in about four hours.

Asked to state briefly just what the stockholders' committee wanted, Mr. Harrison said: "A company making Powers non-inflammable film and motion picture machines of a specially patented construction or our money back is the demand of the stockholders."

Replying to a request for information, Mr. Harrison wrote as follows:

"The present facts are that Powers, the president of the company, does not himself own a single share of stock in the company, that no stockholders' meetings have been called for the election of officers, that no financial statement has been issued during the two years of the company's existence, that there is a lawsuit against the company in which the plaintiff, the company's largest customer, claims over $200,000.

"The buildings, which most of the stockholders believed from interviews with Powers printed in the local papers were the property of the company, are, it is now said at the plant, the personal property of Powers, who bought them a short time ago; and it is further alleged that he is trying to sell them to outside parties, thus leaving the company without a home. And film cannot be made except in a building of special construction."

It is said to be expected that Patrick A. Powers, president of the company, against whom much of the stockholders' effort probably will be directed, may pay a visit to Rochester soon. It is said to be two years since he is known to have been in Rochester.

Roth to Head Eastern District

Max Roth, former general manager of the Sol Lesser enterprises, has been engaged as Eastern district manager for the Special Pictures Corporation with general supervision over New York, Buffalo, Boston, Philadelphia and Washington, D. C., exchanges. Roth was formerly Sol Lesser's chief aide on the coast and then went east to take charge of the New York office. While H. J. Roberts, general manager of Special was in the east, he secured Roth's signature to a contract.

You May Wander Here—You May Wander There—Wherever You May Wander You Are Confronted by Shirley Mason
In her latest Fox picture called "The Little Wanderer." This may be termed the evolution of the wanderer, 1—as a waif, 2—as a tambourine jazz artist and finally as a modern society lassie.

KEEPING IN PERSONAL TOUCH

By SAM SPEDON

PETE SMITH, Coast publicity director and representative for Marshall Neilan Productions in Los Angeles, is expected in New York any day to get his family and take them to California to make his permanent residence there. Mr. Smith's health has been greatly improved during his sojourn amid the sunshine and flowers.

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William G. Smith, of the Fidelity Films, will leave on September 9 for a protracted tour of the United States, visiting all the state rights buyers.

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Bill Rudolph, well-known publicity and exploitation director, recently with Clara Kimball Young Productions, is all set to produce a series of Metropolitan life pictures, which he will announce in the near future.

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The National Association of the Motion Picture Industry will meet at its rooms in the New York Theatre Building on September 8 to elect officers for the ensuing year.

• • •

John W. Semler, formerly known as the editor of the moving picture supplement of the New York Evening Mail, is associated with Walter Koenig and Charles Davenport in the promotion of a piece of property near Rockville Center and Baldwin, Long Island, into a moving picture center as an ideal spot for the production of pictures. They claim they have secured an option on 67 acres of land and intend building a motion plant, to cost $15,000,000. They also claim that Long Island scenery and weather conditions are just as favorable as those of California and are surprised that this had not been discovered before.

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Andrew Callaghan, producer of the Bessie Love pictures, left for the Coast on August 27 to start the third Bessie Love production.

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Jerry Beatty, advertising manager for Famous Players-Lasky, on his second attempt at golf, developed a terrific drive-off stroke that is the envy of more experienced players of the game.

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Tom Oliphant, formerly studio publicity director at the Selznick studios at Fort Lee, N. J., assumes control of publicity for the Sam Harris theatrical interests on September 7.

• • •

Leon Schlesinger, of the Joe Miles service bureau, is editing and titling, in Russian vernacular, one hundred single reels of industrials and scenics to be exported to Russia. These reels are for the express purpose of acquainting the Russian people with the industries and topography of America.

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Eugene Roth, of the California Theatre, San Francisco, arrived in New York, August 30, to remain for a week or two.

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Wally Van, formerly supervising director for Hallmark, has decided to remain East for a while to produce some independent productions he has lined up for immediate work. Mr. Van came on from the Coast, where he has a home, to close his business relations with Hallmark and return to the Coast without delay, but, owing to unexpected developments, he will remain until the snow flies.

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Elmer McGovern is editing a Macklin Arbuckle comedy for the San Antonio Pictures Company. The temporary working title is "Small Town Stuff."

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Park-Whiteside are preparing for another feature, which they will start in the next three weeks at the Paragon studios in Fort Lee. The Park-Whiteside pictures are now being released through the Pioneer Distributing organization.

Donald J. Buchanan, formerly with Vitagraph and the Chapin Productions, has written a story for the Commonwealth Productions, starring Dolores Cassinelli, called "The Hidden Light."

• • •

George Karne, head of Universal export department, returned from Europe August 28 on the Baltic. Mr. Karne has been abroad eight weeks.

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Harry H. Buxbaum, manager of the New York sales forces for Famous Players-Lasky is jubilant over signing up 287 houses for Paramount pictures the week of September 6 in Greater New York territory. United Booking Office, Proctor and Keith circuits, have signed the Famous Players-Lasky products for the coming season; the Loew circuit has already been booked for the Metropolitan district. Mr. Buxbaum will take his vacation in October, hunting in the woods of Canada.

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Charles Penzer, formerly laboratory director for Hallmark, is exploiting a picture made in Russia, showing twelve thousand residents of Russia, related to persons now living in New York and vicinity. Each person in this film is tagged so that those in the audience can distinguish them and identify them by referring to the program. Mr Penzer will give special showings in New York and vicinity, sending fifty thousand notices to relatives of persons in the film t' attend the showings.

• • •

C. D. Cooley, of Tampa, president of the Florida Exhibitors Association and proprietor of the Victory Theatre, has been in New York for the past week and left for home on August 31.

• • •

"The Booker T. Washington," a new colored house at Houston, Texas, seating 2,000 and costing $75,000 was opened August 29. No pains have been spared to make it one of the finest theatres in the South, "catering to the best colored people. Others not wanted." It opens with "Down on the Farm,' special music and special singers.

• • •

William Pattie, of Pattie Brothers Producing Company, of Chicago, is now the proprietor of the Grand Theatre, Frankfort, Ky.

• • •

Al Dunning, one of the best known men in New Orleans, formerly manager of several of the big distributing organizations, is now general manager of the S. T. Stevens Distributing Company, of Oklahoma City and New Orleans.

• • •

C. B. Peterson, formerly auditor of the Consolidated Film Supply Company of Dallas and now manager of the Southern Theatres Equipment Company, of Dallas, has written an enthusiastic letter about conditions in the Southwest and the popularity of the Nicholas Power projection machines, and reports many new theatres in Texas and Oklahoma.

• • •

Mrs. James B. Kelly, associated in the World Motion Picture Company, Inc., with her husband, "Smiling Jimmy," left on September 3 for Atlanta, her home town, to visit her old friends and attend to business in connection with the World Company.

• • •

Charles Hatcher, formerly manager of the Grand Opera House at Meridan, Miss., has taken over the Peoples Theatre at Greenville, Miss., and will reopen it after a thorough renovation about October 1.

• • •

A. S. Kirkpatrick, general manager and vice-president of Robertson-Cole Distributing Corporation, is back in New York from the Coast.

• • •

M. F. Tobias, well-known in the industry, has been appointed New York City sales manager for the World Motion Picture Company, Inc., He reports some surprisingly good bokoings with the best exhibitors.

• • •

Dr. Victor J. Wilson, publicity director of the Strand Theatre, New York, has resigned to enter the "legitimate" theatrical interests as a promotor of plays for stage production.

• • •

Walter Shea, of the Strand, Buffalo, and Edgar Weil, of the Strand, Syracuse, were in New York the week of August 28.

• • •

Ned Finley, formerly of Vitagraph and the Finley O'Garry Productions, has just returned to New York from New Orleans, where he has been making an extended visit. Mr. Finley lost his hand about a year ago, and is now figuring on making personal appearances with one of his famous dramas of O'Garry at different theatres throughout the country.

• • •

P. B. Dana, vice-president of the Arrow Film Corporation, has just returned to New York after spending a two weeks' vacation at Maranacook Lake, Me. W. Ray Johnston, general manager of the Arrow, left New York on August 28 on a two weeks' vacation.

• • •

H. A. Kyler, of Supreme Photoplay Exchange, Denver, Seattle and Salt Lake City, was in New York last week on business with the Federated Exchanges. Tony Luchase, of Philadelphia, and Sam Fax, of Washington, D. C., were in New York the week of August 22 negotiating for the Arrow productions.

• • •

A. E. Smith, president of the Vitagraph, left New York for a short trip to the Coast on August 28.

• • •

M. Lowell Cash, formerly publicity director for the Arrow Film Corporation, has resigned, his resignation to take effect September 4. Mr. Cash is negotiating a new affiliation in the industry that will give a broader scope to his ability.

• • •

Richard C. Fox, representative for the Fox Film Corporation in the United Kingdom of Great Britain, arrived in New York from London on August 31. Mr. Fox is stopping at the Hotel Astor and says the possibilities for the film industry is very favorable throughout England and as soon as the embargo on building is lifted there will be a large number of new theatres built that will have to be supplied and will furnish an outlet for reserve pictures that are ready for the market and new pictures will have to be supplied to satisfy the increased future demand.

• • •

Two recent American productions, "The House of Toys" and "The Week-End," have been having a race for popularity. Up to the time that "A Week-End" was put on the market. "A House of Toys" was breaking records for quick bookings, with heaviest demand in the Cincinnati,, Cleveland and Boston territories. But "The Week-End," in spite of a whole month's handicap, has gradually been catching up—until now the pictures are running a tie, with identically the same number of bookings to their cerdit for this summer's business.

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Al Fineman, the well-known publicity director, is handling the Burlingham travelogue pictures.

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The Motion Picture Directors' Association of New York will meet twice monthly, beginning Tuesday, September 7, instead of the first Tuesday of every month. According to James Vincent, president, the association's rooms will be the scene of a series of lively entertainments this winter.

(*Continued on page* 234)

Rothacker Finds That English Film Men Are Sprinters and Promise Competition

By SUMNER SMITH.

IS the Englishman a slow starter, but the possessor of great powers of endurance? That has been the verdict of American newspapers commenting on the victories of English distance runners at the Olympics. They have wondered if the national characteristics of England and the United States are not shown by the results of the athletic contests, for Americans easily captured the sprints.

Watterson R. Rothacker, president of the Rothacker Film Manufacturing Company of Chicago, isn't so sure this is true. He has just returned from a business tour of England, France and Belgium and he finds that "Tommy" has sprinted at a remarkably rapid pace in the production of motion pictures since the last gun was fired and the inertia of four long years of war overcome.

English Show Great Progress.

Taking exception with other American film men who have visited abroad, Mr. Rothacker declares that English film men are showing a striking recuperative ability, that they are speedily making up for their lack of progress during hostilities. He looks at the situation with a comparative eye, not pretending to claim that most English films are at present the equal of American productions. But he believes that within two years, possibly within a year, the artistry, technical perfection and foreign locales of many English pictures will make them thoroughly welcome at American picture houses.

The English film men are working like the proverbial bee. London is a veritable hive of industry, the center of all foreign film activities. In Mr. Rothacker's opinion, Los Angeles will always remain the producing center of the world, Chicago the manufacturing center and New York the center of big film activities, but London will be the foreign clearing house.

Will Establish London Plant.

Mr. Rothacker paid tribute to the uniform courtesy of the English as he came in contact with them during the trip, and to their boundless energy. They are not stolidly planning future activities without studying the example in film production set by America, but are making the most of that example. They are eager to learn and quick to give credit to Americans for their accomplishments. But their national pride tells them they can do as well, if not better, and they are out to compete with us on the fairest-minded and most sportsman like basis imaginable.

Mr. Rothacker had much to say about courtesies extended him. He frankly told Englishmen that he intended to establish a laboratory in or near London and asked their advice. It was readily given, and he was extended a cordial invitation to "come in." He explained that while his laboratory would be primarily for the convenience of American users and buyers of film prints, he had some contracts with foreign producers. He intends to return within a short time and establish a plant large enough to meet the foreign requirements of all Americans.

Welcome Competition.

"The English do not fear our competition," Mr. Rothacker said. "They cordially welcome our really good pictures and they expect us to welcome theirs. While droves of American film men are planning distribution of their pictures in Great Britain, England is invading the United States and laying sound plans for the future release of her pictures here.

"This condition cannot help but be of benefit to the industry. We must welcome good pictures wherever made. The man who fears competition does not have faith in the works of his hands. Competition is healthy; the projection of English pictures in the United States will help us to raise our screen standards still higher."

Accompanied by Charles E. Pain, of Chicago, his counsel, Mr. Rothacker left this country for England on July 8. The first two weeks after his arrival on the other side he spent in and around London. One of his first acts was to appoint Richard Wainwright representative of his industrial division for the United Kingdom. He had conferences with Sir Arthur Conan Doyle regarding production details of "The Lost World," which he has bought, and arranged with the author for an original story.

Many Studios Being Enlarged.

First National pictures are meeting with wonderful success in England, Colonel Brown of the Walturdaw Company told him, and First National's future is bright. Through the courtesy of Mr. Bernard, of Stoll Films, Ltd., he visited the studios of this representative English company. He also met Captain Kimberley of the Hepworth company and was shown the Hepworth plant. He describes the laboratory as particularly efficient. Both the Stoll and Hepworth studios are being greatly enlarged and the former will have one of the finest studios in the entire world.

At Crickerwood he saw the Closenberg brothers. They have pretentious plans for 1921. Colonel Bromhead of the London Gaumont company told him of plans for a great enlargement of the local laboratories. He also met Bryant Washburn, who is in England to produce "The Road to London."

Fifteen Days in France.

Fifteen days was the extent of Mr. Rothacker's stay in France, but in that time he made a general survey of conditions, spending several days in Paris and seeing the battlefields. He met Gaumont, Sr., and was shown the new Gaumont color process, which impressed him favorably.

With Leopold Sutto, world sales representative for the Cinema Film Gevaert, Mr. Rothacker went to Brussels and then to Antwerp, where he saw the Gevaert plant and voted it one of the finest ever established. Much building is going on and the company is working at top speed.

Mr. Rothacker met Nathan Burkan both in London and Paris and Mr. Burkan waxed enthusiastic to him over some "wonderful" pictures he had seen in Germany. Mr. Burkan describes these pictures elsewhere in this issue.

Met Many Americans.

Paris and London are full of American picture people, Mr. Rothacker said. He met Joe Ungar, Carl Carlton, Owen Moore, Jules Allen, of Canada, who has bought the Empire Theatre in London for the presentation of First National pictures; Mr. Winick, of the Western Import Company; B. Blumenthal, of the Export and Import Trading Company, and many others. In Brussels he met E. B. Richards, of First National, and Julius Saenger, who were sight-seeing in a cab.

Returning to the film situation in England, which interested him most of all because of its possibilities, Mr. Rothacker emphasized the fact that the English have plenty of capital with which to work and that they are working night and day.

Not Overlooking Opportunities.

"They are not overlooking opportunities for obtaining real locales for their films," he said. "When you travel through Europe you find English production companies shooting in Italy, in the Alps, in France, everywhere. When the story calls for scenes of Monte Carlo, they take them at Monte Carlo. Original locales will add much to English films in the eyes of the American public."

Returning on the Olympic Mr. Rothacker conversed with David P. Howells, who was outward bound, by wireless.

Watterson R. Rothacker

"While New York Sleeps" Plays Two Broadway Theatres

WILLIAM FOX, after having arranged his program for two performances a day at the Lyric Theatre on Forty-second street, New York, where he originally presented "While New York Sleeps" for a two weeks' engagement, at the end of the first week changed this schedule to continuous performances from 1 to 11 p. m. and now has found it necessary, owing to the great crowds turned away from the Lyric, to extend the engagement at this house for an indefinite period.

In addition to the extension of the Lyric engagement, Mr. Fox has secured the Astor Theatre for the same production. It will open at the Astor and be shown on the continuous performance plan at the same time it is being shown at the Lyric.

From the very first showing at the Lyric this novelty screen entertainment, praised by the trade press, New York newspaper critics and special representative audiences, has pleased New York. The engagement at the Astor, so far as can be learned, is also an indefinite one.

NORMA TALMADGE
IN
"THE BRANDED WOMAN"
FROM
Oliver D. Dailey's play, "Branded"
Directed by Albert Parker
A FIRST NATIONAL ATTRACTION

Motion Picture Explorer in Africa Has New Theory as to Famous Pigmy Race

Copyright, 1920, by Leonard John Vandenbergh

By EPES W. SARGENT.

ALTHOUGH much has been written about the famous pygmies of Central Africa, it remained for an expedition under Dr. Leonard John Vandenbergh, sent out by Famous Players-Lasky, to bring back to civilization the first intimate description of these timid little people and the first ample photographic records of their habits and customs. Incidentally, Dr. Vandenhergh brought back a lion hunt that is going to pale the performances of "Buffalo" Jones and the Roosevelt expedition.

Dr. Vandenbergh looks more like a prosperous banker or professional man than he does the explorer and scientist, but he spent nine years in Central Africa as a missionary, and has just returned from the Famous Players-Lasky expedition in which he spent eleven months in the interior of Africa, entering at Mombassa, on the east coast, and working along the railway through Uganda and the Congo. He suffered severe hardships through lack of proper escort, for it is difficult and sometimes impossible to obtain porters through the government, and more than once his little party was forced to halt while new bearers were engaged.

The Missions Helped.

In this connection his previous missionary service was of untold value, often the good fathers securing porters for him when the government could command none, and once he had to walk more than thirty miles to a mission station to obtain aid after Dr. Shattuck, his cameraman and assistant, had failed to find his way to the station. His feet were badly blistered, and by the time he had completed his trip he was so lame that for five days he had to be carried in a hammock.

"It was through one of the White Fathers," he explained, "that I was able to reach the pygmies. All others told me that it would be impossible. I might come upon their huts, but I would find never a trace of this very timid people, but—" and a sweep of his muscular arm indicated a pile of photographs which were not only visible proof, but fascinatingly interesting.

"It was Father Buycks, of the White Fathers, who told me where to go and I actually found them waiting for me.

A Donation to the Pope.

"One of the pictures I obtained was Father Buycks giving these people their first religious instruction. Through the courtesy of the Famous Players-Lasky prints of this, and in all about 5,000 feet of subject, requested by His Holiness the Pope, have been given to the Catholic authorities at Rome for use by the Propaganda. I have brought back so much material, covering so many angles, that the pictures released by the Famous Players-Lasky for general viewing represent only a small portion of the negative I brought back with me; only that portion of real interest to the general public.

"In making my study of the pygmies I believe I have arrived at the true solution of their origin. They are not, I believe, a distinct race, but an example of the survival of the fittest.

Who the Pygmies Are.

"We approached their country from Albert Nyanza, and one thing which struck me forcefully was the gradual decrease in the average height of the tribes as we left the lake. The Aluor, who live on the fertile margin of the lake, are mostly six-footers. The Walendu, who live in the lower and less fertile country, are a full foot shorter, averaging around five feet. The Wangari are from four feet six to four feet nine, while the Mambuti, the pygmies, rarely exceed four feet."

Dr. Vandenbergh caught up a few photographs from the collection and spread them out to illustrate his point.

"You will see in this picture representatives of the four tribes forming a sort of human stepladder. All are full-grown men of average height except the Mambuti. This little man was a giant in his tribe, but I had to use him, since it is virtually impossible to coax them into the open.

"Their characteristics are much the same, and I believe that the gradations have been formed by the gradual forcing of the weaker people from the fertile lake country. The taller forced the others away into the interior, and these in turn forced the weaker further toward the jungles, until the Mambuti were compelled to take refuge in the jungle itself.

An African Liliputia.

"In this picture you will notice that the four come well below my outstretched arm, while their leaf hut is scarcely more than two-thirds my height. This is about the average of the tribe and it is their size and perhaps the inborn fear of past generations which makes them so timorous.

"I was able to take all the motion photographs I required. Photography in the jungle is not altogether an easy matter, but Dr. Shattuck has some excellent negatives and it constitutes a perfect anthropological record.

The Lion Hunt.

"To the student these pictures will prove the most interesting material we brought back, but I believe that in popular estimation the lion hunt will far exceed these in general interest.

"My idea was not to provide a striking 'punch' to the collection of pictures, but to demonstrate the wonderful courage of the Masai tribe, whom I believe to be the most fearless persons on earth. They fear nothing, apparently, and after I had seen a lion hunt I determined to record this in the camera.

"They fight with spears about five feet long, steel to the haft, and if by any chance their spears fail, they walk boldly up to the lion and give combat with their daggers. They carry shields with which they can ward off the blows of the paws and watch their chance to reach his heart with a dagger. A Masai would rather be killed than run from a lion.

In preparing for the picture, we located a lion and Dr. Shattuck set up the camera about seventy-five yards away, which was none too far for comfort. As he began to turn the crank, the lion roused and bounded toward us.

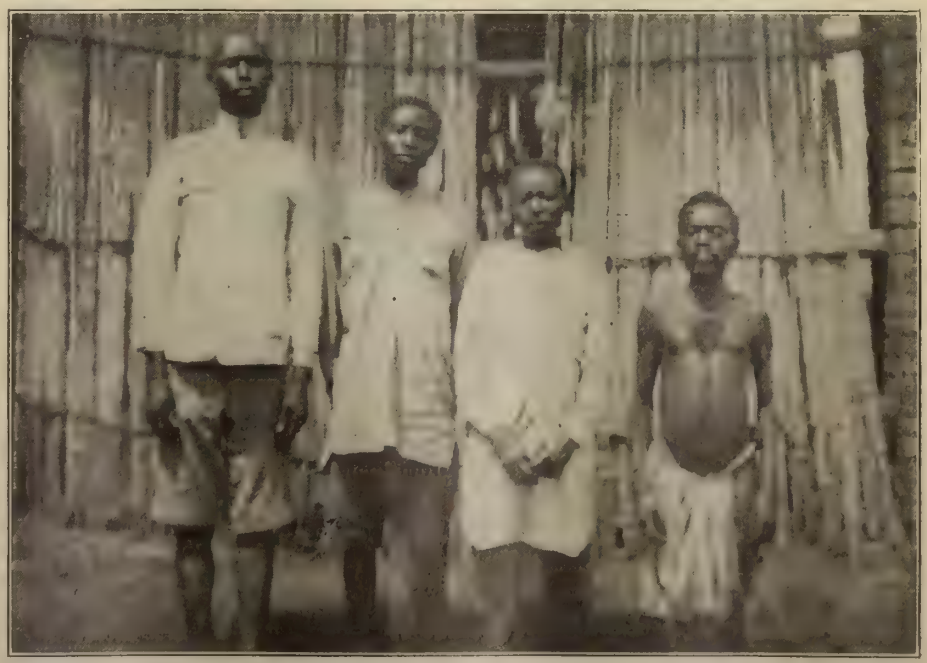
A Ticklish Moment.

"It was a ticklish moment. I had eighteen men in readiness, six on each side and six in the rear. When the lion was about thirty-five feet from the camera, I gave the signal to attack and they closed in, checking the advance. The entire fight is so close to the camera that not a move is lost.

"One of the men killed the brute with a spear. You will note that this passed through the top of the skull, through the brain pan below and out through the neck. Some of the spears were driven in with such force that they were turned at an angle of forty-five degrees.

To Save the Courageous.

"And dropping the pictures for a moment, I want to say that I shall endeavor to interest some mission in sending aid to



Copyright, 1920, by Famous Players-Lasky Corporation.

From Six Feet Four to Four Feet Six.

These four men, representative of the tribes from Albert Nyanza to the Pygmies, represent the gradual decrease in average stature as the fertile lake country is left behind. The little fellows have been thrust back until the Pygmy tribe of the Mambuti is the result.

these brave men. Twenty-five years ago there were 250,000 in the tribe. Today there is not above 20,000, fewer than one-tenth, and the small birth rate and the high death rate will soon exterminate them.

"They are a nomadic tribe, living chiefly on meat and milk and not cultivating the ground. When grazing fails or their cows become infected, they move on to another point, perhaps thirty or forty miles distant.

"Their kraals are composed of thorn bush, the inner forming a pen for the cattle, the outer protecting their homes, which are built about the circle of the inner kraal.

"The cattle are driven in every evening about sundown and held through the night, with the result that there is a plague of flies—billions of them, and the dung is sometimes several feet deep.

"In addition to this unsanitary condition, the tribe suffers terribly from venereal disease, which is the chief cause of their rapidly approaching extinction.

"A missionary would have to travel by motor truck and live slightly apart, for no white man can live in their surroundings. While we were there we had to send nearly fifty miles for water, sending every second day.

Other Interesting Shots.

"I have made a special study of tribal marks and customs. Here, for example, is a race, the Wabira, which makes an incision across the upper lip. The cut is held apart and when healed a wooden disc is placed in the slit, which is gradually enlarged until the disc is two inches and more across. This hangs pendant over the lower lip and must be lifted when the wearer would eat or drink, and my pictures show them in these acts.

"Another tribe similarly elongates the ears, and here you see a woman whose legs are bound in steel wire from ankle to knee and whose forearms are similarly decorated.

"This is one of the most remarkable examples of body scarification I have ever seen. The marks of the design extend from below the breast to the lower part of the abdomen, growing fainter as they descend. The incisions are made with an instrument not unlike a buttonhook, which turns the skin back to form ridges.

"This belle," exhibiting an overplump woman with a hoopskirt of steel wire about her neck, "is the favorite wife of the king, or rather chief leader, since there is no king in the proper sense of the word.

"The chief has four wives in his capital and other wives in the other settlements. The favorite of the moment wears this decoration, perhaps for a day or perhaps longer, according to the royal fancy.

"The chief interest in all of this, of course, appeals to the scientist, but I believe that the general public will find much for comment. It has been a wonderful trip, and I should feel repaid for all privations if I had only secured the pictures of the Mambuti."

Picture Delights Author

One of the most interesting figures in the newspaper world today is William Johnston, who is the author of the "House of Whispers," the Kerrigan Production, Inc., picture starring J. Warren Kerrigan, to be released in October by the W. W. Hodkinson Corporation.

Mr. Johnston was given a pre-view of the picture on August 26 and has issued the following statement: "I am astonished and delighted by the production which Robert Brunton has given my novel, and I just want to say that the film is infinitely better than the book. It is absolutely a Kerrigan masterpiece and I am thoroughly delighted with it."

Metro's Eastern and Western Studios Hum with Activity; Coast Forces Reorganized

METRO'S resumption of dual producing activities at Hollywood and in New York four months ago, in line with the company's policy of expansion, has resulted in a new impetus being given to production in both places.

The Hollywood studios have been expanded until they now cover six city blocks. A new dark stage has been added, making three stages in continuous activity, and a new building has been erected for the special use of the writing staff, under Bayard Veiller.

The biggest production of the season, the picturization of Vicente Blasco Ibanez's novel, "The Four Horsemen of the Apocalypse," with a company that will number 11,000 in the scenes showing the first Battle of the Marne, has been assigned to the Hollywood forces.

Hollywood Forces Reorganized.

The new production for May Allison, Viola Dana and Alice Lake are likewise being made on the West Coast, along with several Metro all-star specials, the C. E. Shurtleff, Inc., filmizations of Jack London's novels, and the Buster Keaton comedies.

When Maxwell Karger, Metro director general, left the Pacific Coast four months ago to reopen the New York studios at 3 West Sixty-first street, which were closed when the coal shortage during the war forced the company to confine production to the West, the regular Hollywood forces were reorganized.

Secured Prominent Writers.

In the reorganization of the Hollywood forces chief emphasis was laid upon obtaining writers who had achieved success that would guarantee brainy production. This was in line with the policy of Richard A. Rowland, president of Metro, to reinvigorate the photodrama by the addition of playwriting talent of the first order.

Bayard Veiller was placed under contract to direct the writing forces. Through his efforts the Metro forces were strengthened by the addition of Winchell Smith for John J. Golden's special production of "The Saphead," co-starring William H. Crane and Buster Keaton; Eugene Presbrey, Irvin S. Cobb, George Kibbe Turner, Arthur Somers Roche, Henry C. Rowland, Hulbert Footner, Lucia Chamerlain, Arthur Stringer, Kathleen Norris, Donn Byrne and Ben Ames Williams.

In order that the writers might have a place at Hollywood in which they would not be disturbed by the noise and clatter of the studios a special building was erected. It is built on colonial lines and surrounds a large garden.

Number of Productions in Wales.

With the new stages in operation, production was immediately started on a new series of pictures. The first vehicle for May Allison was "Held in Trust," adapted from George Kibbe Turner's novel of the same name, which ran serially in the Red Book Magazine. This she followed by "Are All Men Alike?" an adaptation of Arthur Stringer's serial, "The Waffle Iron," which ran in McClure's Magazine. These two productions have already been completed. Miss Allison is now ready to start production on "The Marriage of William Ashe," an adaptation of Mrs. Humphrey Ward's novel of English political life, which Margaret Mayo dramatized for the stage.

Viola Dana has completed the picturization of two Saturday Evening Post stories, "The Chorus Girl's Romance," an adaptation of E. Scott Fitzgerald's story "Head and Shoulders." Her next vehicle will be announced shortly.

Alice Lake did "The Misfit Wife," taken from Julia Herne's stage play, and "Body and Soul," a drama by William Hurlbut, in which she appears as an American art student in Paris.

Complete Two More London Stories.

In the all-star series of spectacular melodramas "The Hope" and "Hearts Are Trumps" have been filmed as successors to "The Best of Luck."

Two more Jack London stories have also found their way to the screen at the Hollywood studios through Shurtleff productions. They are "The Mutiny of the Elsinore" and "The Star Rover," which is now being filmed with an all-star cast headed by Courtenay Foote.

"The Saphead," presented by John L. Golden in conjunction with Winchell Smith and Marcus Loew, served to call from his retirement William H. Crane to play Nicholas Van Alstyne, the role he had created in Winchell Smith's "The New Henrietta," upon which "The Saphead" was founded, and to show Buster Keaton in a "straight" role as Bertie.

Buster Keaton, after "The Saphead," started with "One Week," in his new series of slapstick comedies, and is continuing to turn them out.

Astor Ballroom to Be Scene of "The Stealers" Premiere

THE STEALERS," the Robertson-Cole super-special, directed by William Christy Cabanne, which is for early fall release, will have its premiere in the grand ballroom of the Hotel Astor September 17. Robertson-Cole announces that this production has a wider appeal and superior entertainment quality to any other picture the company so far has offered to exhibitors.

"The Stealers," which was made in the East this summer, tells a story which Mr. Cabanne has been working on for the past two years. With powerful strokes it goes deeper than the emotions, "touching in super-artistic, awe-inspiring scenes the most fascinating and mysterious subject known to mankind." Thousands of persons were used in making the production, which alternates simple heart interest scenes with others of spectacular depth.

Irving Lesser Forms Company

The Western Pictures Exploitation Company with Irving M. Lesser as general manager has been formed in Los Angeles. The new concern is announced as having been formed to assist in producing pictures and when completed taking charge of distribution and exploitation from Los Angeles. Several films are already in the hands of Lesser's newly formed company, including "The Sentimental Bloke," "The Stranger," "Neptune's Bride," "That Something," and "Souls of Men."

Offices have been taken in Los Angeles at 635 Hellman Building. Irving Lesser is a brother of Sol Lesser.

Powers Film Products Sued

Alleging that he disposed of $60,000 worth of stock for which he claims he has not been paid his commission, Joseph Myers has filed suit in the Supreme Court of New York against the Powers Film Products, Inc. Answer has not yet been filed to the suit by the defendants.

Metro Will Begin Fall Sales Drive with Big Array of Special Pictures

WITH eight big productions listed for release in September and October, Metro announces that everything is in readiness for the company's fall drive and for the most important releasing schedule for 1920-1921 that it has ever launched. The policy of bigger and better pictures inaugurated last autumn by Metro has now gained full momentum.

Beginning with the first of the coming season Metro will release "The Hope," the melodrama by Cecil Raleigh and Henry Hamilton, with an all-star cast. September 6 will see the release of "Love, Honor and Obey," the S-L super special, with an all-star cast, scenarioized by Eugene Walter from the novel, "The Tyranny of Weakness," by Charles Neville Buck.

On September 13 the Metro exchanges will offer "The Price of Redemption," starring Bert Lytell. This is a picturization of I. A. R. Wylie's novel of Anglo-Indian life, "The Temple of Dawn." On September 6 Metro will formally release "The Great Redeemer," the Maurice Tourneur production of H. H. Van Loan's story of western life and prison regeneration, with a distinguished ensemble including House Peters and Marjorie Daw.

"The Saphead" Is Scheduled.

"The Saphead," co-starring William H. Crane, dean of the American speaking stage, and Buster Keaton, the young comedian, is put down for release on September 16. This production, distributed by Metro, is presented by John L. Golden in conjunction with Winchell Smith and Marcus Loew. It is an elaborate picturization of "The New Henrietta," Winchell Smith's comedy drama of high finance and Wall Street, with a love motif of surpassing interest.

Metro's last September release will be "Clothes," a filmization of the drama of high society life in New York by Avery Hopwood and Channing Pollock. The screen version is enacted by a cast of stars including Olive Tell and Crauford Kent.

"Four Horsemen" in October.

October will be ushered in, according to present plans, with the release of "The Four Horsemen of the Apocalypse." This production, a picturization of the novel by Vicente Blasco Ibanez, is now in process of making at Metro's West Coast studios in Hollywood, with Rex Ingram directing.

With the exception of this production, Richard A. Rowland, president of Metro, has made screen examinations of all the other September and October releases, and he expresses himself as immensely pleased with the work done at the company's western and eastern studios in preparation for the big fall sales drive.

Is Ready with Big Pictures.

"Metro is ready to provide for the exhibitors of the country the greatest array of specials and super-specials ever produced by any one company," said Mr. Rowland. "The first thing I did upon my return from Europe was to have these pictures screened in our projection rooms, and I was strongly impressed by every one of them.

"Before work was started on these productions we gave our directors and supervising directors carte blanche to turn out productions of the very highest quality, regardless of time, labor and expense. They have more than come up to our expectations.

"I am frank to say that these new specials are going to make showmen everywhere sit up and take notice. It appears that already exhibitors have got wind of our now specials and super-specials.

"For weeks past they have been flooding our offices with advance bookings, without even having examined the pictures, so unbounded is their confidence in Metro and Metro's invariable custom of keeping its promises and dealing squarely.

Available to All Showmen.

"These productions are absolutely the biggest and best that we have ever offered to exhibitors. And our policy of dealing direct with the men who own and operate their theatres will mean that there will be no monopoly of our productions. They are available to any exhibitors who will meet our figures. These pictures are in no sense cheap productions.

"They were produced at big expense, and inasmuch as we are not in business for pleasure, we shall ask commensurate prices for them. But they will prove profitable at any price, and wise showmen are demonstrating their belief in this truth by their heavy bookings in advance."

Arrangements are being completed by Metro officials to put on "The Great Redeemer" for a number of pre-release showings. These showings will be in the key cities, so that exhibitors in the smaller cities and towns will profit by the manner of exploitation and the reception of the super-special in the large centers of population.

With the schedule planned by Metro the company's exchanges are looking forward to a record drive. District and branch managers are eager to outdo one another in sales and have so notified the Metro executives.

Brown Made Director of Productions for Pioneer

A NUMBER of important changes affecting the personnel at the headquarters of the Pioneer Film Corporation have taken place in keeping with the growth of that company.

Probably the most outstanding change in this connection centers on the appointment of Southard Brown to director of productions.

Mr. Brown has been with the Pioneer Film Corporation for two years, during which time he has demonstrated his ability to the extent that when the officials of the enterprise consummated plans for the inauguration of new departments and the appointment of department heads Mr. Brown was proffered the new position as an appreciative step for the constructive work he has done for Pioneer.

Mr. Brown has in the past taken care of the advertising and publicity of the Pioneer and his experience in the motion picture industry dates back a number of years. His theatrical activities gained for him a world of experience.

Sues for Theatre

Suit to enforce a contract, and for such other relief as the trial of the suit may determine, has been filed in the Supreme Court of New York by Philip Melnick against James Empringham, of 2309 Eighth avenue.

Mr. Melnick alleges that on July 1 he entered into a contract with the defendant for the sale to him of the picture theatre at 124th street and Eighth avenue. Mr. Melnick says he went to considerable expense in renovating the theatre and that when he was ready to take control Mr. Empringham failed to give him possession. Mr. Melnick claims the defendant also should have turned over to him all moneys deposited by defendant with motion picture exchanges for films, including that paid for films not exhibited. He petitions the court for enforcement of the contract, claiming that the defendant is financially irresponsible.

Famous Players Acquires Six San Francisco Houses

THE recent incorporation of the Famous Players-Lasky Corporation of California, with a capital stock of $12,000,000, has been followed by the announcement that six San Francisco houses have been taken over by this concern and that others will either be acquired by purchase or built in other parts of the state. The houses in the merger are the California, the Imperial, the Portola, the Coliseum, the Lincoln and the Granada, the latter being in course of construction.

The president of the new corporation is Herbert L. Rothschild, and associated with him in the management is Herman Wobber, district manager for Famous Players-Lasky. The Coliseum and Lincoln theatres are district houses conducted under the management of Samuel H. Levin, the former, having recently been enlarged to a seating capacity of 3,000.

In speaking of the merger Mr. Rothschild said: "I believe the formation of the Famous Players-Lasky Corporation of California, together with the amalgamation of the six houses, is the biggest transaction ever consummated in California theatre circles. Plans are being worked out for the presentation of better pictures in a synchronized manner, which will eventually lead to making San Francisco the leading moving picture city in the world."

Trade Showings Forecast Success of "Light Woman"

AMERICAN is releasing in early September, "A Light Woman," an opening-of-the-season attraction which exhibitors are already clamoring for. C. S. Stimson, general sales manager, is co-operating with the branch representatives in a very active way in planning for the national distribution and exploitation of this production. He will have visited personally in the next couple of weeks practically every branch office for the purpose of giving advance showings of "A Light Woman" to both American representatives and exhibitors of local and out-of-town first-run theatres in each territory. Winston S. Hutchinson, son of president S. S. Hutchinson, has accompanied Mr. Stimson on several of these trips.

Just back from Minneapolis—where a trade pre-view was arranged in the interests of what he is not alone in considering the greatest picture American has produced, and one which will rank with the biggest of the "Class A" fall productions—Mr. Stimson reports marked enthusiasm among those who viewed it there. Cleveland and Pittsburgh will be the next centers of motion picture activity which Mr. Stimson will visit.

New Motion Picture Theatres Planned

STRATFORD, CONN.—Harry Feldman, Washington, D. C., and Samuel Batter, New Haven, Conn., have plans by Harry S. Cannici, 42 Church street, New Haven, for brick theatre, 67 by 113 feet, to be erected on Main street, to cost $75,000.

CHICAGO, ILL.—I. B. Browarsky & Co., 111 West Washington street, have plans by Walter Ahischlager, 63 East Huron street, for nine-story brick, stone and reinforced concrete theatre, store and apartment building, 450 by 300 feet, to be erected at Sixty-third and Blackstone streets, to cost $1,500,000.

*ELGIN, ILL.—Contract has been let to rebuild one-story theatre, 50 by 140 feet, on Grove, near Chicago avenue, for F. Thealin, Grand Theatre Building, to cost $150,000. Seating capacity will be 1,600.

*BEDFORD, IND.—United Exhibitors Production Corporation will improve their moving picture and vaudeville theatres and increase seating capacity.

FORT MADISON, IA.—Baker Dodge Theatre Company has plans by Owen & Payson, 202 Reliance Building, Kansas City, Mo., for two-story stucco and hollow-tile moving picture theatre to be erected on Main, near Sixth street, to cost $35,000.

SAC CITY, IA.—Walford W. Watt will erect new theatre on North Fifth street, with seating capacity of 1,000.

BATON ROUGE, LA.—J. R. Grand has organized company of members of Eagle Lodge for purpose erecting concrete open-air theatre, with seating capacity of 1,500, to cost $400,000.

BALTIMORE, MD.—M. T. McLaughlin, 1905 Oak street, will erect an addition, 29 by 90 feet, to moving picture theatre at 1436 North Gay street, to cost $10,000.

BALTIMORE, MD.—Jacob Friedlander, 3425 Pennsylvania avenue, has plans by Stanislaus Russell, 11 East Lexington street, for alterations and an addition, 30 by 150 feet, to theatre at 512-14 West Biddle street, to cost $25,000.

BOSTON, MASS.—Withey Construction Company, 146 Tyler street, has contract to make alterations to film exchange on Piedmont street, to cost $15,000.

MT. CLEMENS, MICH.—Macomb Theatre Company will erect new building. Address secretary of company.

HOLYOKE, MASS.—P. J. Kennedy Company, 464 Maple street, has contract to make alterations and erect a one-story addition, 62 by 122 feet, to theatre for Strand Theatre Company, 260 Maple street, to cost $250,000.

PORTSMOUTH, N. H.—Charles F. Pronaska, Newcastle, N. H., has contract to erect theatre and amusement hall for United States Government, Coast Defense Utilities Office, Fort Constitution, to cost $11,982.

FLUSHING, L. I., N. Y.—E. C. Horn & Sons, 1476 Broadway, New York, have contract to erect one-story moving picture theatre on Broadway, opposite Main street, for Wilmer & Vincent, 1451 Broadway, New York.

NEW ROCHELLE, N. Y.—J. E. Wells Construction Company, 237 Fifth avenue, New York, has contract to erect one-story moving picture and vaudeville theatre at Huguenot and Division streets for Huguenot Theatre Corporation, 469 Fifth avenue, New York, to cost $300,000.

NEW ROCHELLE, N. Y.—Fox Holding Corporation, Tenth avenue and 55th street, New York, has plans by R. T. Short, 370 Macon street, Brooklyn, N. Y., for one-story brick and terra-cotta moving picture theatre to be erected at Center and Main streets, to cost $200,000.

NEW YORK, N. Y.—Contract has been let for two-story moving picture theatre for H. Weingarten, 1055 Bergen street, to cost $150,000.

NEW YORK, N. Y.—Contract has been let for one-story brick and terra-cotta theatre and airdome to be erected at Prospect avenue and 161st street for Pleasant Amusement Company, 1441 Broadway, to cost $375,000.

AKRON, O.—Weinstein & Stevens, 709 Bell street, have plans by H. C. Frank, 9 East Exchange street, for three-story brick, stone and tile theatre and store building, to cost $150,000.

CINCINNATI, O.—Columbia Amusement Company, Strand Building, has plans by A. McElpatrick, 701 Seventh avenue, New York, for brick theatre, to cost $600,000.

*COLUMBUS, O.—Knox & Phillips, 148 North Monroe street, have contract to remodel and build an addition to Lyceum Theatre and hotel building at 217 North High street for Lyceum Theatre Company, to cost $100,000.

HOMING, OKLA.—A. F. Stewart Construction Company, Oklahoma City, Okla., has contract to erect two-story theatre, 50 by 140 feet, for T. C. Petit Theatre Corporation, to cost $61,812.

OREGON CITY, ORE.—W. H. Long, of Star Theatre, has plans by W. H. White for two-story reinforced concrete and brick theatre to be erected on Main street.

MASONTOWN, PA.—Liberty Theatre, Inc., has plans by H. W. Altman, 625 First National Bank Building, Uniontown, Pa., for two-story brick theatre, 38 by 150 feet, to cost $40,000.

PITTSBURGH, PA.—All Nations Arcade Company has plans by George H. Schwan, 1310 People's Bank Building, for alterations to moving picture theatre and arcade on Carson street.

RENTON, PA.—Contract has been let for erection of one-story moving picture theatre, 30 by 40 feet, for Union Colliers Company, to cost $10,000.

WESLEYVILLE, PA.—Shutts & Morrison, Marine Bank Building, Erie, Pa., are preparing plans for one-story cement block moving picture and vaudeville theatre, 40 by 90 feet, to be erected on Buffalo road, to cost $15,000.

WILLIAMSPORT, PA.—Organization will be formed to be known as Williamsport Majestic TheatreCompan y. George H. Bubb, manager of Majestic Theatre on Pine street, will take over that house as soon as plans are completed.

BAY CITY, TEXAS.—Harty Enterprise Company will erect combination opera house and moving picture theatre. Pipe organ costing $10,000 will be installed.

BRUCE, WIS.—P. S. Krantz will erect up-to-date theatre here.

CHIPPEWA FALLS, WIS.—John Walters, Michael Holms and associates have plans by George W. Rapp, 190 North State street, Chicago, for large theatre to be erected on South Baratow street, with seating capacity of 1,800. Pipe organ will be installed.

CHICAGO, ILL.—Roosevelt Theatre Company, 110 State street, has plans by G. C. Coughlin, 122 State street, for brick and concrete theatre, to cost $600,000.

FRANKFORT, IND.—John and Amos Bible will convert restaurant into moving picture theatre, with seating capacity of 300.

INDIANA HARBOR, IND.—C. E. Potts has plans by Henry L. Newhouse, 4630 Prairie avenue, Chicago, for one-story New Columbia Theatre, with seating capacity of 2,000 to be erected at Grape and Michigan avenue, to cost $350,000.

LA PORTE, IND.—O. K. Reddington will erect new theatre at Indiana avenue and Lincoln way, with seating capacity of 1,265, to be known as Estropal and cost $90,000.

*DES MOINES, IA.—William Knudson & Sons, Flynn Building, have contract to remodel theatre on Eighth, between Walnut and Locust streets, for Abe Frankel, to cost $25,000.

FLINT, MICH.—Lester E. Mack, 1609 Pine street, has plans by George J. Bachman, 512 Flint P. Smith Building, for two-story brick and reinforced concrete moving picture theatre and store building, 90 by 150 feet, to be erected at Broadway and Lewis streets, to cost $150,000.

*ST. JOSEPH, MO.—C. P. Norris, Eleventh and Mitchell streets, has contract to remodel building for Crystal Theatre, to cost $75,000.

EDGERTON, N. J.—World News Pictures Company, 500 Fifth avenue, New York, has plans by Walter Wills, Inc., 1181 Myrtle avenue, Brooklyn, New York, for three-story moving picture studio and office building, to cost $250,000.

BUFFALO, N. Y.—Olympic Amusement Company will erect office building, to include moving picture and vaudeville theatre at Washington street and Broadway, with seating capacity of 3,500, to cost $2,500,000. Theatre will be under management Morris Slotkin.

"A Bedroom Scandal" About to Be Executed.
Scene from the new Monte Banks' comedy being distributed by Federated Exchanges.

Donald Crisp, Veteran Director, Actor, Will Pioneer in England and in India

By SUMNER SMITH

UNUSUAL opportunities and unusual difficulties confront Donald Crisp, a well known director also noted for his exceptionally fine acting as "Battling Burrows" in "Broken Blossoms," who will have sailed for England before this is read, to have charge of production at the London studios of the Famous Players-Lasky Corporation.

Upon Mr. Crisp devolves the task of picturizing George Bernard Shaw's "Cashel Byron's Profession" and Ian MacLaren's "Beside the Bonny Briar Bush" with all-British casts. They will be known as Donald Crisp Productions, a Famous Players' tribute to his skill. Accompanying Mr. Crisp are Margaret Turnbull, scenarist, and Claude H. Mitchell, who has been his assistant for some time.

Difficulties Confronting Him.

Seen last week in New York City, Mr. Crisp was quietly enthusiastic over the opportunities before him, although he recognized the big handicaps under which he will work. He will arrive at a time when rain and fog render London a miserable place to all but Britishers accustomed to the climate, and the inclement weather will continue for three or four months, making good photography particularly difficult.

Other difficulties he will have to surmount will be in technical equipment, in costuming and, possibly greatest of all, in selecting and instructing British players. Speaking along these lines Mr. Crisp said: "It is merely a matter of understanding the people and giving them a chance to be understood and helping them."

It Never Pays to Curse.

To illustrate his point Mr. Crisp told how an American director became decidedly unpopular because he cursed his "supers."

"In England," he said, "ten dollars will get you a 'lady,' whereas one dollar gets you a costermonger. They must be handled differently, and certainly it never pays to curse players you are directing. How would Americans like to have Englishmen come over here and adopt a 'you bloody fool, do this and that' attitude?

"One of my chief difficulties will be in getting locations. That seems like a simple enough matter to Americans but in England it is different. Permission must be gotten before you can do anything. The English have not yet learned that the making of motion pictures is a business and not theatricalism.

Expects to Develop New Stars.

"If I wanted to take a scene of the heroine alighting at the front door of a certain New York hotel, all I have to do would be to hand the doorman a ten-spot. In England the doorman would refer me to the desk clerk and the clerk to the manager and so on ad infinitum. None of them would want to take the responsibility of letting me shoot the scene. London is not like Los Angeles where people now pass a cameraman without a second glance.

"British actors and actresses have a wonderful chance to become stars in motion pictures. Those of them who make good will appear before millions all over the world, and as they develop talent so will Famous Players develop their popularity with the public. I expect to have my troubles getting well balanced casts because most of the best known theatrical folk are on the stage or already under film contracts. That means that other actors and actresses of ability will have the finest opportunity of becoming real stars."

Films to Have Foreign Flavor.

Mr. Crisp was born in England. He came to this country eighteen years ago and it is eleven years since he has been in London. He knows the island well and with especial pleasure anticipates producing MacLaren's story. He remembers a little village of shepherds on Loch Lomond, Scotland, that is picturesque in the extreme, the shepherds wearing the old linen smocks and living as their ancestors have done these many years, and he intends to use scenes of the village in the picture.

"I would like to be in New York the night the film is run off," Mr. Crisp said, "because I am going to try very hard to make it beautiful. I want it to show Americans the true foreign atmosphere, and I expect to incorporate some views of places and people in a natural sort of a way. There will be no padding—I think I have never been accused of that—and I shall try to keep away from close-ups."

Donald Crisp

His Work in "Broken Blossoms."

Mr. Crisp's ability to portray the English people and select English locales has been shown—though he was too modest to say so—in "Broken Blossoms," which he helped D. W. Griffith make. In fact, Mr. Griffith told him he would not attempt the Burke story unless Crisp would play the part of "The Battler" and aid him in planning the sets.

At that time Mr. Crisp was directing and on his suggestion several actors were tried for the part of "The Battler." Their performances were, in the main, good, but there was something lacking because they did not understand the Billingsgate type, the type of man who is all ego, who thinks of nothing but his own brute strength.

After London Comes Bombay.

Discussing this Mr. Crisp talked very interestingly about the Billingsgate fishermen, whose only desire in life is to possess more strength than the other fellow. He believes them the strongest men in the world, as they often carry 450 pounds of fish on their heads and toss the heavy load so violently into a wagon as to break the bottom.

In July or August of 1921 Mr. Crisp will go to Bombay where Famous Players is establishing studios. As he has been three times around the world the city is not unknown to him and he looks forward to producing in Bombay.

"But I suspect by that time I'll be about ready to see America again," he admitted with a smile.

To Utilize Homesick Americans.

He expects to encounter fewer difficulties in Bombay than in London.

"I'll certainly be able to get lots of intelligent supers," he said, "because there always are many visitors and a large foreign population in Bombay ready for a lark. All I'll have to do will be to reproduce a New York hotel and a corner of Broadway and you will see the homesick ones flocking to help me make the picture. Then, too, there is much good American studio equipment on the way to Bombay and I shall not have the lighting difficulties I'll find in London."

The conversation turned to old times. Mr. Crisp went to his steamer trunk and produced some most interesting and historically valuable pictures of stage and screen folk taken back in the old Biograph days. Mary Pickford, her sister Lottie, Flora Finch, John Bunny, Mack Sennett, David Powell and many other oldtimers—in terms of experience with things theatrical—were shown as "supers."

Reminiscences of Biograph Days.

Mr. Crisp recalled Biograph supers who are now notable actors and actresses. He said the usual question asked an applicant at the studio used to be "What do you want?" and the usual reply used to be "Five dollars." An actor would be a crook in the morning, a judge at noon and a minister in the evening.

Mr. Crisp was first of all an actor with Biograph. Then he became a director and —then he got fired. It's been a dark secret but here's the story.

Donald Crisp produced "The Idiot" with Bobby Herron in the leading part. The film ran 1,400 feet and Biograph said: "You are the idiot to make a film as long as that —you're fired."

Joe Webber showed "The Idiot" in his New York theatre and, lo and behold, it had a "wonderful" run of a week, so Crisp was taken back by Biograph with an increase in salary of $35 a week.

The Story of "The Idiot."

It was amusing to hear Mr. Crisp tell about the salaries that Lionel Barrymore, Owen Moore and other actors now notables used to draw, but, rather than get in wrong with press agents, the writer will keep them to himself.

Mr. Crisp describes "The Idiot" as being morbid. The way it was worked out somewhat resembles "Broken Blossoms," as Mr. Crisp told Mr. Griffith recently. A weak-minded boy was shown attending a church service. A song which the congregation sang, "Safe in the Arms of Jesus," impressed itself indelibly on his mind and he shocked the congregation by singing it during prayer time. For a week the boy was

(Continued on page 243)

Educational and Non-theatrical News

Conducted by Margaret I. MacDonald

De Vry Convention Unearths Obstacles Hindering the Use of Educational Film

THE second annual convention of the De Vry Corporation which was held at the La Salle Hotel, Chicago, August 18, 19 and 20, was an unusually successful affair. As is well known by most of our readers, the De Vry portable projector is one of the best on the market. And with the ever increasing efforts of the De Vry Corporation toward new and useful invention for the furtherance of better conditions in the exhibition of films in educational institutions, churches, etc., there is still much to be hoped for from them in the way of innovations in the field of projection. The following report on the convention will be found interesting:

As a factor for the dissemination of knowledge among American people today, the moving picture stands supreme, and it is most effective when it is used in the schools, classrooms, community meetings, churches, Y. M. C. A.'s, etc. Those who attended the De Vry Convention were indeed gratified to learn, from the talks of several leading men in the film industry, that films of the highest quality are now being prepared especially for use in the non-theatrical field. In addition to this announcement, it was also stated that comprehensive plans for the distribution of educational films were being formulated.

Prominent Persons Speak.

Among the most well known speakers were J. H. Wilson, of the Detroit Public Schools, Detroit, who spoke on Experiments in the Pedagogical Use of the Motion Picture; Carl H. Pierce, of the Kineto Company of America, who spoke on Educational Film Production and Its Distribution; Mr. Gooding, with H. E. Robertson, of Moving Picture Age Magazine, announced their new Non-theatrical Film Reference Book, and Virgil Marani, consulting engineer, spoke on the cooperation of the Board of Fire Underwriters and the National Fire Protection Association.

Those men were able to bring to the manufacturers of portable projectors, primarily intended for the non-theatrical field, an added vision of what the future held in store for those engaged in furthering the use of educational motion pictures in the non-theatrical field. Before, however, the attainment of success in this great undertaking can be accomplished several obstacles now blocking the progress of projector manufacturers will have to be eliminated with the assistance of the Board of Fire Underwriters and film producers.

The De Vry Corporation just completed a very successful, prosperous year and anticipates a far greater success this coming year. It is now developing many new improvements and accessories and is one of the most energetic manufacturing organizations in the country.

"Jewish Poland Today" Shows Conditions to Large Crowds

AN interesting group of pictures being exhibited at the Madison Square Garden Concert Hall, gave an excellent idea of the conditions in Jewish Poland to-day. The exhibitions are being attended by large numbers of Jews, and others concerned. Closeups of the persecuted people are closely scrutinized for familiar faces; and in some instances relations of persons in the audience have been recognized.

The pictures are being presented by the Jewish Pictures Corporation, and cover Warsaw, Lemberg, Cracow, Brest-Litovsk, Lublin, Radom, Pinsk and Grodno. Thousands of faces passed before the camera in the course of the pictures, crowds in the streets, old men, women and children being cared for by the American relief societies, and many scenes illuminative of the troublous times in Poland are to be seen. Special Jewish music arranged by Joseph Zuro, former conductor of the Manhattan Opera House is played and sung during the exhibitions.

Ditmars Animal Study Feature of the Latest Pathe Review

ONE of the most interesting features in the Pathe Review for September 12, is the Ditmars animal study, "Showing Up the Groundhog." In this subject the groundhog is revealed in his home, showing that not even a stout stick can disturb the little creature from his slumbers on the day he is to turn eather prophet. Many amusing scenes in the daily life of this little animal are shown.

Presents Dance Feature.

"Harlequin and Columbine" is an entertaining dance feature presented by Julian Ollendorff in his series, "The Spirit of the Dance." The dance of Harlequin, who has come down through the ages, dancing attendance on Columbine, is gracefully interpreted by Reuoff and Lovera of the Russian ballet. "Pinwheels and Handsprings" is a novel offering of Novagraph, showing the antics of aerial tumblers, slowed down to eight times less than normal speed by the ultra-rapid camera.

Beautiful Views of the Valley of Royat, France, are presented by Pathecolor in "The Land of the Living Past." Entrancing scenery abounds in these peaceful valleys. "Coining the Gold of the Northwest" is an interesting insight on the wheat industry, showing the many processes gone through to produce flour.

Urban Series Gaining Ground Abroad as Well as at Home

KINETO Reviews and Charles Urban Movie Chats are to be given wide distribution in Japan, according to an announcement from the office of David P. Howells, who has the distributing rights for the Urban products, except in the United Kingdom, where Butcher's Film Service, Ltd., is in control, and the United States. In all of the countries Mr. Howells has succeeded in securing wide distribution, and these features are meeting with appreciation, and are gaining the highest praise.

"The Locomotion of the Snake."

The latest of the Urban Science Series "Do Plants Have Growing Pains?" shows how human a botanical study can be made. "The Locomotion of the Snake," a cartoon study, is also of interest. These subjects, which will be shown at the Rivoli and Rialto theatres, are of unusual interest.

Armadillo and Tree Sloth in the Goldwyn-Bray Pictograph

THE animal with perhaps the "lowest" mind in the world was photographed by the Goldwyn-Bray cameraman for Pictograph No. 7053, called "This Wonderful World," at the New York Zoological Gardens. It was a tree sloth. Next came the armadillo, whose family is more than 100,000 years old. In order to learn something about their ancestors the cameraman visited the American Museum of Natural History, where he made a camera record of the immense skeleton that was the great-great-great-grandfather of the sloth and the gigantic shells that covered the armadillos of centuries ago.

A second section of the Pictograph shows glaciers of British Columbia. The comic subject is Jerry on the Job in "Water, Water Everywhere."

Scenes Taken from Frederick Burlingham's Trip to Borneo.

1—A Dutch supply steamer used to travel on the Barito River; 2—The way the wild men of Borneo protect their young from the reptiles; 3—A flooded village in the heart of Borneo.

European Exhibitors Bound to Producers by Inequitable Contracts, Says Brinch

P. J. BRINCH, who has been abroad for some months combining business with a much needed rest, returned to America on August 25. He visited Scandanavia, England, France and Belgium in the interests of the W. W. Hodkinson Corporation, and expresses himself as being pleasantly surprised at the conditions existing.

"In the first place," he say, "I found but little trace of the so-called ravages of war. The battle fields of France are green with corn. The railroads and highways are brought to at least pre-war efficiency and the towns are being rebuilt as rapidly as possible, except where ruins are preserved as being of historical interest. The people seem prosperous and contented and above all they want to forget that there ever was a war.

Our Films Dominate Market. ..

"Even in Belgium I found conditions flourishing. There was very little sign of devastation there because the Germans in their own interests left the country practically intact. I did not see one ruin in the parts of Belgium that I visited and one gets the impression that the people, so long under the domination of the Hun, have acquired the habit of hard work.

"As regards the conditions which exist in the film industries of the countries I visited, there is much that can be said. First of all, there is no denying the fact that American-produced pictures dominate the field. The reasons for this are as simple as they are obvious. Neither the French nor the English nor the Italian films are in any way worthy to compete with those which are produced in this country.

Producers Miss Opportunities.

"They have a wealth of material from which to draw from over there, not only from the age-old traditions of the different countries, but from the infinitely greater number of stories, some of which, due to local atmosphere, would not be good material for the American market; but somehow they do not seem to get the best out of these stories. Undoubtedly the day will come when by the Americanization of their methods they will produce better pictures than those that they now obtain, but I believe that day is far off.

"The theatres are doing a wonderful business and are crowded night after night, but the general run of pictures as well as their presentation in no way approaches the standard set in America. The average admission charges, in France, for example, run from 3 francs to 12 francs, and even at the present exchange rate this must be reckoned a considerable sum for the people over there, and I say that they do not get their money's worth.

Exhibitors "Bound Hand and Foot."

"A condition prevails abroad somewhat similar to that which certain factions are striving to introduce in America. In some of the foreign markets two or three groups hold complete domination of the motion picture industry and sometimes a veritable monopoly exists, under which the exhibitors are bound hand and foot by contracts with producers or exchanges for their film service.

"The selection of pictures is practically removed from the exhibitor's hands and I have seen cases where the exchange forwarded to an exhibitor a list of pictures which had been assigned to his theatre, regardless of what his personal preferences might be. It is obvious that this can have nothing but a demoralizing effect on the trade. How long this condition will exist there is no telling, but as things stand now the exhibitors seem absolutely helpless. They lack organization as well as appreciation of the seriousness of the situation.

Other Business Handicaps.

"To make matters worse for the exhibitor he is greatly restricted by the fact that theatre licenses are very had to obtain and new building practically prohibited by the government, which wants all available man power and material applied to the rebuilding of homes and industries, rather than to the erection of additional theatres.

"What is true in every other field of merchandise selling is true here as well. The market is controlled, in the ultimate analysis, by the public demand and what the public wants it invariably gets. In this case, due to the infinite superiority of the product, it wants American-made pictures, and until such time as foreign-made pictures are worthy to compete with ours they are going to have them."

Levey Forms Company to Make Dramatic Productions; to Produce Eight a Year

HARRY LEVEY, having launched well on the road to success the Harry Levey Service Corporation, for the exclusive production of industrial-educational motion pictures, is widening the field of his activities, and will head a second corporation, known as Harry Levey Productions, which is to produce feature dramatic films for theatrical distribution. The producing center is to be located at 230 West Thirty-eighth street, New York.

It is Mr. Levey's plan to produce each year eight feature pictures which shall represent in production and direction details the high water mark of perfection in the feature field. In keeping with this ideal, the first release of the new company is to be a motion picture version of "Uncle Sam of Freedom Ridge," the story by Margaret Prescott Montague, which appeared in the June issue of the Atlantic Monthly, and which President Wilson characterized as "the greatest piece of literature that came out of the war." The story was brought out in book form immediately following its publication in the magazine, and four editions have already come from the press rooms.

A strong cast has been selected. George McQuarrie, William S. Corbett, Paul Kelly, Helen Flint, Leslie Hunt, Sheridan Tansey and Eugene Keith play leading roles. George Beranger, long a member of D. W. Griffith's direction staff, is in charge of direction. Irving B. Rubenstein is chief cinematographer. Earnest Maas wrote the continuity.

Work Night and Day.

Work on this feature is going forward night and day. Miss Montague is lending her personal supervision to the filming, and has expressed herself delighted at the authenticity with which her story is being transferred to the films.

"It gave me quite a thrill to see it appear in print," she said. "That thrill is something that no author ever outlives. But this thrill has been doubled and trebled by the joy I am getting in seeing 'Uncle Sam' come to life on the screen. It makes one feel that she has done something really worth while to have created something that can live and breathe and do good things in the shadow-land of the films before our eyes."

"Sh-h-h! Don't Make Any Noise, Estelle, New York's Sleeping!"
Says Harry Sothern to Estelle Taylor. A quiet scene from the Fox special, "While New York Sleeps."

Kenneth Hodkinson Appointed Executive Manager of United Artists' Corporation

THAT this is the day of the young man in business was demonstrated anew this week when Kenneth Hodkinson, one of the youngest executives in the motion picture industry, was promoted by Hiram Abrams, president of the United Artists to the foremost post on his staff.

Mr. Hodkinson has, since the organization of the "Big Four's" distributing company, held a close and confidential position under Mr. Abrams. The recent election of Mr. Abrams to the presidency of the United Artists Corporation has naturally focused on him an enormous amount of additional responsibility and detail.

Mr. Hodkinson, by virtue of his appointment to the position of executive manager of the corporation, will now assume much of the detail heretofore carried by Mr. Abrams, leaving his chief free to look after the larger affairs of the company that necessarily come to the president's office.

One of Real Big Jobs.

Not only is this appointment noteworthy in so far as it concerns the affairs of United Artists Corporation, but it is a splendid achievement in the industry that has achieved big things, for the position which Mr. Hodkinson now occupies is one of the real big jobs in the film world. Mr. Hodkinson is a very young man, as years are reckoned in business, and the position he has already made for himself foretells a splendid future.

Before his connection with United Artists Corporation, Mr. Hodkinson had quite a number of years of intensive training and experience in the exchange end of the film business, both on the Pacific Coast and in the East.

He was also associated with Mr. Abrams in a confidential capacity before United Artists Corporation was formed, and as a result of their previous business relationship, Mr. Abrams called Mr. Hodkinson into his service when he built up his organization for the marketing of the "Big Four" product.

Tribute by Abrams.

In announcing the appointment of Mr. Hodkinson as executive manager, Mr. Abrams paid him a splendid tribute.

"Kenneth Hodkinson," said Mr. Abrams, "has earned promotion if ever a man has. His loyalty, not only to me personally, but to the Artists whose pictures we are privileged to handle, and to the principles on which this organization has been built, has been steadfast. He combines with this loyalty a sense of justice and fairplay which has made his service to us invaluable in our dealings with our customers, for in all of his work he has tried to live up to the ideal of serving his company best by serving its customers best.

Is Valuable to Industry.

"And then, a man can always be judged by what his fellow-workers think of him. In our own organization, to a man, I know that this appointment will be welcomed by Mr. Hodkinson's associates, for he has earned their respect and sincere affection.

"He has youth, imagination, high ambition and splendid ability, coupled with a fine, lovable personality. To me he typifies the very spirit of our industry, and I am glad of this opportunity to recognize his value to our own organization and to the upbuilding of the motion picture business."

Kenneth Hodkinson
Executive manager of the United Artists' Corporation.

Marshall Neilan Has Notable Cast for Wesley Barry's First Starring Vehicle

MARSHALL NEILAN'S newest production, "Dinty," which serves as Wesley Barry initial starring vehicle, boasts of the most notable cast ever assembled in a Neilan production. This picture, now nearing completion at the Hollywood studios, was written by Mr. Neilan himself in collaboration with Marion Fairfax, head of the Neilan scenario department.

Big Chance for Actress.

As "Dinty's" mother, Colleen Moore, the popular little actress of Christie fame, is given a dramatic character to portray. Miss Moore, according to the belief of Mr. Neilan, bids fair to become one of the most prominent lights of the screen and her portrayal in this picture of the little Irish mother is expected to place her among the front ranks of dramatic players of the motion picture.

Marjorie Daw, who has gained wide prominence since her affiliation with Marshall Neilan a year ago in such pictures as "The River's End" and "Don't Ever Marry," is another important member of the "Dinty" cast. Pat O'Malley is given another part that equals his opportunities in "Go and Get It," in which he played the cub reporter. Noah Berry, one of the most popular character actors in pictures, portrays the part of Wong Tai, a Chinese "heavy."

Rosher's First for Neilan.

Offering a contrast in the light situations are the personalities of Walter Chung, a little almond-eyed youngster about the age of Wesley Barry; Aaron Mitchell, a darkie with a penchant for the "shimmy," and Newton Hall, a little "tough" kid. Among the other well known artists are J. Barney Sherry, who has met with notable success in recent Neilan pictures, Tom Gallery, Kate Price and Tom Wilson.

Kesson Associated with Rosher.

"Dinty" also marks the initial effort for this producer of Charles Rosher, one of the most prominent experts in cinematography and who for the past three years has been responsible for the photography in Mary Pickford pictures. David Kesson, whose photography in "Go and Get It" and other Neilan pictures has attracted considerable attention, is associated with Mr. Rosher in the photography.

"Gymnastics" Is Praised

"Gymnastics," a high speed picture made with the Stereospeed camera by Stereospeed Productions, Inc., controlled by the Motion Picture Producing Company of America, Inc., was on the bill at the Strand last week. The picture won high praise from critics, both for the absence of all flicker and the sharp detail of the background. It proved not only interesting but amusing.

Stereospeed Pictures are being handled by the Motion Picture Producing Company of America, Inc., on a state right basis and considerable territory has already been disposed of, contracts for the Philadelphia and Boston territory being closed only last week.

Indiana Theatre Firm Buys the Columbia and American

THE Cosmopolitan Theatre Corporation, which recently purchased a building site on Cedar street in Indiana Harbor, Ind., upon which it purposes to erect one of the finest theatres in the northern part of the state, has further expanded the scope of its activities by obtaining control of the Columbia and American theatres in Indiana Harbor. This new acquisition gives the Cosmopolitan Corporation almost complete control of the theatre business in Indiana Harbor, the only other theatres in the city being the Family and the Auditorium.

Coincident with the acquisition of the new theatre properties the Cosmopolitan Corporation has reorganized under new officers. C. E. Potts, who formerly owned and operated the Columbia and American theatres, has been elected president of the corporation, the honor being given to him because he lives in Indiana Harbor and is thoroughly in touch with the theatre situation there. H. W. Yant, also of Indiana Harbor, was chosen as secretary of the organization, and Jacob Handelsman, of Chicago, remains as treasurer.

The plans of the corporation provide for a rebuilding of the Columbia Theatre, enlarging it so as to make its seating capacity about 1,200. A new organ will be installed and the theatre will be devoted exclusively to the exhibition of motion pictures. The new Cosmopolitan will be used as a combination vaudeville and moving picture house and the American will remain closed, the building to be used for office purposes.

Clara Beranger in Holland

Word has been received from Clara Beranger, scenario writer for the Famous Players-Lasky Corporation, from the Netherlands. She has already "done" London and Paris and is now absorbing local color in the land of tulips and windmills. While abroad, Miss Beranger will not attempt to write anything more than an occasional postal card, but will save her impressions until her return. This is the first vacation she has allowed herself for several years and is enjoying it immensely.

Dead Men Tell No Tales

Success of First Film Show on Train Indicates Regular Programs in Future

THE motion picture screen has achieved a new triumph. For the first time in its history, on the evening of Thursday, August 26, it made its appeal to passengers aboard a railway train and with as much success as ever rewarded it in a regular pictur theatre. The credit of making this highly successful innovation belongs to the Atlanta and West Point Railway and the Southern Bell Telephone Company, whose officials arranged for their unique demonstration aboard trains Nos. 37 and 38 of the New York and New Orleans Limited.

On vessels of the navy and passenger steamships motion picture exhibitions have become an established recreation. Most hospitals, many schools and colleges and some hotels provide that form of entertainment. In fact, the public on its travels by railway train almost exclusively represented all of the population left unprovided with opportunity to witness picture shows.

Projection Difficulties Overcome.

This was partly due to difficulties of projection aboard a moving train. A satisfactory portable projector was necessary, and this being provided it was necessary to equip it with a suitable generator, for the electrical equipment of passenger cars was found unequal to the occasion. Finally a newly designed generator was successfully tested and pressed into service, removing the last obstacle in the way of the demonstration made on August 26.

A screen with its bottom slightly above the heads of seated passengers was placed at the forward end of the car. The projecting apparatus was installed on a raised platform at the opposite end. By this arrangement the occupant of every seat in the car enjoyed a clear view of the pictures presented. Upon the completion of the program they expressed enthusiastic approval of this new way of beguiling the tedium of a railway journey. As one lady remarked:

"It shortened a tiresome trip by at least two hours, to say nothing about the pleasure it afforded."

Phonograph Furnished Music.

The performance was complete, even to the extent of an accompanying musical program. This was supplied by means of a phonograph playing appropriate selections. The headliner of the picture program was the Pathe feature, "One Hour Before Dawn," featuring H. B. Warner. This was followed by "Topics of the Day," "Farming by Daylight," a Pathe Review; "Speeding the Spoken Word," a telephone propaganda film, and "New Ways for Old," showing the use of the tractor in farming operations.

As was anticipated by the promoters of the experiment, the occasion was of special interest to railway officials. Who could say but that the traveling public might presently be demanding motion pictures just as they demand dining and sleeping car accommodations?

Public Will Pay for Luxury.

It was remembered that railway presidents and general managers thought George M. Pullman was "crazy" when he forced upon their trains his first crude sleeping berths. But a few years afterward every express passenger train making long night trips was equipped with one or more "Pullman Palace Sleeping Cars," and presently George M. Pullman was rated among the multi-millionaires. A maxim of his, frequently expressed, was: "The traveling public will always pay for luxury."

By use of the special generator and portable projecting machine, it is a simple matter to transform any passenger car into a motion picture theatre. Also it was apparent that no reason exists why the phonograph should not be supplanted by a piano, or by a small orchestra. In short, the experiment proved that if railway passengers want motion picture exhibitions en route they can have them.

Popular Players in Cast of Christie's "So Long Letty" a Robertson-Cole Release

AL CHRISTIE, producer and director of the screen version of "So Long Letty," Oliver Morosco's stage play, believes that the cast which will be seen in this comedy-drama soon to be released by Robertson-Cole is the best one ever assembled for a production of similar nature, and one which will interest every exhibitor seeking the best grade of pictures which mingle wholesome fun with dramatic suspense.

Strong Stage Cast.

The cast, when it scored its success on the spoken stage, was an especially strong one, and Mr. Christie took great care in selecting his screen cast, so that it might hold a position of corresponding importance.

The cast, comprising T. Roy Barnes, the popular comedian of the "legitimate" stage; Grace Darmond, the beauty and screen star; Colleen Moore, the whimsical little leading woman of many successful photoplays, and Walter Hiers, known for his bulk as well as the fine character of his comedy roles, was selected with a special eye to these requirements.

Besides these, there are, of course, bevies of California bathing beauties.

Barnes Well Cast.

T. Roy Barnes, Mr. Christie says, fits admirably into the part of Harry Miller, the husband who spends most of his waking hours trying to be a good fellow.

Grace Darmond plays the part of Letty, the temperamental wife who preferred tangoing to preparing a square meal.

Exhibitors are well acquainted with the striking talents of little Colleen Moore. In this picture she has a distinct comedy role as the wife who could cook deliciously and dress atrociously.

Walter Hiers interprets the role of Tommy Robbins, the docile husband who loves good cooking but gets nothing but delicatessen dinners.

The action revolves around these four. The only others in the picture are flocks and droves of pretty bathing girls.

Ladies and Gentlemen—Two of Each—Appearing in Robertson-Cole'e Special, "So Long Letty."
Left to right: T. Roy Barnes, Colleen Moore, Grace Darmond and Walter Heirs.

Cornish Beck

Beck Made Debut Early in Life

Cornish Beck, who made his picture debut with Nazimova when seven years old, was the boy in the war play "Molock." Herbert Brenon saw him in a Belasco play and engaged him for "The Little Lone Wolf."

In this production he made a hit by his fine portrayal of comedy and tragedy roles. Young Cornish can ride and swim. He also played in Selznick's "The Point of View."

Preliminary Work Begins on New Selznick Pictures

FOLLOWING plans fully completed and partially announced by President Myron Selznick before his recent departure on a visit to London and Paris, Selznick Pictures Corporation has begun preliminary work on three new fall productions and launched the making of a new feature starring Eugene O'Brien.

Mr. O'Brien's picture will be known as "The Better Man." For this feature John Lynch has supplied a story described by those who have read it as providing Mr. O'Brien with the best acting opportunity of his stage or screen career. Robert Ellis will direct this production.

Harry Rapf and Director William P. S. Earle are now going over the continuity of "The Road of Ambition," which will be the second National Picture Theatres production starring Conway Tearle. "The Road of Ambition" has been one of the most talked of books of recent years. To its author, Elaine Sterne, it brought letters of commendation from the late Colonel Roosevelt and other notables.

Myron Selznick's plans for Director Alan Crosland call for his launching before September 1 "Shadows of the Sea," a big special production.

DeMille Titles His Next Special

"Forbidden Fruit" is the title finally determined upon by Cecil B. DeMille for his new special production for Paramount which he is now making at the Lasky studio. As is Mr. DeMille's custom, the producer has given out little information regarding the new production beyond the fact that the story was written by Jennie Macpherson.

DEAD MEN TELL NO TALES

Four Associated Exhibitors' Pictures for Fall Release to Be Sold on Merit

FRED C. QUIMBY, general manager of Associated Exhibitors, Inc., has announced the completed schedule of fall releases of that organization and in his announcement discloses the broad and independent selling policy that will prevail.

Three big special productions and the first of the Harold Lloyd comedies to be made under the comedian's contract with the exhibitor organization are embraced in the schedule. "The Riddle: Woman," with Geraldine Farrar and a star cast, is the premiere offering and it will be available on October 3. Definite release dates on the others will be announced later.

Edward Jose, whose work as a director is most artistically shown in "The Riddle: Woman," will produce a special with an all-star cast headed by Anna Q. Nilsson and Earl Metcalfe. The Harold Lloyd two-reel comedy is the first under the contract which placed the comedian in the million-a-year class, and it is predicted that it will meet every standard set in the several recent successes which have put Lloyd in his present high place on the moving picture screen.

Under the contract entered into with the Pathe Exchange, Inc., by the Associated Exhibitors, Pathe will distribute all of the Associated productions. Each and every production is assured of all the general public advertising and exploitation of which the Pathe organization is capable and the most complete co-operation will be extended to every exhibitor booking the releases.

From the very beginning of production, the leading exhibitors of the country who are members of the Associated Exhibitors have given personal attention to the creation of the productions. It has been the determination of the members definitely to demonstrate the exceptional quality that could be put into pictures made by an all exhibitor organization, and when "The Riddle: Woman" was finished and displayed for the first private showing, their judgment was vindicated.

Mayflower-Kinograms Arrangement Aids Exhibitors Featuring Beauty Contest

THROUGH an arrangement between Kinograms, a news weekly, and the Mayflower Photoplay Corporation, exhibitors will be able to make an effective tie-up between their theatres and local newspapers which have been featuring the National Sales Girl Beauty Contest.

This beauty contest is being handled by the Newspaper Enterprise Association working in co-operation with 300 newspapers throughout the country. Papers in various cities staged contests to find the most beautiful sales girl in their locality. After judges appointed by the paper had decided upon a local beauty, her photograph was sent to the New York office of the Newspaper Enterprise Association. The pictures were turned over to the National Beauty Committee, which will soon announce the national winner.

This committee is made up of Neysa McMein, famous illustrator and painter of pretty women; Florenz Ziegfeld, Jr., famed as a connoisseur of feminine beauty; Alfred Cheney Johnston, a leading photographer of women; James Quirk, editor of Photoplay Magazine, and R. A. Walsh, motion picture producer.

Under the personal supervision of Ray L. Hall, managing editor of Kinograms, motion pictures are now being made of the contenders for first place. These pictures will be shown to the judges to help them in reaching a final decision, and then will be released as an exclusive news feature through the Republic Distributing Corporation to all theatres where Kinograms is shown.

It is estimated that at least 10,000 sales girls entered this contest and as a consequence there will be great interest attached to the news reel featuring these bauties. The tie-up arranged with Kinograms will afford exhibitors of the news weekly many publicity and exploitation possibilities.

Sues Long Island Company

Supreme Court Justice Edward J. McGoldrick has granted the application of Nicoll, Anable, Fuller and Sullivan, of 61 Broadway, New York, counsel for William Isensee, for an injunction restraining the Long Island Motion Picture Company, Inc., whose studios are at 266 Fulton street, Jamaica, Queens, from disposing or selling any of its stock pending trial of the issues of the suit brought against them by plaintiff.

Mr. Isensee alleges he entered into an agreement with the concern in October, 1919, and paid $25,000 for 250 shares of stock, which represented, he says, one-quarter of the concern's $100,000 of capital stock. He alleges that it was agreed he would be allowed to subscribe for another quarter of such stock as might subsequently be authorized by the board of directors to be issued above the existing $100,000. He says such increase was authorized but the officers failed to comply with the legal requirement of filing such authorization, for the purpose of avoiding compliance with their promise to him.

Picture Theatres Projected

FLORENCE, ALA.—Princess Theatre has been organized with $25,000 capital by Louis Rosenbaum and others.

LITTLE ROCK, ARK.—Arkansas Enterprises, Inc., has been organized with $500,000 capital by T. L. Croteau, M. A. Bruce and A. M. Hooven. Address Isaac Kempner, president.

SAN MATEO, CAL.—Pacific Studios has been organized with $1,500,000 capital, to produce moving pictures. Will erect modern plant here. Address A. W. Scott, Jr., president.

DOVER, DEL.—International Theatre Corporation has been organized with $4,000,000 capital by F. L. Croteau, M. A. Bruce, S. E. Dill and others, to produce and exhibit moving pictures and conduct theatrical performances.

CROSWELL, GA.—Maxine Theatre, with seating capacity of 650, will open soon.

BOISE, IDAHO—J. von Herberg, of Jensen & von Herberg, Seattle, Wash., has purchased site here for erection of theatre.

CHICAGO, ILL.—W. J. Scown, 36 West Randolph street, has plans by Eric Hall, 123 West Madison street, for six-story brick and reinforced concrete film exchange, 50 by 150 feet, to be erected at 831-33 South Wabash avenue, to cost $250,000.

VINCENNES, IND.—W. O. Zuber has purchased lease and equipment of Princess Theatre on South Chestnut street from Columbia Amusement Company.

Edgar Lewis Productions, Inc.

presents

LAHOMA

A story of early days in Oklahoma

from the novel by
John Breckinridge Ellis

personally directed by
Edgar Lewis

A picture as warm hearted, as big, as courageous as the pioneers who blazed the trail is "Lahoma." It is a rugged, healthy story as dramatic in the telling as the careers of the men who made the West.

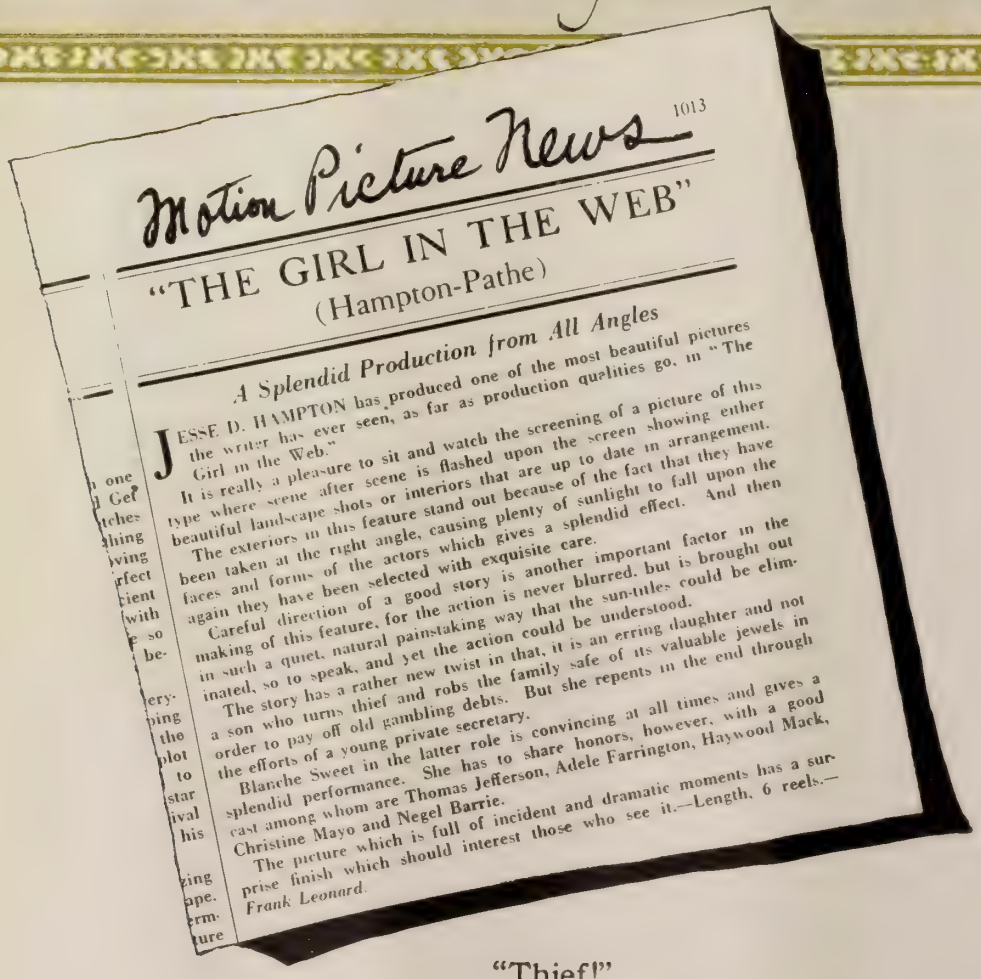
We are confident that exhibitors will support our opinion in believing that Edgar Lewis in this masterly effort has achieved another striking dramatic success and has again offered the public a production which will register big at the boxoffice.

Pathé
Distributors

Jesse D.

BLANCHE
THE GIRL IN THE

Directed by Robert Thornby



Motion Picture News 1013

"THE GIRL IN THE WEB"
(Hampton-Pathe)

A Splendid Production from All Angles

JESSE D. HAMPTON has produced one of the most beautiful pictures the writer has ever seen, as far as production qualities go, in "The Girl in the Web."

It is really a pleasure to sit and watch the screening of a picture of this type where scene after scene is flashed upon the screen showing either beautiful land-scape shots or interiors that are up to date in arrangement.

The exteriors in this feature stand out because of the fact that they have been taken at the right angle, causing plenty of sunlight to fall upon the faces and forms of the actors which gives a splendid effect. And then again they have been selected with exquisite care.

Careful direction of a good story is another important factor in the making of this feature, for the action is never blurred, but is brought out in such a quiet, natural painstaking way that the sun-titles could be eliminated, so to speak, and yet the action could be understood.

The story has a rather new twist in that, it is an erring daughter and not a son who turns thief and robs the family safe of its valuable jewels in order to pay off old gambling debts. But she repents in the end through the efforts of a young private secretary.

Blanche Sweet in the latter role is convincing at all times and gives a splendid performance. She has to share honors, however, with a good cast among whom are Thomas Jefferson, Adele Farrington, Haywood Mack, Christine Mayo and Negel Barrie.

The picture which is full of incident and dramatic moments has a surprise finish which should interest those who see it.—Length, 6 reels.—*Frank Leonard.*

Pathé Distributors

"Thief!"

That's what they called her.

They said she had stolen another woman's husband; that she had robbed her employer's safe.

It looked as though she was guilty BUT---!

Popular Blanche Sweet in a powerful picture.

Hampton presents

SWEET in WEB

from the story
"Miss Maitland, Private Secretary"
by Geraldine Bonner

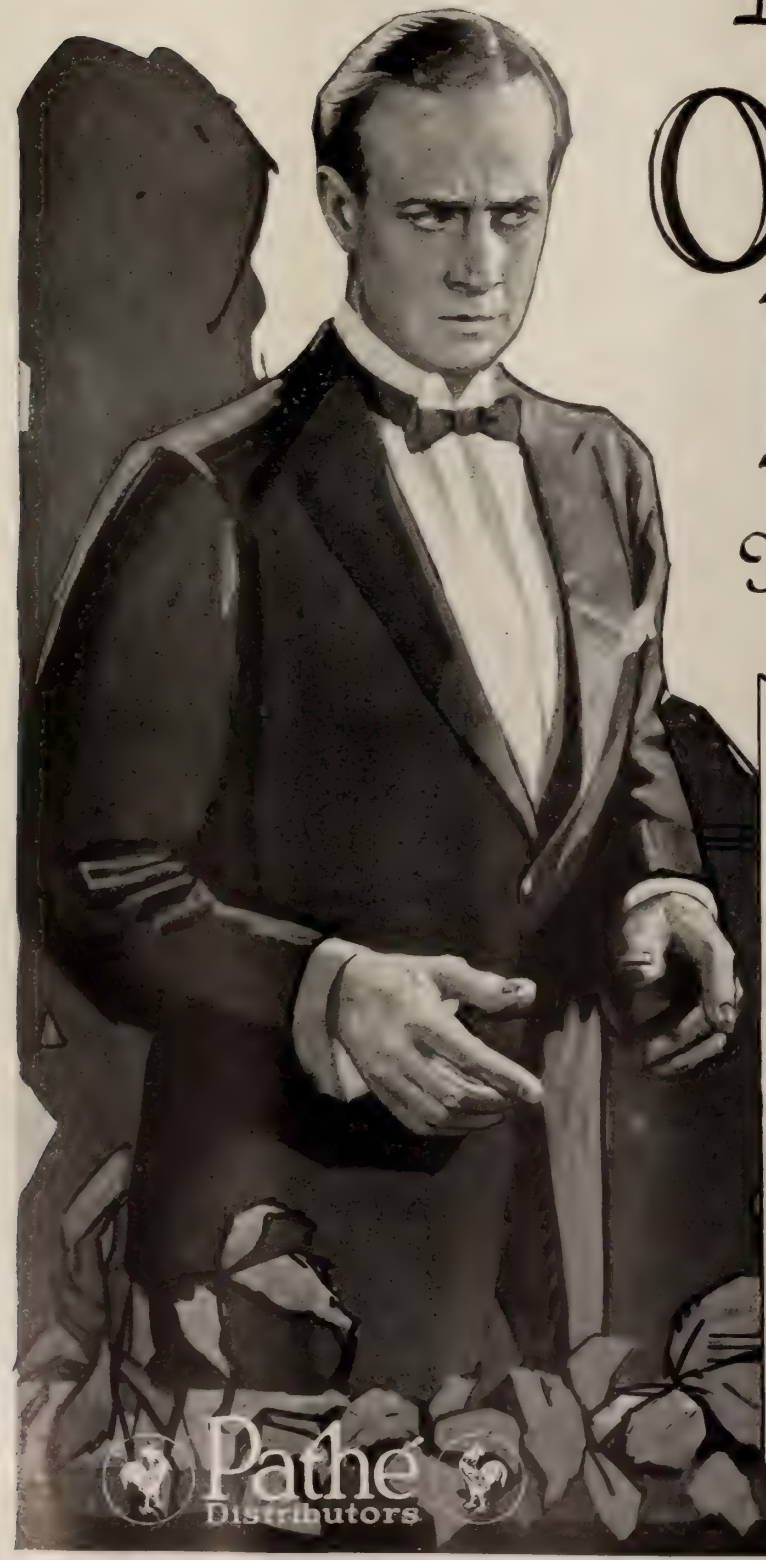
Pathé Distributors

Jesse D. Hampton presents

H·B·

in

ONE HOUR BEFORE



This Makes It Unanimous

OUR OPINION

A Virile Melodrama Pleasing to All Classes

A strong constructed scenario assisted by capable direction makes this a production that is presentable to all classes of audiences. The story moves along smoothly and consistently, with a strong element of suspense that is well defined and that adds to the picture's appeal and interest. The action of the play extends over a period of only a night and a day and the producers have shown good judgment in keeping it down to the five reels, for there was so much room for introducing unnecessary incidents. It is a society play and the picture is beautifully staged and enhanced by splendid photography. Practically all of the action of the play takes place in the interior of a luxurious home.

Screen Opinions

Pathé Distributors

WARNER

DAWN

With the two following reviews 100% of the trade papers and 100% of the great newspapers have voted "One Hour Before Dawn" a 100% picture.

"One Hour Before Dawn," on view last week at the Capitol, is a model murder mystery. Of murder mysteries in general one would be inclined to say that there is nothing new under the cinema, but "One Hour Before Dawn" is original and ingenious and wholly different from the cut and dried pistol-in-the-drawer-body-on-the-floor stuff that most mysteries are made of. Moreover, this picture has the merit of beginning at the beginning and ending at the end. Most feature photos are over before the director suspects the truth. In "One Hour Before Dawn" the director knew it first.

The Morning Telegraph.

Pathe
Distributors

All His Attendance Records Knocked "Cookoo"

by Jack Dempsey in "Daredevil Jack"

READ his letter.

It will tell you how to make money.

We have quoted in our advertising on this knock-em-dead serial the enthusiastic endorsement of scores of exhibitors who are mopping up with it.

We have received hundreds just as enthusiastic which lack of space prevents us from printing.

EMPRESS THEATRE

GLENN CARVER, Manager

Hastings, Nebr., July 15th, 1920.

Pathe Exchange, Inc., Omaha, Nebr.

Dear Sirs:

Last Monday and Tuesday I ran the first episode of the Jack Dempsey Serial "DAREDEVIL JACK" and, say, it sure went over with a bang, despite the fact that the weather was very hot. I am not going to boast of the big crowds that will continue to come but I take this opportunity to tell you that it pleased my patrons and I thoroughly believe it will be a business builder. I consider "DAREDEVIL JACK" one of the few great and successful serials of the year. All my former attendance records for serials were knocked cookoo last Monday at this theatre and of course I will have to place it in the foreground. Along with Dempsey "The Winner" "DAREDEVIL JACK" is one also.

Yours very truly,
(Sgd.) GLENN CARVER, Mgr.

Men, you can't go wrong with a proven winner!

Produced at Robert Brunton Studios

Pathé Distributors

Will You Nap While Censor Advocates Organize More Legislative Campaigns?

Richmond, Va., Aug. 24.

By HERMAN TOASPERN

President and Treasurer Truart Pictures Corporation

TO those who have been forced to fight for the freedom of the screen in the different state legislatures, an intimate knowledge of the ways and means of fighting the "holier than thou" element is bound to come. There is no way of estimating in dollars and cents what the several fights along the Atlantic seaboard have cost. We could reckon what the legal advisers, printing, fares and other cash expenses have cost, but we could not figure the amount in cash of time and energy expended by the biggest men in the industry as well as the smaller men.

There is an old adage about locking the stable after the horse is stolen that aptly applies to all of us in the industry. Scratching as we have, the virgin soil of a new industry, we have been all to prone to waste, but today we are reaching the point where we must of necessity get down to a business basis.

Begin to Safeguard Interests.

Censorship has cost us a tremendous amount of money in the past and will in the future unless we begin to safeguard our interests. In 1915 we never thought of prohibition except as a vague dream of a small group of dreamers. In 1920 with our tongues hanging out for an oldfashioned cocktail, we awake to the fact that the day of the morning smile and the nightcap has gone—forever! Wellington would never have whipped Napoleon if he had been content with a mere retreat of the Corsican; he turned defeat into utter rout.

The censorship bee has buzzed stronger than ever the past year and those seeking it are not easily disheartened, with the vision of paying berths and good entertainment before them. Massachusetts, Virginia and Georgia, where censorship was defeated at the last minute, are bound to be battlefields again. And just what are we going to do? Wait for them to catch us napping again or do we gird up our loins and take the offensive? A little preparation now will save a tremendous amount of time and money later.

Choose Your Political Favorite Carefully.

We are on the eve of the greatest political campaign since Lincoln's time We are facing rising costs in the industry that look tough when we think of the good old days. We are facing rising costs at home. Tremendous economic problems confront the government. We all want to see the admission tax go. Are we going to vote for men that favor the retaining of it? Then why do we go on, with a problem staring us in the faces, of expensive state censorships.

The theatre owners of America control a public forum that can mold public opinion just as well as the newspapers of the country. During the war no greater single force was found for raising money and men to make American arms triumphant. We have a tremendous weapon and we should strike the first blow.

The screen should be kept out of politics. But the screen should not be kept out of the politics which is necessary to its survival! The exhibitors of each state should go to the candidates and get an absolute assurance that their state representatives are against censorship and pledge them to it.

Putting It Up to Mr. B.

Let us suppose in a district electing an assemblyman and a state senator, there are two elements, Republican and Democratic. Mr. Jones of the Family Theatre should visit the two candidates and say: "Mr, B., I want to know just exactly how you stand on the proposition of state censorship. Do you or do you not favor it? Do you pledge yourself to fight any attempt to force state censorship down the throats of your constituents?"

The chances are ten to one that Mr. B. is looking for votes and not worrying about "great moral movements" at that time and will put himself on record as opposing it. If both sides are opposed to censorship it would be good policy to run slides for a considerable time before election stating that both candidates have pledged themselves to the freedom of the screen. That binds both to keep their promises, no matter which wins.

When Screen Should Enter Politics.

But supposing that Mr. A. refuses to answer affirmatively and believes in censorship. All other things being equal, it is up to the theatre owners to fight the opponent of censorship hard and long. Mr. B. who is against censorship, if a worthy candidate for office, should have access to your house for a half dozen speeches. He should be helped with slides, always emphasizing the fact that he wants to see the public have good shows, uncensored. Mr. A. should be attacked with cartoons thrown on the screen, with witty appeals that Mr. A. sets himself up as saying the public is too dumb to distinguish good from bad.

Ridicule is a terrible weapon; it has broken many a man's heart and future. Rub it in hard that it is not due to your politics, but due to the fact that you want your patrons to have the best products of the business, made by experts and not tampered with and spoiled by amateur reformers.

You will find that you have killed the monster of censorship "a-bornin'" and that any censorship bills that may be proposed will never see the light of day but will die in a committee's hands, with the aid of the men who you have helped elect to represent you.

Association Formed to Deal Collectively with Problems of Amusement Companies

THE Allied Amusement Industries of California has been formally launched in San Francisco and definite steps have already been taken for the organization of branches in other parts of the State. Following the organization of the new body a general committee of twelve members was named, with power to act vested in a committee of four. The general committee is composed of Irving Ackerman, of Ackerman & Harris, chairman; Homer Curran, manager of the Curran Theatre; Ralph Pincus, of the Columbia Theatre; E. D. Price, manager of the Alcazar; Colonel Charles E. Bray, Western manager of the Orpheum Circuit; Roy Stephenson, manager of Pantages; Eugene H. Roth, of the California, Portola and Imperial theatres; Louis Greenfield, of the Kahn & Greenfield Circuit; Nathan Herzog, manager of the Silver Palace Theatre; Ben Simpson, manager of the local Realart Exchange; Sam Y. Edwards, local manager of the Associated First National, and H. G. Rosenbaum, San Francisco manager for the Famous Players-Lasky Corp. The executive committee consists of Colonel Charles E. Bray, Ralph Pincus, Eugene H. Roth and Ben Simpson.

Following the organization meeting at San Francisco the owners and managers of several theatres in the suburban city of Oakland met and effected a temporary organization, among those taking part being Will F. Krahn and H. S. Beach, of the Beach-Krahn Amusement Co.; C. W. Midgley, of the American; Emil Kehrlein, of the Kinema; Eugene J. Perry, of the T. & D., Larry Lund, of the Broadway, and representatives of the Orpheum, Pantages and Ackerman & Harris interests.

The new association will take over the activities of the various organizations that have heretofore represented the different branches of the amusement industry and will deal collectively with problems affecting this business. It is the plan to censor all offerings and by the fairness of its rulings endeavor to set permanently at rest all official censorship, either actual or threatened. The expense of carrying on its work will be distributed according to the size of the business of the various members.

John A. Kent Is Ill

Friends of John A. Kent, sales manager of Transatlantic Film Company of America, will be sorry to hear of the severe attack of heart trouble with which he was stricken more than a week ago. It is encouraging, however, that his physicians have hopes of his recovery.

Mr. Kent had just returned from a trip through the North, South and Middle West, in which territories he had successfully placed Transatlantic's big spectacle, "A Common Level."

Old High Cost of Living Boosts Theatre Admissions

A GENERAL increase in prices will be in effect in the theatres of Cleveland by the second week in September. The first house to increase its prices was the Metropolitan, which did so when it reopened after being closed for several weeks for redecorating.

It is understood that the Loew and other theatres also have new price schedules September. The increase is the first since fall. It amounts to little, averaging about 5 cents a ticket.

The raise in prices was brought about by the ever-increasing expenses. Wages of operators, musicians, bill-posters and other employes have been increased. Several of the theatres also have increased the size of their orchestras.

De Mille Titles His Next

"Midsummer Madness" has been decided upon as the final title of the current William DeMille production, which was adapted by Olga Printzlau from the novel "His Friend and His Wife," by Cosmo Hamilton. Mr. DeMille expects to complete the production this week at the Lasky studio.

A Rocky Proposal

Scene from "The Dangerous Paradise," with Louise Huff and Harry Benham, released by Selznick.

Kaufmann of Inter-Ocean Returns from the Coast

EUGENE H. KAUFMANN, manager of the accessory department of the Inter-Ocean Film Corporation, has arrived in New York after a four-months' stay in California. Mr. Kaufmann's trip, pending the establishment of two additional service stations to be opened in San Francisco and Portland, is to confer with President Cromelin.

While in Los Angeles, Mr. Kaufmann opened a service station at 6514 Hollywood Boulevard—the first of three offices which the company proposes to establish on the Pacific Coast, and which will serve as branch depots to accelerate shipments of American films and motion picture accessory products into Far Eastern film markets. An entire building has been rented at the above address, and the structure overhauled to meet the company's manifold requirements.

Mr. Kaufmann, in explaining the purpose of the service station said:

"While the Hollywood office will primarily serve as a central point for the distribution of accessory products, the offices will also place the company officials in close touch with the production of motion pictures, and will also give the company an opportunity to judge at first hand the availability of productions for a distribution in foreign markets."

Bradbury Directing Western Two-Reelers with Santschi

TWO noted serial lights are combining to make distinctive the new series of fifteen two-reel western dramas starring Tom Santschi, produced by Cyrus J. Williams, who contracted through Arthus S. Kane for release through Pathe. Ronald Bradbury is directing Santschi, while Frank Howard Clark is writing the stories, the first of which is "Beyond the Trail."

Bradbury's best work was done directing Tony Moreno in "The Iron Test" and "Perils of Thunder Mountain." Before taking up directing he was an actor, appearing on the stage and then on the screen.

Among the serials written by Frank Howard Clark are "The Girls from Frisco," "Grant, Police Reporter," and "Stingaree," produced by Kalem.

Real Western Atmosphere in Tom Mix Film "The Untamed," Based on Brand's Story

WHAT is declared to be perfection in Western atmosphere has been reached by Director Emmett J. Flynn in the making of Tom Mix's latest Fox production, based on Max Brand's story, "The Untamed."

A majority of the sets were made from photographs taken in Sonora, Columbia, Jamestown and Angel's Camp; but many deft touches were given to the scenes only after W. E. Shepherd, technical man with Mr. Flynn, had made a careful study of these California towns.

The successor of the picture at the Capitol Theatre in New York, which booked it for a week's run purely upon its merits as an extraordinary Western production after Manager S. L. Rothapfel had seen it run off, augurs well for the reception which it will receive throughout the country. It is regarded by the Fox officials as the best "western" Fox Film Corporation have ever put out.

Scenic Effects Praised.

The initial showing of "The Untamed" at the Capitol was before a critical audience. Much effectiveness, aside from Tom Mix's fine portrayal of the character of Whistling Dan, was due to the way in which the Capitol Theatre symphony orchestra handled the musical accompaniment. Chief among the important effects were the whistling and horse-neighing imitation. So natural were these that one could easily imagine hearing the whistle of Mix and the neigh of his great horse, Buster.

The scenic effects also came in for big praise which critics and spectators generally showered on the production. Sam Morris's Hotel and saloon, scene of the final meeting between Silent Jim and Whistling Dan, is almost an exact copy of one of the oldest buildings of its kind of California—a hotel in Columbia which is as well known as the town—a town which boasted tens of thousands of inhabitants in the days of the gold rush.

The Jail a Striking Set.

The general aspect of the entire street on which were shot many of the thrilling night scenes reflects such old buildings as that copied in the hotel. All these exteriors have the effect of age and dilapidation that would naturally have come over them since the gold rush days of '49, all were made in Mixville—which, by the way, is named after Tom Mix—by Fox technical experts.

One of the most striking sets in the story is the jail, standing at the end of the street near the hotel, saloon and theatre. This was modeled to represent an old jail still standing in northern California. It is of adobe, as were all the jails before brick kilns were established in California. This is the jail from which Tom Mix, as "Whistling Dan," rescues the man he believes is his rival for the hand of Kate Cumberland —a role capably filled by the beautiful Pauline Starke.

The specimens of early California gold rush architecture shown is most interesting, since most of the old wooden buildings of those days have been destroyed by fire and the adobe structures have given way to more substantial ones.

"Madame X" with Pauline Frederick Is Listed by Goldwyn for September

SEPTEMBER is Goldwyn's star month. Its star production in its history of three and a fraction years is to be released this month. Its first public showing will take place at the Capitol Theatre, New York. It is the picturization of "Madame X," made from Alexandre Bisson's world-success on the speaking stage, with Pauline Frederick in the chief role. It was directed by Frank Lloyd and it was with this picture that he won his spurs. In the future he will be a featured director.

Exhibitors are familiar with the star picture and the all-star production. "Madame X" will familiarize them with the combination, for in addition to its star it has an all-star cast—players who are well known wherever the English language is spoken for their work on the "legitimate" stage and famous all over the world for their excellent acting in the silent drama. The combination is one that gives the exhibitor many angles from which to exploit, advertise and publicize the picture.

Prints in All Exchanges.

Prints of the production are in all twenty-two branch exchanges of Goldwyn Distributing Corporation ready to be shown to the exhibitor. He has only to see the film to be convinced that it is a picture with an universal appeal. The heart of all mankind has responded to its spoken appeal on the stage; the response to its appeal on the silver sheet will be universal, too, for it makes even a better picture than it did a play.

Pauline Frederick, in the stellar role gives an earnest, sincere, human, powerful interpretation of the role of the mother who commits murder in order that her son may never know that his mother has trod the path of degradation and disgrace which she has traversed.

William Courtleigh, seen in the role of Louis Floriot, the husband who unjustly casts off his wife, is one of the most popular leading men and character actors on the "legitimate" stage.

Sydney Ainsworth, Lionel Belmore, Casson Ferguson, Albert Roscoe, Correan Kirkham and Maude George have prominent parts in the production.

Pathe Installs New Manager in the St. Louis Territory

THE Pathe St. Louis exchange is starting out to do things on an unusually big scale. William T. Yoder, southern district manager for Pathe, has been in the Mound City for several weeks, and recently a new exchange manager took hold there. He is F. H. Harris, who has earned an enviable reputation in Chicago.

Mr. Harris succeeds E. W. Dustin, who has gone to the West Coast to engage in motion picture work. Within a few hours after Mr. Harris had assumed office he called a general sales meeting which was presided over by Mr. Yoder. Every Pathe salesman in the St. Louis territory was present and all pledged themselves to hang up a new record.

Mr. Yoder, in introducing Mr. Harris at the sales meeting, pointed out that he was a "live wire" with a dynamic way of getting things he started out after.

DEAD MEN TELL NO TALES

Known as the Mary Pickford of France Susanne Grandais, Screen Star, Is Dead

By EDWARD WEITZEL

NEWS has been received from Paris that Susanne Grandais, the leading French screen actress, is dead. A cable dispatch to the New York World states: "Grandais was the idol of French movie fans. She was considered to be the only one able to interpret ingenue Mary Pickford roles and was often called the 'Mary Pickford of France.' Most films in which she had figured of late were of a patriotic nature. Her biggest success was as a kiddie in 'Gosses des Riches' (Rich Men's Children). She was shortly to take a rest from film making and figure in a comedy specially written for her. She was eagerly looking forward to an already decided trip to the United States next year to study the making of American films."

Her Pictures Shown Here.

The chief reason why the death of this exceptionally gifted and rarely beautiful young actress should prove of interest in the United States lies in the fact that in 1917 two photoplays, in which she was virtually the star, were brought to this country by William A. Brady and placed on the World program. The first picture shown was called "A Naked Soul" and the second "When True Love Dawns." Both pictures were directed by Louis Mercanton and Rene Hervil and as examples of posing, lighting, exterior photography and general excellence of acting reached a standard that has not been excelled up to date either here or abroad.

Coming at the time they did, neither of the pictures attracted the attention it deserved. The story of "A Naked Soul" concerned a girl of humble birth who fell in love with a prince and paid for her trust in him with her life. "When True Love Dawns" was inspired by Georges Ohnet's "The Ironmaster," and was a well constructed version of that famous story that has furnished plots for many a novel, stage play and screen drama. While the merits of the picture were apparent, especially so to the best class of screen patrons, they were only mildly successful and were soon forgotten by American film followers.

Acting That Is Without a Flaw.

Susanne Grandais, aside from her fascination of person and finish of method in acting, possessed the unusual quality of impersonation. In one picture she played a peasant girl and in the other a young aristocrat. Wholly feminine and alluring in both characters, she gave each the subtle distinction that marked the social line between the two heroines.

Reviews of "A Naked Soul" and "When True Love Dawns," which were printed in the Moving Picture World three years ago, when the pictures were first shown, need not be altered in one line to suit present conditions. Extracts from the article on "A Naked Soul" are as follows: "The directors of a five-reel 'Made in France' photoplay have utilized a threadbare plot of small literary worth, but have chosen their cast and their photographer so adroitly and shown such remarkable artistic sense in transferring the story to the screen that it is well nigh impossible to mention another moving picture of equal pictorial beauty and perfection of acting. The quality of the production never drops in the slightest degree as scene follows scene. Glorious exteriors on the shores of the Mediterranean, interiors of stately chateaux that bear the stamp of perfect taste and refinement, glimpses of peasant life—all serve as the harmonious settings for the efforts of a cast whose acting is without a flaw."

In a Class by Herself.

Coming down to the reference to Mlle. Grandais: "The person whose imprint is strongest and who stands out on the screen most prominently is Susanne Grandais, the actress intrusted with the part of the unhappy heroine. The exquisite grace of this young woman, her comprehension of her art, her skill in its use, the depth and power of her ability to portray feeling in all its phases and the loveliness of her wonderfully expressive face place her in a class by herself. To the few who still remember Modjeska and Adelaide Neilson the statement that in Susanne Grandais are united the artistic perception of the one and the physical and mental qualities of the other is best to convey the merits of this brilliant young actress of the silent drama, who also possesses a spirituality all her own."

An Aristocratic Heroine.

In "When True Love Dawns," according to the World review, "Susanne Grandais

Susanne Grandais
The French "Mary Pickford" who just died.

is called upon to portray a different type of young womanhood from her role in 'A Naked Soul.' The heroine has all the innocence and grace of the other character, but her rank in life is much higher and she adds the experience of a wife to the influences that mold her nature. These subtle distinctions are brought out by the actress with the fineness of touch and charm of person that make her performances a continual delight. . . . The beauty of pose and gesture which is hers and which makes her so effective before the camera is given full play in this picture."

Her Wide Range of Characters.

We are told that her biggest success in her own country was as a kiddie, and that the highest compliment they could give her was to call her the Mary Pickford of France. Her range of character must have been as wide as it was artistically excellent. And now Susanne Grandais is dead! All well-wishers of the shadow stage will join France in mourning for the loss of her best loved screen actress.

Robert Harron Badly Hurt When Pistol is Discharged

ROBERT HARRON, 29 years old, who is now starring in his own pictures, the Robert Harron Productions, shot himself accidentally on September 1, and is in a critical condition in Bellevue Hospital, New York City. A policeman arrested him for having a revolver without a permit.

Harron was dressing in his room in the Hotel Seymour when the accident occurred, and would have gone to the studio where he was acting in "The Brass Bowl." While he was lifting some clothes out of a trunk the revolver was discharged, the bullet lodging in his chest. He telephoned to the office for help and was taken to the hospital in a police ambulance after attempts to secure a local physician had failed.

Chester in New Building

C. L. Chester is now in the new Chester Administration Building, just completed at 1438 Gower street, Hollywood, where the Chester Outings, Chester Comedies and Screenics will be cut, titled and shipped under the personal supervision of Mr. Chester.

Actress Says Director Left Her Suspended in Air While He Lunched

CHARGING him with having left her suspended in the air for two hours and a half while he lunched, Emily Marceau, twenty years old, an actress, has caused the appearance of Smythe Addison, a director, in a magistrate's court in New York City. The hearing was adjourned when the director's counsel asked for more time in which to get witnesses. The alleged incident occurred recently at a studio of the Metro Pictures Corporation. Addison is no longer in the employ of Metro and the company has expressed its sympathy for Miss Marceau.

According to the testimony of the actress, she had reported the director to the management of the company and he then had gone to her dressing room and attacked her. She screamed and Ralph Graves, an actor, came to her rescue and forced Addison to apologize to her, she said.

Then came a scene in which a girl was to be shown appearing from the ground through a hole rimmed with fire. An invisible wire was circled about Miss Marceau's waist, the free end running through a pulley in the ceiling, and she was hoisted off the floor. The studio whistle blew for luncheon and Addison instructed the men handling the wire to tie the end to a nail in the wall, leaving her suspended, she told the court. Then, at Addison's invitation, the men went out to luncheon.

Oh, May—May I Go Too?
"Hurry up then," answers May Allison in "The Trust," her latest Metro picture.

Inter-Ocean Sells for Cuba Rights for Thirty-Six Films

A CONTRACT closed this week by the Inter-Ocean Film Corporation with one of the largest film renters in Cuba, conveys to the latter the rights to thirty-six American productions, comprising twenty-four World pictures and twelve Paralta offerings, for distribution throughout Cuba.

This contract was closed by Miss H. Cowan, who is in charge of sales of films in Latin-speaking countries during the absence of Carlos Salazar, manager of the Spanish department.

The World pictures are "As Ye Sow," "The Lure of Woman," "The Butterfly on the Wheel," "Over Night,' "Love's Crucible," "A Womans Power,'" "Miss Petticoats," "The Almighty Dollar," "The Scarlet Oath," "The World Against Him," "The Red Woman," "Forget-Me-Not," "Betsy Ross," "Diamonds and Pearls," "Spurs of Sybil," "The Wasp," "The Purple Lily," "The Interloper," "Mandarin's Gold," "The Scar," "Dust of Desire," "The Arizona Cat Claw," "The Man of Bronze and "The Devil's Trail."

The Paralta pictures are "A Man's a Man," "Madam Who," "The Turn of a Card," "Rose of Paradise," "Blindfolded," "Hoops of Steel," "Shackled," "Wedlock," "Maid of the Storm," "The White Lie," "The Heart of Rachel," "The Goddess of Lost Lake."

The stars in the above productions include Warren Kerrigan, Bessie Barriscale, Henry B. Walthall, Louise Glaum, Alice Brady, Vivian Martin, Mollie King, Francis Nelson, Gail Kane, E. K. Lincoln, Kitty Gordon, Rubye de Remer, Louis Stone and Betty Compson.

Open Motion Picture Section

Friday, September 3, from 4 to 12 p. m., saw the formal opening of Equity's new section at 229 West Fifty-first street, New York. This building, which has been remodeled from top to bottom, will be devoted exclusively to the motion picture actor and the musical section. Many prominent picture and stage stars were present to make this opening one of the big things that Equity has done for the actor.

John Emerson, president, who has just recently returned from Europe, where he has been investigating motion picture conditions, told of his experience on the other side.

Cloverdale Perfects Capital's Staff; Big Star and Four Scenarios Secured

SINCE its recent reorganization the Capital Film Company has been making rapid strides. S. N. Cloverdale, president of Capital, has gradually drawn into the new organization men who are widely known in the film field as executives of the first water. It is his plan to create an organization that will be perfect from office boy to president, in order to facilitate the production and distribution of films on the elaborate basis called for in the company's prospectus for the coming season.

Harold O. Larsen, formerly of the American Film Corporation, has joined the Capital organization; he is now on his way to the West Coast to make the acquaintance of the men responsible for the making of the pictures which Capital will distribute, and to tour the studios. He will be gone for two or three weeks. Upon his return he will formulate a national advertising and sales campaign.

Walter McCloud Service Manager.

Another new member is Walter S. McCloud, who has had a wide experience in the theatrical profession. He was manager of the Blackstone, one of Chicago's most exclusive and beautiful theatres, for several seasons. Last season he made many friends as personal representative of Emma Bunting in "Scandal." Mr. McCloud has been appointed service manager.

W. D. Russell, president of the Russell-Greiver-Russell Film Corporation, left on August 22 for the West Coast, where he will make an inspection of the company's studio properties, and make some enlargements to the present studio space. The main reason, however, for his sudden trip west is to start work on a series of five-reel pictures to be released in the course of the next few months through the independent exchanges.

Star and Scenarios Secured.

It is understood that a big star has been secured on a long contract and that preparations have been made to start photographing the first picture early in September. The works of well known authors and a production staff well known in film circles on the West Coast have been secured.

Construction work on the studios is practically complete, or so much so that there will be no delay in getting into action on the photography after the first of next month. Already the first four scenarios have been passed upon and the casts have been selected, and with W. D. Russell's arrival on the scene the production will begin.

The pictures will probably be western in type, but not in the sense in which "western" is understood nowadays. Mr. Russell is confident that his organization has caught the true spirit of the West and that he has discovered a strata of western literature unsurpassed for interest and screen-value.

Frank Elliott in Allison Film

Frank Elliott, veteran player of the speaking stage and screen, has been engaged by Metro to play a supporting role with May Allison in her new starring production, "The Marriage of William Ashe," which is to be filmed at Metro's west coast studios. Edward Sloman is the director of the picture.

Mr. Elliott will have the part of Geoffery Cliffe in the story, written by Mrs. Humphrey Ward, and adapted for the screen by Ruth Ann Baldwin. This will be the second Metro production in which Mr. Elliott recently has appeared. He played one of the leading roles in the spectacular all-star melodrama, "The Hope."

Vignola Progressing Rapidly with New Cosmopolitan Film

ROBERT G. VIGNOLA is out to set a new speed record with his third special Vignola production released by Cosmopolitan-Paramount, "The Manifestation of Henry Ort." Having directed both "The World and His Wife" and "The Passionate Pilgrim" for Cosmopolitan in exceptionally good time, he expects to complete his third special in even better time.

Work on "The Manifestation of Henry Ort" was begun only a week ago but progress has been very rapid, and Director Vignola believes he will hang up a new speed record. He is assisted by an efficient staff headed by Phil Carle, assistant director, and Al Liguori, cinematographer.

"The Manifestation of Henry Ort," which was adapted for the screen by Frances Marion from the short story by Ethel Watts Mumford, is a comedy-drama with an unusual twist. It is interpreted by a cast which include Matt Moore, George Parsons, Gladys Leslie, Mabel Bert, Van Dyke Brooks and Henry Sedley. "The Passionate Pilgrim," Vignola's second Cosmopolitan-Paramount, is complete but the release date has not been set as yet. This Samuel Merwin story is expected to prove as big a hit on the screen as it did when it first came out in book form. The author praised the screen version when he saw it at a private showing recently.

"Earthbound" Continues to Play to Heavy Business in New York and Chicago

EIGHT weeks of "Earthbound," Goldwyn's production of Basil King's photodrama of life after death—four in New York City and four in Chicago. The reception accorded the production by the public has more than justified the faith of the Goldwyn organization in the powerful, human appeal of the story. Exhibitors who have seen the film are as enthusiastic over its story, production, directing and acting as are the critics and the public. Also the exhibitors are confident of its drawing power. They see in it possibilities for exploitation of a character which has never before been used and with a public which seldom goes to a theatre in addition to the picture fan public.

The Goldwyn exploitation staff is taking advantage of all the unusual and unique angles for exploitation which "Earthbound" offers in the magnificent campaign book which is nearing completion and in the accessories of various kinds. The publicity and exploitation campaign for this picture will be the most complete and extensive ever conducted by Goldwyn.

Barclay Sues Cinema Company

The summons only in a suit brought in the Supreme Court of New York by Shepard G. Barclay has been filed in the county clerk's office of New York County in an action against the Cinema Sales Corporation, to recover $6,900, the nature of which, however, is not disclosed in the summons which was not accompanied by the complaint. The summons was served on August 20 on Walter H. Seeley, president of the defendant corporation.

First Wireless Concert on Pacific Stunt for a Motion Picture House

HAND it to Roth and Partington, managing directors of the California, Portola and Imperial theatres, San Francisco. The first demonstration of the transmission of music by wireless telephony on the Pacific Coast was under their auspices and once more they have demonstrated that pictures lead the way.

Although for several months Marconi and others have been working the wireless telephone for the transmission of sound waves without wires, this is the first demonstration in the West and it cleaned up enormous spaces in the daily papers as pure news.

For the Soldiers.

The stunt was carried out a week ago Sunday when the regular Sunday morning concert at the California, in itself a noteworthy affair, was transmitted to the soldiers in the Letterman General Hospital at the Presidio.

This, R. M. Klein, of the Lee De Forrest Wireless Corporation, declares to be the first transmission of a public concert for the delectation of any large gathering. The other demonstrations have been of an experimental nature and confined to a few persons gathered about the amplifier, but the soldiers heard the entire concert through, and the sound was audible everywhere.

In the experiments during the installation, the sounds were heard by experimenters at St. Paul, Minn., Seattle and San Diego, and some 1,500 miles out to sea, and Messrs. Roth and Partington can claim the most widely spread deadhead audience on record.

So carefully were the preparations made that the concert passed off without a single hitch, the entire program being heard as clearly in the hospital as in the auditorium of the theatre, where a large audience had gathered. So perfect was the transmission that the applause of the actual audience came over the wires to mingle with the cheers of the soldiers after each selection.

More Than Press Work.

Instrumental and vocal numbers were equally clear and Eugene Roth's opening speech was recorded perfectly.

This, of course, was primarily press work, but it is a great deal more than that, for it links the motion picture to this newest discovery and it will go down in history that the first practical use of the invention was to transmit the concert given by a motion picture house.

This would be possible only in the West, where the California offers each Sunday morning a symphony concert which is attended by lovers of real music. The California orchestra is one of the largest in the West, the soloists are concert stars, and these morning performances take the place of the symphony concerts such as are offered in the East by the leading musical organizations in New York and Boston.

It was perhaps only natural that the California should have been selected for this experiment, but it is none the less a feather in the caps of Roth and Partington.

E. W. S.

Clip and Paste

For Photoplay Editors and Theatre Programs

BARBARA BEDFORD, who plays the feminine lead in Maurice Tourneur's first Associated Producers' subject, "The Last of the Mohicans," by J. Fenimore Cooper, inherits her father's professional ability, that of designing. She paints all her gown creations for her modiste.

The cast of "The Killer," now being made from the Stewart Edward White novel by Benjamin B. Hampton under Director Howard Hickman, includes Jack Conway, Claire Adams, Will Walling, Frankie Lee, Tod Sloan, Edward Piel, Milton Ross, Frank Campeau and Tom Ricketts.

"Her Beloved Villain," Wanda Hawley's third Realart feature, has been completed, including cutting and titling.

Harold Lloyd has just begun a new comedy under Director Hal Roach, called "Wrong Number."

"Love, Honor and Behave," Mack Sennett's new five-reel comedy, features Charlie Marray, Phillis Haver and Ford Sterling, with Charlotte Mineau, Kala Pasha and Eddie Gribbon in supporting roles.

Sidney Ainsworth has been added to the cast of "Canavan," the Tom Moore picture now in the making at Goldwyn.

Jack Conway, who has directed five productions for Benjamin B. Hampton, has returned to acting and will play the leading role in "The Killer," a Ben Hampton feature being directed by Howard Hickman.

"The Curse of Capistrano," by Johnston McCulley, will be the next Douglas Fairbanks play, and Fred Niblo will be the director.

"Rings and Things," from the story by John A. Moroso, will be Viola Dana's next Metro production.

One of the most charming ingenues of the screen appears in Irving V. Willat's production "Down Home," which Hodkinson is shortly to release. Her name is Leatrice Joy, and she brings to the role of Nance Pelot beauty, charm and an intelligent appreciation of dramatic value.

Owen Moore, in his latest Selznick picture, "The Poor Simp," is supported by Nell Craig, Harry Hattenberry, Vera Lewis, Herbert Prior, Lassie Young, Tom Kennedy and Douglas S. Carter. Victor Heerman directed.

The cast for the screen adaptation of Rupert Hughes' novel "Canavan" was completed recently. It is to serve Tom Moore as a stellar vehicle. In his support are Sylvia Ashton, Naomi Childers, Bertram Grasby, N. E. Stimson and Sydney Ainsworth. E. Mason Hopper is directing this picture and has already started work on the production.

Politics play a big hand in "The Figurehead," a Selznick picture starring Eugene O'Brien. Mr. O'Brien plays the part of a "silk-stockinged Willie" who is made the tool of a gang of politicians. Other members of the cast include Anna Q. Nilsson, Ora Carewe, Edwin Stevens, Joseph Girard, Frances Parks and Kate Price.

One of the biggest of stage successes, the screen rights of which are controlled by Goldwyn, is ready to go into production at Goldwyn's Culver City studios. It is Herman Bahr's comedy "The Concert," which served Leo Ditrichstein as a starring vehicle for two seasons under the management of David Belasco. Victor Schertzinger will stop directing Mabel Normand pictures long enough to see that "The Concert" is properly translated into the films.

When Maurice Tourneur asked for Indians to play in his initial Associated Producers subject, "The Last of the Mohicans," by J. Fenimore Cooper, so many real Indians answered that his studio was swamped.

Many of the redskins act at the studios as French, Egyptian, Mexican, Spanish, Italian, Syrian, Turkish, Chinese and Japanese characters, and one old ex-chief once appeared as an Eskimo.

Edward Nolan, who is cast as "Martin Doover" in Irving W. Willat's first independent production, "Down Home," which Hodkinson will release in October, was at one time amateur boxing champion of the Atlantic seaboard and is an all-round athlete.

Olive Thomas' latest Selznick picture is "Everybody's Sweetheart." Miss Thomas plays the role of an inmate of the poorhouse. She is supported by William Collier, Jr., Joseph Dowling, Aileen Manning, Martha Mattox, Hal Wilson and Bob Hick.

Because he designed and built a cozy home, Floyd Meller, art director for Maurice Tourneur, just had to sell it the other day to an admiring purchaser. This is the third house he has built this year and sold at a handsome profit.

Henry Woodward, playing Major Heyward in Maurice Tourneur's first Associated Producers subject, "The Last of the Mohicans," by J. Fenimore Cooper, is a swimmer of note, having won the eight-mile race across Hampton Roads during the Jamestown Exposition.

The cast for Douglas Fairbanks' new picture, "The Curse of Capistrano," includes Marguerite de la Motte, Robert McKim, Charles Mailes, Hamilton Revelle, George Periolat, Tote DeCrow and Claire MacDowell.

"Hunger of the Blood" will be Franklyn Farnum's next picture for Selig.

T. Roy Barnes, who was one of the principals in the Christie film "So Long Letty," will play one of the leading roles in "See My Lawyer," a coming Christie special.

Jane Novak is the feminine lead in "Kazan," the James Oliver Curwood story now being filmed at Selig.

"Midsummer Madness" is the new title for William De Mille's picture which was made from the Cosmo Hamilton play "His Friend and His Wife."

Buster Keaton has completed his third comedy, which is called "The Scarecrow," for Metro.

Gladys George will be leading woman for Tom Meighan in "Easy Street," his current Paramount production.

Rosemary Theby will play the lady heavy in Louise Lovely's new Fox production, "The Little Grey Mouse."

Department of Agriculture Has New List of Subjects

THE Department of Agriculture has more than 460,000 feet of film at present available for distribution. In fact all of this film is in circulation almost constantly. It is estimated that during the last twelve months, more than 700,000 persons witnessed showings of one or more of these films, one hundred and twelve of which are agricultural subjects. They are furnished free of charge, except for transportation, which the borrower is required to pay; and application for films should be made as far in advance as possible, and should indicate, if practicable, several choices of subjects and periods of time, in the order of their preference. Periods of loans should be made as short as practicable. Schedules of proposed showings should also accompany applications.

An official report which has been sent out, states, in addition to the above, that the films produced by the Department of Agriculture, are intended primarily for the use of extension and field workers of the department, and of officially cooperating institutions. The number of copies of these films which the department is able to supply is at present inadequate to meet the demands from other sources. The following list contains some of the new films made by the Department in 1920:

Three William Fox Features Entertain Broadway Audiences During Same Week

PRODUCTIONS made by Fox Film Corporation have played an unusually big part in helping provide entertainment to the vast army of theatregoers on Broadway during the past week. In three of the photoplay houses along the "Gay White Way"—the Capitol, the Lyric and the New York Theatre and Roof—showing three of the latest Fox productions, capacity business was the rule.

"While New York Sleeps," a Fox special, appropriately styled "the 1920 cinemelodrama of life in the metropolis, holds the centre of the stage at the Lyric Theatre. Reports during this first week indicate that a new record for attendance at motion pictures will be hung up by the time the two weeks' engagement is ended.

"The Untamed," Max Brand's famous story picturized with Tom Mix, the daredevil star, in the title role, is the second Fox production that blazed forth in electric lights on Broadway, holding forth at the Capitol Theatre, the largest motion picture house in the country. A two-fold significance was attached to the showing of "The Untamed" at the Capitol from the fact that this is the first time Tom Mix has played at one of the big Broadway houses and the first time a William Fox production has been shown in the Capitol Theatre.

Manager S. L. Rothapfel booked "The Untamed," which was staged by Emmett J. Flynn, for the Capitol solely upon its inherent merit in entertainment value. both from the standpoint of Tom Mix's work in the role of Whistling Dan and the heart interest which the story arouses in the spectator. That Manager Rothapfel's judgment in selecting the Fox production for the Capitol was sound, is evident from the unanimous verdict of the New York picture critics, all of whom hailed it as a most absorbing and thrilling western production.

The third Fox production to grace the screen of a Broadway theatre was "The Little Wanderer," with Shirley Mason in the title role. This picture, just released to first-run houses, entertained great audiences at the New York Theatre and Roof, where Fox pictures are shown weekly.

Such Is Life

Wesley Barry, of freckle fame, appearing in "Dinty," to be released by First National.

McKay of Mayflower Does Not Favor Holding Premieres in "Key Cities"

FOLLOWING its successful Western premiere at the Boston Theatre, Chicago, "The Law of the Yukon," Charles Miller's picturization of Robert W. Service's poem, makes its New England debut at the Rialto Theatre, Fall River, where it will run for one week. This showing is being backed by one of the very most elaborate promotion campaigns ever launched in that city, under the supervision of two of Mayflower's publicity experts.

In selecting Fall River as a locale for the initial New England presentation, John W. McKay, Mayflower general manager, again runs counter to the prevalent practice of staging territorial premiers in the so-called "key cities." Citing the cases of "The Deep Purple" and "A Splendid Hazard," Mr. McKay states rentals gauged by a picture's showing in a representative American city such as Fall River have proved more equitable and satisfactory to both distributor and exhibitor than those determined by "key city" performances.

Not Good for Comparison.

"After many years of close observation and practical experience with the marketing of films, I fail to find myself in accord with the policy of those distributors who measure the worth of a picture by key city results," Mr. McKay said.

"A key city, as its name implies, is the largest center in its respective territory. Because it is bigger, it is subject to influence and conditions unlike those which affect the smaller cities. Consequently, it affords little basis for accurate comparison with any of its surrounding municipalities. Proof of this is furnished by the number of pictures that score heavily in the big towns and fail when they reach the smaller ones. Naturally, the exhibitor in the smaller city is burdened by the excess rental demanded by the distributor on the strength of the picture's key city success.

"As I see it, the logical solution to the rental quota problem is the representative city. Whereas there are only two or three key cities in a territory to afford a criterion for a picture's worth, there are from fifty to a hundred representative cities to give a fair and accurate estimate by striking an average lead."

Mishkind Busy at Convention, Winning and Losing Foot Race

ONE of the busy men at Atlantic City during the recent Pennsylvania-Jersey-Delaware exhibitors convention was William Mishkind, representative of the United Mirroroid Manufacturing Corporation, 725 Seventh avenue, New York. No moments of Mr. Mishkind's stay were any busier than those in which for a hundred yards he led a dozen men in a foot race, and led all the way. The prize did not go to the swiftest, however, as the judges decided the contenders should be restricted to residents of the territories covered by the exhibitor organization. Mr. Mishkind was set down as a New Yorker. As a matter of fact he is a graduate of the University of Pennsylvania, but he did not urge the point. He took the decision as a good sport should do.

Mr. Mishkind carried with him many samples of Mirroroid and miniature screens as well. He reported a successful trip.

Shirley Mason Release

Shirley Mason, who stepped into the front ranks of motion picture stars when William Fox released "Her Elephant Man," her first Fox picture, soon will be seen in "Merely Mary Ann," based on the stage success of the same name by Israel Zangwill. Miss Mason as a Fox star is making her name a big asset for exhibitors. Her stories are clean and full of humor, and she enhances the daintiness of the productions by her beauty and her personal charm.

Edward J. LeSaint, who has made nearly two dozen Fox pictures, directed "Merely Mary Ann" and also wrote the scenario. Miss Mason has Casson Ferguson as her leading man. Others in the cast are Harry Spingler, Georgia Woodthorpe, Babe London, "Kewpie" Morgan, Jean Hersholt and Paul Weigel.

Carpentier's Coming Battle Heightens Interest in Picture

WHILE "The Wonder Man," Robertson-Cole special production starring Georges Carpentier, had been selling big all summer, by reason of its merits as a picture, and the widespread interest there is in the French soldier and boxer as a man, the news that he will meet Battling Levinsky in the ring, October 12, Columbus Day, at Ebbets Field, Brooklyn, has vastly stimulated public and exhibitor interest in the attraction.

The Robertson-Cole Distributing Corporation in the few days since the newspapers all over the country announced that Carpentier would return to this country to train for his battle has received bookings for "The Wonder Man," which point to a capacity showing over the country from now until the time of the fight.

So strongly are the bookings coming in that 150 prints of the picture will be booked solidly throughout the United States during September and October. Everywhere exhibitors, feeling the pulse of the public, know that there is a new wave of interest in Carpentier.

M. H. Hoffman Now Visiting All Pioneer Film Offices

WITH a view to outlining the Pioneer policy of co-operation with the exhibitor and to make known to all exchange managers and their staffs, the elaborate program of features for the new season, M. H. Hoffman, general manager of the Pioneer Film Corporation, is now en route to all the Pioneer offices throughout the United States and Canada.

Mr. Hoffman left New York City a few days ago on a "flying trip," and will be gone about ten days. His important stops will be made in Baltimore, Washington, Cincinnati, St. Louis, Kansas City, Omaha, Milwaukee, Chicago, Detroit, Cleveland, Pittsburgh, Buffalo and Philadelphia.

While in these cities, he will confer with the sales managers and their staffs and will outline to them the big features which Pioneer has ready for release. He also will point out to them the growth of the Pioneer to the extent that its own chain of exchanges now covers practically every section of the country.

DEAD MEN TELL NO TALES

Germans Plan Big Film Export Business; Think Americans Will Like Their Dramas

By OSCAR M. CARTER

WHILE many industries in Germany were compelled to reduce their productions, if not to discontinue them entirely, during and after the war, the moving picture industry enlarged its activities. Right now this industry grows there from one day to another, but even during the war the existing concerns were making a number of productions.

I saw these pictures made during the war. What enormous efforts they must have used in order to make them—the smallest thing was hard to get. Costumes were a rarity. In selecting the stars very often the directors were not governed by their abilities but by the clothes they possessed. And what a poor sight those wartime clothes make! Right now the situation is greatly improved, but many production concerns still request players to furnish their own gowns, even historical ones.

Much Financial Backing Available.

A number of mergers have been accomplished among the old moving picture concerns. New companies have been formed; they are appearing like mushrooms. Large financial institutions are financing the industry in Germany. The publisher of the Vossische Zeitung and the Morgenpost and a number of weekly magazines is financing the moving picture concern Decla. Many of the concerns are occupying huge buildings, have splendid offices, modern laboratories and projection rooms. Some of them employ English and French experts—one has an American as a director.

There is a very strong tendency to produce melodramas, detective stories, etc. Germans even produce pictures of the "wild west" type. Here it may be mentioned that our western pictures are exceptionally popular with the German public, and as Germans can hardly afford to pay for real American stuff, they are making their own western stuff.

Ignore Questions of Types.

I must admit that I saw a few good pictures of that kind in Germany. One of them, "The Golden Sea," was even splendid as far as scenery and costuming and general make-up was concerned. But as for action, there is a lack of punch, pep, etc.

There are a number of good actors and actresses now active. Every player on the "legitimate" stage is working for some moving picture concern. But they do not understand the question of types—a leading actor will play any part no matter whether it is suited to his type or not. One of the very best stage actors in Germany today, if not the best, was naturally engaged for photoplay productions, and the German producers were astonished to learn that the public did not like him on the screen.

As far as details are concerned the German directors have much to learn. They certainly know how to stage big scenes, but when it comes to details they are not in the least up to the American standard.

Directors Often at Fault.

For instance, I saw a scene where the leading man went up in a balloon and while up in the air he read a document. And the paper did not move a bit. Wouldn't an American boy laugh at it! And I remember a scene where the leading woman arrives in a train at a railroad station. She steps out of the car, walks to the station-master and asks him some questions. Only when she turns from him are her fellow passengers allowed to leave the train. Such lapses are quite frequent in German pictures.

The German producers are extremely anxious to sell their products in foreign countries generally and America especially. They know about the tremendous achievements of the industry in America, but very few of them have had the opportunity of seeing American pictures during the last six years.

Not Up to Our Standard.

They strongly believe their pictures can find a ready market in America. Many German directors have told me that although they cannot hope to place their comedies in America, as the American comedies are remarkable, they are certain as to the success of their dramas.

My opinion is that they are mistaken in this respect and that only a very limited number, if any at all, of the German movie-dramas can be brought before the American audiences. On the other hand, they have some good comedies.

New Company Announces Film

"Souls of Men," the five reel feature photo production made under the direction of the G. and J. Photoplay Company, Inc., has been turned over to the Western Pictures Exploitation Company for national release. The picture will be distributed on the state rights plan by Irving M. Lesser.

Stress Laid on Animal Scenes in Tarzan Film

BELIEVING that the success which has attended Tarzan pictures to date has been due almost entirely to the wild animal feature of the story, Roy Somerville, photodramatist, is laying special stress on the animal and jungle sequences in his screen version of Edgar Rice Burroughs' "The Son of Tarzan," which Harry Revier is producing as a special serial for the National Film Corporation.

In the episode which Mr. Revier has filmed to date, Mr. Somerville has introduced scores of lions, elephants, apes, panthers, and other animals familiar to the African jungles, and in such a way that their scenes all mean something to the progress of the story, and it is claimed that in no instance is an animal dragged in just to give it a place on the screen.

Cohan Shows Golfing Farce

Percy and Ferdie, the Hallroom Boys, appear in the latest Jack and Harry Cohn offering as an embryo champion golf team.

"Some Champs" is the title selected for this golf course farce. Sheets showing six "teaser" ads have been mailed to all Hallroom Boys distributors. This is the first step in the plans for the exploitation of the new Hallroom Boys series.

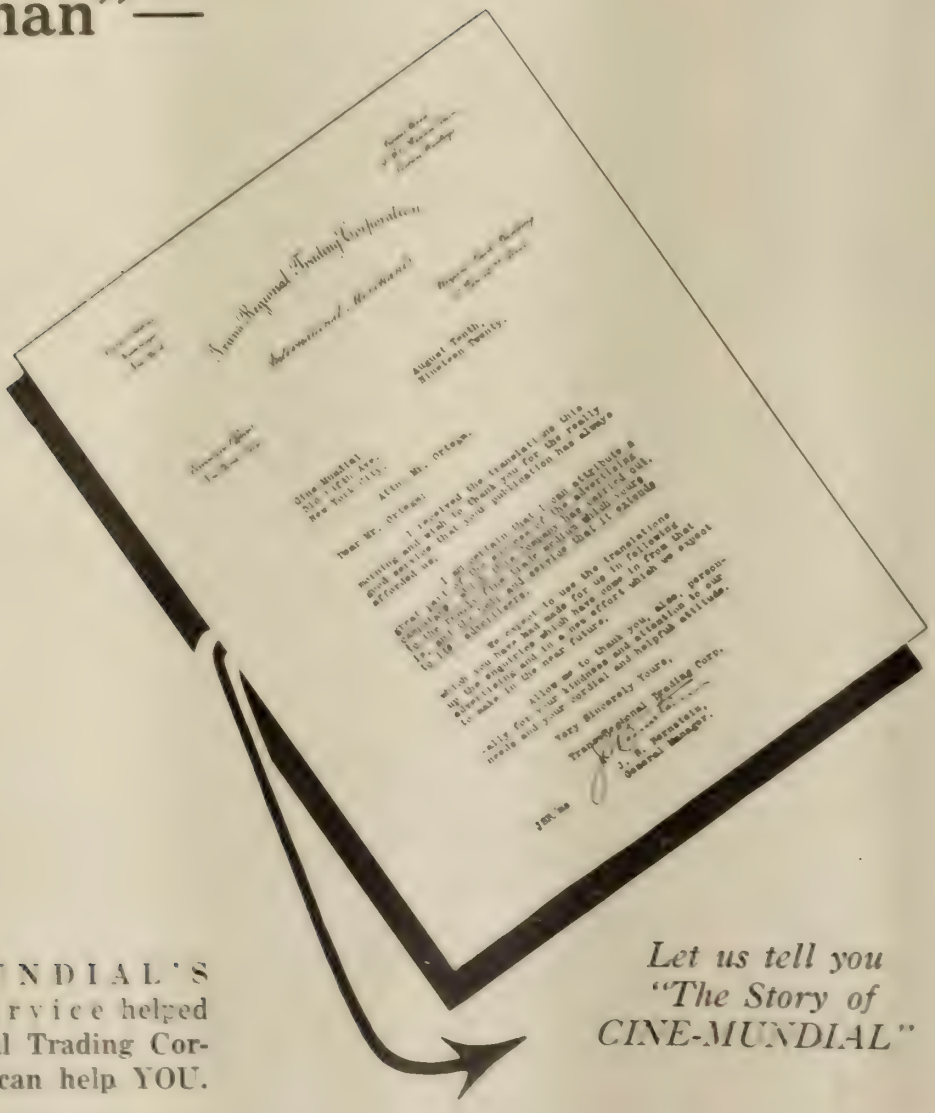
Equitable Buys Three Features

Irving M. Lesser, general manager for the Western Pictures Exploitation Company in Los Angeles, has disposed of "Hearts of the World," "The Stranger" and "Sky-Eye" to the Equitable Film Corporation, of Kansas City, Mo. These features will be distributed by the Equitable organization throughout Kansas and Missouri.

PAXTON, III.—Majestic Theatre, Hunt & Sullivan, owners, will be remodeled, to cost $10,000. When improvements are completed will be conducted by Alcru Theatre Company.

"Oh, Gee! I've Just Inherited a Million. No More of This 'Number Please' Stuff for Me."
Says Blanche Sweet in her latest Pathe feature called "Help Wanted: Male." She has had the money but a week and just look at her high-brow appearance at the right.

"Your Best Latin-American Salesman"—



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CHALMERS PUBLISHING COMPANY 516 Fifth Avenue, New York City

CHICAGO NEWS LETTER

JAMES S. McQUADE

Metro District Manager Is Enthusiastic About Middle West Business Conditions

DISTRICT MANAGER SHIRLEY, of Metro, in Chicago territory, has returned from a trip through the Central West, during which he visited Minneapolis, Omaha and Kansas City. He found business in all these cities exceptionally good and remarked, incidentally, that he could not recall any year when the summer business was so brisk as in 1920.

In Minneapolis, Mr. Shirley closed with Rubin & Finkelstein for Metro's entire product for 1920-21, fifty-two productions in all, which will be used in Minneapolis, St. Paul and Duluth territory.

In Kansas City, Sam Hardy of the Liberty Theatre contracted for the entire season's output. In Omaha, the Liberty Theatre contracted for the entire season's output. In Omaha, the Liberty Theatre, Davenport, and the Strand, Council Bluffs, were signed for the whole season's product.

Kansas City exhibitors were enthusiastic over "Our Great Redeemer," Metro's first super-special for the coming season, and Buster Keaton's comedies were also high in favor, Mr. Shirley stated.

Fifty Per Cent. of Quota Under Contract.

District Manager Shirley, in summing up, asserted that Metro's central western offices at the present time have under contract fully 50 per cent. of the quota for the season 1920-21. In Chicago, Lubliner & Trinz, Ascher Brothers, and the Moir houses have signed for the season's entire product, as have also the Colonial Theatre, Indianapolis, and the Saxe Brothers' Alhambra and Strand theatres. Dee Robinson, of Peoria, has signed for the season's output for his theatres and Joseph Hopp has done likewise for the Fort Armstrong Theatre, Rock Island.

Mr. Shirley announces that he is inaugurating a Chicago newspaper campaign, in which four of the leading dailies will be used every week throughout the season. This campaign will be unique of its kind, as it will not be devoted to any particular theatre nor to any particular picture, but will be concentrated on the current Metro release. The campaign will be handled from Metro's New York office by J. E. L. Meador of the publicity and exploitation department.

The campaign will be unique in another respect, Mr. Shirley states, in that it was decided upon after all the big, first-run contracts in Chicago had been closed. It was decided upon solely for the benefit of Metro's exhibitor patrons. For four days every week throughout the 1920-21 season, four of the leading Chicago dailies will be used in drawing attention to the current Metro release.

Lincoln Square Theatre Is Booming, Says Rex Lawhead

REX LAWHEAD, directing manager and part owner of the Lincoln Square Theatre, Decatur, Ill., was a visitor last week. He reported extraordinary business for the summer season. The theatre has been closed for three weeks for improvement purposes. Redecoration of the interior, enlargement of the outer lobby the addition of new fixtures and lighting effects, etc., costing about $220,000, are being made. Four pieces are being added to the orchestra, making eighteen in all.

The Lincoln Square has a splendid territory to draw from, as every interurban and local car passes the theatre. Indeed, its location is adjacent to the terminal and junction of these lines, making it easy of access from the surrounding country for twenty-five miles away.

The Lincoln Square will reopen Sunday, September 5.

Robertson-Cole's Chicago Office Doubles Business

B. A. LUCAS, Chicago manager for Robertson-Cole, announces that the new office at Wabash avenue and Ninth street will be ready for occupancy about November 1. The new office is located in a building erected about three years ago and the only work required to be done, to make it serviceable for the Robertson-Cole Chicago force, is to remove certain partitions and install the new fixtures, which will involve little expenditure.

The building has a frontage of fifty feet on Wabash avenue, with a depth of 135 feet, which will afford ample space for all departments and a large projection room that will seat over fifty persons. The location is easy of access for exhibitors, both by street car and the elevated railways.

Manager Lucas assured me that the Chicago office is now doing a much larger volume of business than it has ever done since its opening. L. A. Rozelle, who was Chicago manager for three years of the old World Film Corporation, was recently appointed assistant manager.

General Manager A. S. Kirkpatrick stopped over in the city for a few hours Saturday, August 21, on his way from Los Angeles to New York. While here he viewed "Kismet," which stars Otis Skinner, and expressed the opinion that it will prove one of the greatest pictures for 1920. He also referred to Robertson-Cole's new studio in Los Angeles, which he described as being "wonderful" because of its modernity of plans and appointments.

Illinois State Convention at Springfield on September 29

THE Illinois Exhibitors' Alliance will hold its state convention at Springfield on Wednesday and Thursday, September 29 and 30. The date was postponed owing to the holding of the Minneapolis convention on September 14, 15 and 16, which will be attended by representatives of the national organization in New York. They will be able to attend the Springfield convention afterward and thus save time and railroad fares.

William D. Burford of Aurora will attend the Minneapolis convention, as he will be in LaCrosse, Wis., about that time attending the opening of the new Rivoli Theatre, built by the LaCrosse Theatres Company, of which he is one of the principal stockholders. This company owns all the picture theatres in LaCrosse, and recently took over the lease of a new house in North LaCrosse. Mr. Burford is also a prominent member of the Aurora

"And Who Does Your Manicuring?" Asks Anna Q. Nilsson

of the "handy" man. A scene from "In the Heart of a Fool," made by Allan Dwan for Mayflower.

Theatres Company, which owns five theatres in Aurora. Frank Theile and M. M. Rubens are affiliated with him in this organization.

Frank L. Koppelberger, director of the LaCrosse Theatres Company, was in Chicago last week on business for that company.

Chicago Musicians Deliver Their Ultimatum to Showmen

IT has been learned that at one of the joint meetings held on Saturday, August 14 between Chicago theatre owners and musicians, the theatre owners made an offer of 41 per cent. over the old scale of wages to the musicians.

The musicians not only refused this offer but asked for an increase of 57½ per cent. Not only this, they demanded a twenty-eight-hour week instead of the thirty-three-hour week, under the old agreement, it being understood by them that the five hours' difference for the week should be charged for at the new union rate.

No further steps have been taken in the controversy, so far as known at the present writing.

The Aschers to Open Four New Houses in Five Months

THE list of Ascher Brothers' new picture theatres is steadily increasing. On or after Labor Day they will open the Commercial Theatre at Ninety-second street and Commercial avenue, this city. The Commercial will seat 2,000 persons and its cost is placed at $400,000.

The West Englewood, on Sixty-third street and Marshfield avenue, seating 3,000 persons, is now under way and will be opened early in 1921. Its estimated cost is given as $600,000.

Work on the beautiful Roosevelt Theatre, on North State street, near Washington street, is progressing rapidly and it is expected to be in readiness for opening on New Year's Day or soon afterwards. Another large, modern house, the Portage, on Milwaukee avenue and Irving Park boulevard, will be opened in October.

Big Pictures Boom

"Humoresque's" second week exceeded its first by several hundred and the third exceeded the second by 1,500 admissions. During the first three weeks of its run at Orchestra Hall it has been viewed by over 100,000 persons.

"Earthbound" at the Playhouse is making an unusual record.

Opening of the Stratford Promises an Unusual Event

THE Chicago United Theatres, Inc., announces the opening of the Stratford Theatre, at Sixty-third and Halsted streets, this city, in a week or so, the date being indefinite owing to the strike of musicians. The Stratford and the building incorporated with it is said to represent an outlay of $1,000,000. W. P. Clement will be directing manager.

A large symphony orchestra will be used for the Stratford presentations. It will be under the general supervision of Walter Blaufuss, well-known song composer and author of many popular hits. Rudolph Mangold, formerly concert master of the Riviera Theatre and assistant concert master of the Chicago Grand Opera Company under the late Cleofonte Campanini, will conduct the Stratford's symphony orchestra. Miss Mildred Fitzpatrick, leading organist at Orchestra Hall for several years, has resigned to accept the position of organist at the Stratford.

The Stratford has a comfortable projection room in which Messrs. Blaufuss and Mangold will view the pictures booked and arrange the music for every new show. An elaborate program has been arranged for the opening week, General Manager Clement has announced.

"Go and Get It" Gets Money

Marshall Neilan's "Go and Get It," released by First National, had a run of three weeks recently at the Boston, one of H. L. Moir's "loop" houses. The receipts were far above the average, Manager Dineen states, and many enthusiastic comments on the picture were made by patrons.

Charles Ray's new feature, "Forty-five Minutes from Broadway," released by Associated First National Exhibitors, opened for an indefinite run at the Boston on August 26. Admission prices were raised from 35 to 50 cents.

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What Famous New York Critics Say of—

Robert G. Vignola's Production

"THE WORLD AND HIS WIFE"

FROM THE PLAY BY CHARLES FREDERIC NIRDLINGER

Made for Cosmopolitan **Released by Paramount**

1. ALAN DALE—"It gave a touch of pathos and spiritual beauty that seemed to me like a veritable inspiration. I left 'The World and His Wife' with something suspiciously like a lump in the throat. It 'got' me as the play, when I saw it, never did."
2. NELL BRINKLEY—"It's a perfect picture! And you will please remember when I tell you it was directed by Robert Vignola. He has kept it a poem with a moral."
3. ANN LISLE—"I must confess I've an idea Robert Vignola is going to be hailed as the prince of directors before long."
4. HARRY HERSCHFIELD—"The last word goes to Robert Vignola——as a director I'll tip my straw hat to him."
5. WID'S DAILY—"Here's a tragedy, the artistic worth of which bows only to Griffith's 'Broken Blossoms.' Its production value is immense."
6. EXHIBITOR'S HERALD—"It reflects to the credit of the producer that the direction of such a delicate subject was assigned an artist the calibre of Robert G. Vignola.
7. EXHIBITOR'S TRADE REVIEW—"The feature is one of absorbing interest, admirably handled, and exhibitors will make no mistake in booking it."
8. MOVING PICTURE WORLD—"The production of the screen version has artistic merit. Taken on its own merits, it is an excellent example of its school as to plot."
9. MOTION PICTURE NEWS—"The beautiful backgrounds, the tinted photography, the rich and effective settings, certainly give tone to the story. It is to the credit of Robert G. Vignola."
10. NEW YORK GLOBE—"The backgrounds and the direction are indeed gratifying. Robert G. Vignola has the imaginative quality to handle a story of this type."

'VIGNOLA PRODUCTIONS—THE ULTIMATE IN MOTION PICTURES'

MEMBER M. P. D. A.

LOS ANGELES
NEWS LETTER
BY A.H. GIEBLER

Hollywood's New Laboratory to Have Big Film Capacity

THE Standard Film Laboratories to be built in Hollywood in the near future, with the capacity for handling 1,200,000 feet of film a week, and to be in charge of John M. Nickloaus and S. M. Tompkins, is the latest film enterprise that has been announced for the West Coast. The new building will be modern in every way, proof against fire, dust and outside atmospheric conditions. The latest inventions for the production of fine photographic work will be installed, and the structure, with equipment, will cost approximately $200,000.

Special Pictures Moves to Hollywood.

The Special Pictures Corporation, heretofore making pictures at the Balbao studio in Long Beach, has taken over the old Balshofer studios, formerly used in making Metro productions, at 1329 Gordon street, Hollywood. Special Pictures are now producing a "Comiclassic" featuring Charlotte Merriam, and "His Wife's Relations," Chester Conklin's first two-reeler for the company. H. J. Roberts, general sales manager for Special Pictures, has just returned from New York, where he has made exchange affiliations.

Metro Official in Town.

W. E. Atkinson, general manager of the Metro Pictures Corporation, is spending a week on a tour of inspection at the company's west coast studios.

Christie to Make "Vanity" Comedies.

The Christie Film Company announces that it has just closed contracts for the making of a series of one-reel comedies to be released through Educational Film Exchanges. The films will be known as the Vanity Comedies, and will feature such players as Dorothy De Vore, Earl Rodney, Irene Dalton, Laura La Plante, and other Christie favorites. Directors Frederick Sullivan and James Clemens have been engaged to direct the comedies, one of which will be made each week.

Vitagraph a Busy Plant.

With the large crew of carpenters and laborers working on new construction, including a gigantic studio, to say nothing of the two feature, two serial and two comedy companies now at work, Vitagraph is one of the busiest moving picture plants in Hollywood. The framework of the new enclosed stage has been completed and the finished structure will be ready early in September, and will give Vitagraph eight stages at its western studio.

New Eastern Representative.

Max Roth, former eastern representative for Sol Lesser, has been engaged by Special Pictures Corporation as eastern district manager, with generaal supervision over New York, Buffalo, Boston, Philadelphia, and Washington, D. C.

Writers' Guild Gives Barbecue.

An old-fashioned barbecue is to be given by the Screen Writers' Guild of the Authors League of America, at Brunton Studio on the evening of August 28. The guest of honor will be Rupert Hughes, member of Eminent Authors, Inc., who is here in the interests of a new production to be made from one of his stories at Goldwyn. The barbecue will be held in a Spanish set on the Brunton lot.

Peruvian Educator Visits Filmland.

Augustin T. Whitlar, prominent educator of Peru, paid a visit to the Lasky studio during his stay in Los Angeles. Mr. Whitlar states that the film industry is just getting well started in Peru, and that the educational end is particularly unexplored. He is planning to introduce pictures in the Peruvian schools, along lines which have proved successful in this country.

Mayer to Visit New York.

Louis B. Mayer, producer of First National attractions, has left for New York City, where he will confer with First National officials, and to obtain new stories for production when he returns to open his studio within a few weeks. Mr. Mayer plans to film a number of all-star productions during the coming fall and winter. Accompanying him to New York are Mrs. Mayer, his daughters, Irene and Edith, Mr. and Mrs. John M. Stahl and Madge Tyrone.

Hank Mann Company Moves.

The Hank Mann comedy company has moved into the Burston studio in Hollywood from the Francis Ford studio, where the company has been established for the past year. Lack of space for the two new units that are to be added to the Hank Mann comedies was the reason for the move to Burston. Morris R. Schlank, head of the organization, states that actual filming by the new companies will begin about the middle of September.

Had to Run It Six Days.

Before leaving for the east not long ago, Louis B. Mayer took his newest Mildred Harris Chaplin feature, "The Woman in His House," to Santa Ana for a try-out. Manager Yost, of the Temple Theatre, in Santa Ana, who "tried out" the picture on his audience, made arrangements to give the film a pre-release run, which played to capacity audiences for six days, the longest a picture has ever been run in Santa Ana.

Los Angeles Studio Shots

VICTOR SCHERTZINGER will direct an all-star Goldwyn production during the vacation of Mabel Normand, whose recent pictures he has been directing.

Edwin W. Willett, cameraman for the Hermann Film Company, has returned from a tour of several eastern states, shooting stock scenes for forthcoming Hermann productions.

"The Bronze Bell," by Louis Joseph Vance, will be the next of the Vance novels to be filmed by Thomas H. Ince. Courtney Foote will play the leading male role.

The Howell Productions Company is filming Longfellow's "The Village Blacksmith" at the Hermann studios in Santa Monica.

E. P. Hermann, president of the Hermann Film Company, is erecting a colonial bungalow for a home for his family in Santa Monica.

Rupert Hughes, one of the Eminent Authors, has arrived at the Goldwyn studio in Culver City to collaborate on the production of one of his stories now being put in film form.

Bessie Love has returned to Hollywood after her long visit in the East.

Louis Calhern, a Morosco dramatic stock player, has signed a ten weeks' contract to star in a film production to be made by Louis Webber.

Harry Gribbon is another Sennett comedian who has gone over to the Special Pictures Corporation.

"Scrap Iron," a story by the late Charles E. Van Loan, has been purchased for early production by Charles Ray.

Douglas MacLean will begin work on "One a Minute," the stage play by Fred Jackson, upon completion of "Whe Johnny Comes Marching Home."

Milburn Moranti has completed the first of a series of twenty-six comedies, which are to be released by the Special Pictures Corporation.

Director Frank Lloyd began recently on "Out of the Dark," a Goldwyn picture, with Irene Rich, Ramsey Wallace, Alec B. Francis, William Scott, Richard Tucker, Alice Hollister, James Neill and Doris May in the cast.

Jay Belasco is working with Charlotte Merriam in the first Comiclassic to be directed by Reggie Morris for Special Pictures Corporation.

Otis Skinner has completed his work in "Kismet" under Louis Gasnier's direction at the Robertson-Cole studio and will leave with his family within a few days for his home in Philadelphia.

Katherine MacDonald filmed the final scenes for "The Second Latchkey," her seventh picture for First National, recently.

Director Nate Watt is working on his third western feature for Colonel W. N. Selig.

Allan Dwan is making circus scenes for "The Forbidden Thing," his first production for the Associated Producers.

Herbert Standing, who has recovered from his injuries received in a street car accident some time ago, has returned to work in a Realart feature.

Ruth Roland has started on her new Pathe serial at Brunton, which will be called "The Avenging Arrow," and is being directed by W. J. Bowman. Eddie Hern is leading man.

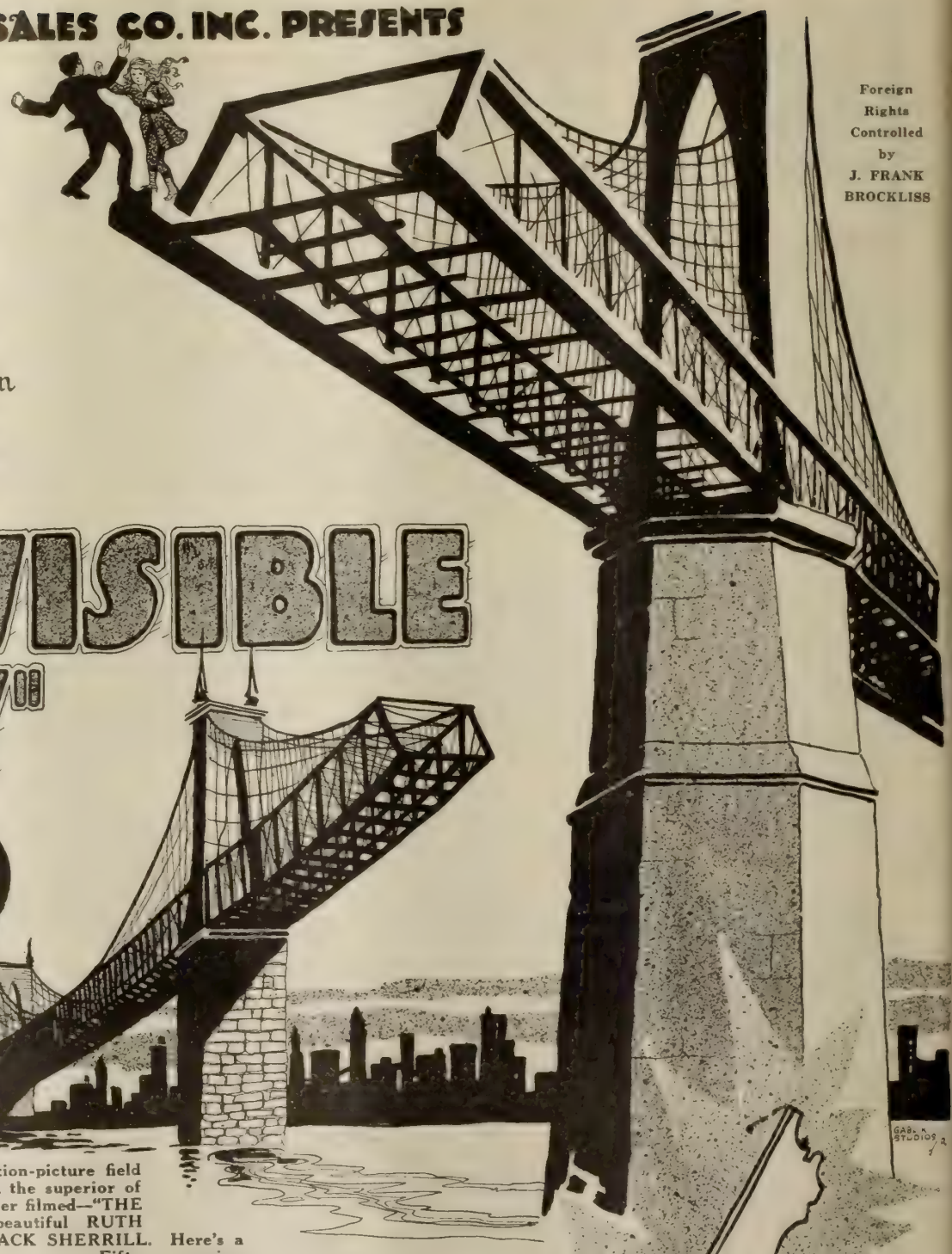
Harry Beaumont, who recently resigned from the Goldwyn company as director, will establish his own producing company.

Clint Newman, a former property man at Brunton, has risen to the rank of assistant director for Dustin Farnum.

Mary Pickford is back at her old quarters at Brunton selecting a cast for her new picture, a comedy-drama written by Frances Marion.

May Allison and twelve members of the company working on "The Marriage of William Ashe," her new Metro starring vehicle, have returned to the Hollywood studios after a location trip to Brent's Mountain Crags, where many exterior scenes for the picture were taken. Edward Sloman is directing this story. Mrs. Humphrey Ward is the author and Ruth Ann Baldwin adapted it for the screen from the stage version by Margaret Mayo.

JOAN FILM SALES CO. INC. PRESENTS



Foreign Rights Controlled by J. FRANK BROCKLISS

RUTH CLIFFORD AND JACK SHERRILL in

"THE INVISIBLE RAY"

15 EPISODES

FINE comb the entire motion-picture field and you simply won't find the superior of the most astounding serial ever filmed—"THE INVISIBLE RAY," with beautiful RUTH CLIFFORD and handsome JACK SHERRILL. Here's a money-getter, if there ever was one. Fifteen amazing chapters, every one more astonishing than the last. It's the serial of the year.

STATE RIGHTS NOW SELLING

—and selling fast. With "THE INVISIBLE RAY" you can knock competition into a cocked hat. "THE INVISIBLE RAY" is THERE. Every episode leads up with a big smash to the beginning of the next episode. It pulls, it holds, it brings 'em back for 15 solid weeks. Territory being sold rapidly. Don't delay. Don't wait. GET THE FACTS, TERMS, PRICES, and TERRITORY still open, and get a copy of the sensational exploitation and advertising campaign book. Write or wire NOW ! ! to—

JOAN FILM SALES CO., Inc.

33 West 42nd Street, New York

Produced by the FROHMAN AMUSEMENT CORPORATION
WM. L. SHERRILL
President

NEWS *of the* INDEPENDENT FIELD

PRODUCTION — By C. S. SEWELL — DISTRIBUTION

Arrow Will Handle "Bitter Fruit," a Six Reeler, with Jane Gail and John Charles as the Stars

ARROW announces that "Bitter Fruit," a six-reel picture, has been completed and will shortly be released for the State Rights market. This picture was produced under the working title of "The Black Lagoon," and is said to be one of the most remarkable pictures ever produced. An elaborate campaign is being planned by Arrow for "Bitter Fruit," and it is stated that the advertising accessories, which are now being made, will be both new and unusual, and will afford special exploitation possibilities. "Bitter Fruit" was produced by Dramafilms and features Jane Gail and Mr. John Charles.

Guy McConnell Is Author of "The Invisible Ray"

The fifteen episode serial, "The Invisible Ray," which is now being sold on state right basis by the Joan Film Sales Company, was written by Guy McConnell, a prominent journalist and special story writer. For more than twenty years Mr. McConnell has been actively engaged in a number of special investigations for various commissions, and is one of the foremost labor investigators in the United States. His extensive travels, and having come in contact with cvarious races and classes of men, is reflected in the story of this serial.

Mr. McConnell is the author of "America First," also "Pearl of the Army," starring Pearl White, which is said to have been the first propaganda serial. He is an ardent student of the mysteries of science, and the result of his studies is embodied in "The Invisible Ray," which deals with a ray supposedly powerful enough to shatter the universe.

Many of the characters in this serial are said to have been taken from life, while Mr. McConnell himself during his travels has undergone many of the experiences pictured.

Fine Arts New Bureau Attracting Producers

Fine Arts Pictures, Inc., report that following the anouncement of the launching of a new department for cutting and editing pictures a number of replies have been received from producers in various sections of the country. Edward M. Roskam, in charge of this department, is well-known for his long experience in work of this kind with prominent companies, having cut and titled many big successes.

Fine Arts further advises that all productions received will be covered by insurance and kept in fire-prof vaults, and that in addition to cutting and editing, press books will be prepared and complete exploitation and advertising campaigns handled when desired; also that arrangements for distribution of the product can also be aranged which will be satisfactory to the producer.

Gersten Enters Distribution Field With Feature "The Unfortunate Sex"

FRANK GERSTEN, a prominent film man of New York who has operated an independent exchange in the East in addition to mantaining a circuit of theatres, has entered the state right end of the business and will immediately put on the market a series of big special productions.

The first of this series, which is now being offered the independent distributors, is "The Unfortunate Sex," an elaborate producton in which Frances Edmonde is co-starred with George Larkin, supported by Harry Van Meter, Katherine Lewis, Earle Schaefer and others. The story was adapted from Elsier La Maie's novel of the same name. Mr. Gersten, being an exhibitor and showman, is in the position to judge what the public likes and what a theatre can successfully put over. At the same time Mr. Gersten, as a state rights buyer, having handled many of the big productions through his New Jersey exchange, has had the opportunity to learn first hand the independent exchange man's problems.

It is his purpose to market at least one big production a month. Already several contracts have been closed for future offerings. Several important territories have already been sold on "The Unfortunate Sex."

The service Mr. Gersten says he intends giving will not end with the selling of territory but will assist the state right man sell the exhibitor and in turn help the exhibitor.

Practically the Entire Country Sold on Series of Neal Hart Feature Films

EDDY ECKELS, general manager of the Independent Films Association announces that the designs have already been O.K.'d for a new style of lithographs to be made by the Ritchey Lithographing Company for the Neal Hart Pinnacle Productions, and that a contract has also been made for attractive lobby photos. This is the first gun in an extensive campaign on these productions.

Announces Contracts.

Independent Films also announces that with the closing of contracts with J. F. Cubberly of First National Exhibitors' Circuit in Minneapolis and Milwaukee, and with the Twentieth Century Film Company in Philadelphia, practically all of the United States has been sold on these productions.

First Is "Hell's Oasis."

At the studios in Glendale, Cal., Mr. Hart has begun work on his second Pinnacle picture, "Skyfire," which is a story on the Canadian secret service, woven around the mounted police and the legend of the aurora borealis. The first production, "Hell's Oasis," is an adaptation of the stage play, "The Fighting Parson."

Richard Robertson, advertising and exploitation manager of the company left recently for Los Angeles to inaugurate a campaign of exploitation in connection with the new series of Pinnacle comedies, which will be released beginning November 1. Kenneth L. Eagon and Howard Robertson have been added to the sales staff.

A Tense Moment in "The Hidden Light."

Dolores Cassinelli is the star of the Abraham Schomer production to be distributed by Commonwealth Film Corporation.

Climax Inaugurates Big Campaign on Two Films

The Climax Film Corporation, which is releasing "Love's Battle" and "The Fourth Face" on the territorial plan, is inaugurating sales' campaigns on these pictures. It is not intended to concentrate on the state right buyer only, but to operate this campaign so it will be of assistance to the exhibitor as well. The major efforts will be concentrated on the exhibitor, to acquaint him fully with the merits of these productions.

A Western Comedy.

In the case of "Love's Battle," which stars Joe Moore and Eileen Sedgwick, there is an unusual situation in which Miss Sedgwick shows that circumstantial evidence is not always sufficient to condemn a man. This production is described as a semi-Western comedy drama with an interesting story well worked out.

"The Fourth Face" is entirely different both in story and construction. It is built up on mystery and complicating situations. The cast in this production is said to be one that fits the story splendidly. No effort was made to star any particular player but all were selected for the individual characterizations and ability to interpret the parts assigned to them.

Oldknow in New York

Oscar Oldknow, who distributes "Screen Snapshots" in the Southern States was a visitor at the C. B. C. Film Sales offices recently, and reported great success with this single reel offering in his territory. He complimented Jack Cohn upon the quality of recent issues.

Kessel and Bauman Announce Record Prices for Territory Sales on Babe Ruth's "Headin' Home"

THE New York and Northern New Jersey territory for the "Babe" Ruth picture, "Headin' Home," has been sold to the B. Y. S Films, Inc., of No. 130 West Forty-sixth street, for what is said to be the highest price ever paid for a picture on a territory basis.

In addition to the New York and New Jersey sale, "Headin' Home" has been sold to I. R. Connor for Missouri. Mr. Connor has established his headquarters at the Muelbach Hotel in Kansas City.

The further announcement of territorial sales for "Headin' Home" will be made in a few days, a number of them already having been closed. The release date for the picture, September 20, it is announced, will be maintained as per previous announcements.

The picture is said to far exceed the expectation of the producers, Kessel & Baumann, and "Babe" Ruth, as an actor, has shown a remarkable aptitude for the screen. "Headin' Home" is described not as a baseball picture, but as an excellent heart drama filled with the human interest elements that go to make a topnotch entertainment, with an added attraction of America's greatest personality as the dominant figure.

More than 100,000 feet of film were "shot" in the making of the picture to insure the best posible results and the feature is now practically completed. The cutting will begin soon. There will be a special showing of "Headin' Home" on a date soon to be anounced by the producers, for the benefit of the trade and press.

Hemmer Films Scene at Yonkers Orphan House

As the background for one of the big scenes in the premier presentation of Hemmer Superior Productions, Inc., of which Edward Hemmer is president and director, the Leake-Watts Orphan House in Yonkers was used with its entire personnel. The action in the piece is built up around Maud Sylvester, ingenue of the company, who, as one of the inmates of the establishment, has a rather obscure start in life, but whose career later develops a series of adventures that parallel the life of a young girl of affluence and luxury.

Miss Sylvester was pictured in a number of scenes with the boy and girl residents of the institution both in interiors and exteriors. Mr. Hemmer announced that Elmer McGovern has completed the task of cutting and captioning the new picture, and that, although he had expected it to be ready for release about September 1, present indications that that it will not be ready for another week.

In the cast of the production are Maud Sylvester, Sidney Mason, Flora Finch, Henry Sedley, Pete Raymond, Bessie Stinson, Horace Weston, Mabel Wright, Norman Wells, Milton Berlinger, Margaret Beecher, John Boone and Opie Read.

Niebuhr on Tour

Walter Niebuhr, president of the American Cinema Corporation, is now touring the exchange centers of the Middle West, conferring with the heads of the offices holding the franchise for the American Cinema series of specials.

Detroit, Chicago, Cleveland and Cincinnati will be the first cities to be visited by Mr. Niebuhr, whose itinerary will probably bring him also to St. Louis.

Wide Variety Promised in "The Inferior Sex"

Artclass Pictures Corporation's drama, "The Inferior Sex," now in the course of making at the Yonkers studio of the company, is to have a wide variety of interest, background and cast. The large assortment of jungle animals owned by the Messrs. Weiss are to be used extensively in the story's action, although the piece is distinctly a society drama. "The Inferior Sex" opens in college, with Walter Miller playing the role of a prominent athlete. He loves the daughter of a wealthy business man, played Ann Luther, and is loved in return by the daughter of an obscure gardener, played by Dorothy Bernard. Jack Harvey is directing the feature, with John Holbrook supervising.

Southeastern Preparing for Expansion Presents Unusual Variety of Subjects

WITH the approach of the fall season, one of the active state rights exchanges preparing for an expansion of operations is Southeastern Pictures Corporation of Atlanta, serving the eight southeastern states comprising North and South Carolina, Tennessee, Alabama, Florida, Georgia, Louisiana and Mississippi.

With 102 features, eight serials and 550 short subjects consisting of two-reel Westerns, two-reel and single-reel comedies, Southeastern is prepared to give showmen in its territory the best market possible.

In addition, Southeastern recently took over the entire output of the Criterion Film Company controlling the productions of Equity Pictures and Pioneer. A recent purchase by Southeastern was "Vanishing Trails," the Selig serial starring Franklyn Farnum with Mary Anderson and released by Canyon. This serial Southeastern intends to put over in a big way. The organization will also conduct a special selling campaign on "Tillie's Punctured Romance," a release of the Tower Film Corporation.

A. Samuels, president of Southeastern, is also active as general manager. Charles Kranz, supervising manager, is in charge of the main exchange in Atlanta and the branch in New Orleans. Sol Samuels is the manager of the latter branch, with Joseph Herman assistant manager. The letterhead of Southeastern bears the slogan "On the Corner," and the officers of the organization in their service to the exhibitor translate this "On the Square."

W. L. Tucker Back in Oklahoma After Securing Many Films for His Territory

WILLIAM L. TUCKER has returned to Oklahoma City after spending several weeks in New York purchasing state rights pictures for Tucker Brothers Amusement Company, with main offices in Oklahoma City. He secured Oklahoma rights on "Someone Must Pay," Ivan Abramson picture; "The Chosen Path," and "The Careless Woman," from Exclusive Features; "A Man There Was," from Radiosoul; "Doraldina, the Woman Untamed," from Elmer J. McGovern ,and the Charles Joy comedies for Oklahoma from Nathan Hirsch.

Through a buying arrangement with W. G. Underwood of the Specialty Film Corporation of Dallas, Tucker Brothers secured for Oklahoma a number of other features, including Lucy Cotton in "Blind Love," three Rex Westerns, "Wings of Pride," "Hearts of Men," Country God Forgot" and "Woman's Man."

Tucker Brothers are also exploiting "The Lost City" and "Vanishing Trails" on a road show basis. A feature, one episode of a serial, a comedy are made into one show and started en tour over a regular circuit each week for fifteen weeks, when a new series starts, going on indefiniely. Thirty shows will be out September 1 with two new ones each week to follow.

Tucker Brothers own and operate seven theatres in Oklahoma. These shows are first played in theatres owned by Tucker Brothers, and thence over the circuit of over two hundred towns. All shows operate on a percentage basis. The Specialty Film Company, Dallas, and Tucker Brothers purchased "The Son of Tarzan" serial for Texas, Oklahoma and Arkansas.

Jans Closes Contracts for "Madonnas and Men"

Among the first sales of territorial rights on the Jans Pictures, Inc., feature, "Madonnas and Men," to be reported by F. E. Backer, general manager of the distributing company, is that of western Pennsylvania and West Virginia to Joseph Shirball of the First National Exhibitors' exchange of Pittsburgh.

Another contract for territory has been signed with Ben Fitzer of the Ben Fitzer Attractions of Syracuse. This takes in northern New York state, west of Westchester County. Contracts have also been closed for the same territory on the Jans-Olive Tell feature, "Wings of Pride."

Greater New York and northern New Jersey exhibitors can secure bookings on "Madonnas and Men" through Jans Film Service which exchange has taken over the rights for the territory mentioned. The picture tells a spectacular story of ancient and modern times with an all star cast.

Big Exploitation Plans for "Thunderbolt Jack"

A big exploitation campaign is planed for the new Arrow Film Corporation's serial, "Thunderbolt Jack," according to the company's anouncement.

The serial is replete with stirring incidents, according to reports, and readily lends itself to elaborate exploitation, and a nation wide advertising campaign is being planned this week in the trade papers.

The picture is being made at the Berwilla studios and has Jack Hoxie as the star. He is supported by the popular favorite, Marin Sais, and an all star cast.

He Was Here
"Before the White Man Came." View from this Arrow release.

Fine Cast in Cinema Feature

American Cinema Corporation has assembled an interesting cast for its forthcoming production, "His Brother's Keeper," which has a theme of mental suggestion.

L. Rogers Lytton, Martha Mansfield, Gladden James, Albert L. Barrett, Fraiser Coulter, Ann Drew and Gretal Hartman play the principal parts.

The story, briefly, is of the world old struggle between right and wrong thinking. The power of the mental combats in armies of right and wrong arrayed against each other.

Jans Gets Miss Young's Pictures for New Jersey

Herman F. Jans announces that he has secured the New Jersey rights to "Midchannel" and the next five Clara Kimball Young pictures, and that they will be distributed to exhibitors in that territory on a six picture contract basis by Jans Film Service, Inc.

Mr. Jans also announces that commencing with Labor Day, September 6, Jans Film Service, Inc., will include New York as well as New Jersey. Foster Moore has been made manager of the New York branch, while Maurice M. Broskie will be general manager and will also have charge of the New Jersey branch.

C. B. C. Buys Feature

Joe Brandt, president of the C. B. C. Film Sales Corporation, announces the purchase by the company of a feature picture which is now in nine reels and will be cut down to five.

The C. B. C. service is announced as including the cutting and titling of negatives, complete advertising and extensive exploitation.

Joseph Klein
Manager for the D. N. Schwab Productions, Inc.

Schwab Announces Two David Butler Features and Reports "Fickle Women" Is Selling Rapidly

JOSEPH KLEIN, general manager of the recently organized D. N. Schwab Productions, Inc., announces that business has surpassed expectations in the state righting of the company's initial production, "Fickle Women," starring David Butler. Fifty-five per cent. of the territory has been sold on this release, while the outlook indicates that the remaining forty-five per cent. will be closed out promptly, and inquiries have been received from South American, Mexican and European buyers.

"The reason for this," declares Mr. Klein, "is that we have succeeded in producing a clean, wholesome production from Sophie Kerr's story published in the Saturday Evening Post. In addition to 'Fickle Women,' we will shortly release two more features also with David Butler in the leading roles, 'Girls Don't Gamble' and 'Smiling all the Way.'". The producers again have gone to the Saturday Evening Post for their material in the filmization of "Girls Don't Gamble." The author is George Weston, the story was titled "Girls Don't Gamble Any More." This feature is a comedy-drama, sustaining the tempo of comedy, while abounding in thrill.s David Butler, prior to his appearance in "Fickle Women," appeared under D. W. Griffith, King Vidor, Maurice Tourneur and with Universal and Selznick. The feature has been directed by Fred J. Butler, David's father, a director of dramatic attractions for twenty-five years on the Pacific Coast for Oliver Morosco.

The third feature is also a combination of comedy mingled with pathos. The continuation of David Butler's contract with the producers was also announced by Mr. Klein. The forthcoming productions in addition to the three announced, will, it is promised, be "clean" and ready to stand the acid test of the public.

Equity Feature Praised

Equity Pictures Corporation reports the receipt from a number of purchasers of rights on "Whispering Devils," starring Conway Tearle, of letters praising the quality of the production, and also on the strong box office value.

This production is an adaptation of a successful play, by one of England's best known dramatists, Henry Arthur Jones.

Cropper Conferred with Exhibitors Before Signing "Bud" for Comedies

R. C. CROPPER, president of Reelcraft Pictures Corporation announces that in accordance with the policy of his company of giving the exhibitor just what he wants, he made a six weeks' trip to Reelcraft and other independent exchanges. He took along a list of four available comedy stars so as to ascertain which one the exhibitors preferred, and five out of six of the theatre owners questioned chose "Bud" Duncan, the diminutive comedian. As a consequence Mr. Duncan was placed under contract for a series of one-reelers.

The first of the new series, it is expected, will be ready for release by the middle of October, as the comedian has already gone to the Pacific Coast, and a producing company is now being organized.

Mr. Cropper is very enthusiastic over the condition in which he found the state right market. "Every independent buyer looks forward to the best season business in the history of the industry," says Mr. Cropper, "and exhibitors likewise expect record breaking business. Prosperity appears to be assured, especially to independent owners, distributors and producers."

Fine Arts About Ready with "Woman He Chose"

"The Woman He Chose" will soon be ready for distribution by Fine Arts Pictures, Inc. The finishing touches are now being put on by Edward N. Roskam.

"The Woman He Chose" is adapted from "The Girl from the Marshcroft" by Selma Lagerlof. It is a wholesome tale of simple Swedish rural folk, devout and moral, who countenance no transgression against the ten commandments, and who avoid all evil doers, more especially weak femininity who digress momentarily from the path. The director of this production is Richard Davis. After consulting the author he set sail for Sweden to select a suitable country setting for the picture. After noting the maners and customs of the Swedish rural people, he agreed with th author that the story could be more sincerely and realistically portrayed by having a Swedish cast. Due to be completed simultaneously with the picture is an elaborate new press book. Fine Arts is having the advertising layouts made by a prominent artist. Every detail, from lobby displays and tie-ups to reviews and press notices, is covered completely and elaborately.

Lynn S. Card Joins Frank Gersten, Inc.

Announcement is made by Frank Gersten, Inc., that Lynn S. Card has been made general manager of the concern and has already assumed the duties of his new office, which include the handling of the special productions the company will market via the independent exchanges during the coming season.

The first picture Mr. Card will put on the market for Frank Gersten, Inc., will be "The Unfortunate Sex," a five part drama starring Frances Edmonde and George Larkin, adapted from Elsier La Maie's novel of the same name. Mr. Card said: "Recently I made an extended trip over the country and sized up the state right situation pretty thoroughly and find there is a strong demand for pictures of the caliber we intend to handle. We have contracted for enough pictures ahead to permit of offering at least one a month for the year to come, all of which will be big productions."

Five More Productions Announced by Reelcraft

Reelcraft Pictures Corporation reports the completion of five more productions for its exclusive short subject program.

For the fifth release of the new Royal comedy series, Reelcraft offers an all star production of "When the Cat's Away," with a large cast, including Rose Burkhardt, Tommy Flynn, Ernest Loos, Nema Catto, Rhea Laughin, Lew Golden and Frederick J. Ireland, who also directed.

Alice Howell has completed her second production of the new series at the Hollywood studio of Reelcraft, titled "A Convict's Happy Bride."

The Billy Franey comedy unit has completed three more single reel productions, titled "The Pest," "No. 13" and "The Kidnapper," directed by George Jeske. Bud Duncan has also arrived on the Coast and started work on his series of one reel "Bud and His Buddies" comedies.

Annette Kellerman Stars in New Picture

"The Art of Diving," a Cinal process slow motion feature has been filmed for distribution. The star of the film is Annette Kellerman.

With the advent of the Cinal process, Irving M. Lesser, general manager for the Western Pictures Exploitation Company and who controls the world's rights for Cinal products, claims that slow motion is at last perfectly registered for screen use.

Backer Arranges Runs

F. E. Backer recently made a trip to the Middle West to complete arrangements in the principal cities of Illinois and Ohio for the first run presentation of "Madonnas and Men." Chicago and Cleveland will be the first cities in which indefinite engagements on this picture will be inaugurated.

Arrow's "Golden Trail" Is Story of Far North, with Jane Novak as Star

Arrow's production, "The Golden Trail," which is being given a widespread exploitation campaign, is a story of the far North with a convincing theme. The story is said to lend itself admirably to exploitation as well as publicity. Part of it is written around life in the East and the major portion around life in Alaska.

Jane Novak, who is starring in this production, is known as a box office star, says an Arrow official, and her name can be used effectively in all advertising and exploitation. A sixteen page exhibitors campaign book is now ready on "The Golden Trail."

The picture, according to Arrow, is one of the biggest productions ever offered on the independent field. Constant inquiries regarding territory available are being received at the Arrow offices, and it is expected that the entire territory will be disposed of within a short time.

The story deals with Jane Sunderlin, a college girl, who is loved by two men, one a scoundrel and the other a conscientious young student. The scoundrel succeeds in causing Jane to lose her faith in the other lover, who leaves for Alaska. After two years his acquaintance with the scoundrel is renewed under different circumstances. Jane, meanwhile, is made to see that her lack of faith was not warranted, and the young couple are eventually reunited.

Aywon Soon to Exhibit "Woman Above Reproach"

In the elaborate campaign book being prepared on Nathan Hirsh's feature, "The Woman Above Reproach," a number of ideas and suggestions are outlined for the proper exploitation of the picture. It is Mr. Hirsh's idea to make all the advertising and publicity material of the finest, in keeping with its unusual character. Florence Chase, who is the star of "The Woman Above Reproach," is seen in a very dramatic role, that of a wife who is misjudged and thought to be unfaithful by her husband. Miss Chase displays emotional and dramatic ability in this role.

First Fanark Feature Deals with Hypnotism

The Fanark Corporation announces that its first feature, "The Crimson Cross," a story of unusual strength, supported by out of the ordinary touches of pathos and humor, is one of an entirely different nature than has been offered the trade heretofore. It deals with the employment of hypnotism in extracting confession from criminals, the ill effects upon the victims and the final destruction of the false power by the power of right.

The cast includes Edwaru Langford, Marion Swayne, Van Dyke Brooks, Eulalie Jensen, William E. Hallman, Augustus Phillips and Archie Clark, the direction by George Everett.

The Fanark Corporation state a strict adherence to the policy of delivering quality will be their aim and that they have come into the industry upon the merit of their output and expect to continue in the same way.

Parker Gets Franchise.

Parker Film Company, of Dallas, Texas, has acquired the Southwestern territorial franchise for American Cinema Corporation productions.

Billy West Has Signed a Contract to Make Two Reel Comics for the Joan Film Sales Company

FROM the offices of the Joan Film Sales Company comes an announcement to the effect that Billy West has been signed by Joan to produce two-reel comedies at the rate of one a month, which will be handled on a state rights basis.

According to the arrangement between Joan and Billy West, the comedies will be of a novel kind, along lines that are distinctly individual. It will be remembered that Billy West produced comedies along Chaplin lines; however, the understanding he has with Joan calls for comedies on a different and individual style, as in his own way Billy West is said to be a natural comedian who can provoke laughter in his own way.

It was pointed out by Joan that Billy West will give himself plenty of time to perfect his work, as the comedies will be produced no faster than one a month, instead of every two weeks as under previous contracts. No expense will be spared in equipping the Billy West studio in Hollywood. The equipment of settings and cast will be high class and the production on an ambitious scale. The studio has been enlarged and refurnished, and his cast is said to have been selected comedians.

Billy West's successes include many of the most popular comedies, such as, "Cupid's Rival," "The Pest," "Back Stage," "The Slave," "The Hero," "Candy Kid," etc. His skill as a swimmer, dance, acrobat and rider, and his flexible features and facial expression are brought into effective play in his pictures. The first two-reeler of Billy West's will be ready for release within a month and the producers promise state rights men some worth while comedies.

Big Foreign Business Is Reported by Arrow

Guy R. Hammond, general export manager of the Arrow, reports that many buyers visited the Arrow offices this week for the purpose of purchasing pictures for export. Several deals were closed for Cuba, South America and Scandanavia.

Mr. Hammond states that the reports from South America indicate that the building of theatres is going on there on an unprecedented scale. More theatres are being built at present than have been built in the last three years.

Owing to the rush of business at the Arrow, Mr. Hammond has been obliged to postpone his expected trip to Latin America until fall.

Billy West
To star in Joan Film Sales comedies.

American Cinema Has Sold Franchises Covering Eighty Per Cent of Country

THE American Cinema Corporation announces that franchises for more than eighty per cent. of the United States have been disposed of for a series of specials.

Walter Niebuhr, president of the American Cinema, says: "I believe that the fact of our being able to secure an outlet of such gratifying proportions, in a short space of time, is due primarily to the fact that the American exhibitor and exchange man are quick to see and to respond to any proposition based upon sound business principles, and to the fact that merit and quality in production will always find a rich market."

Among the independent exchanges which are holders of the American Cinema franchise are the Screen Art, of Philadelphia; Greater Stars, Chicago and Milwaukee; Southeastern Pictures Corporation, of Atlanta and New Orleans; Co-operative, of San Francisco and Los Angeles; Arrow, of Denver; Eastern Feature Film, of Boston; Minter, of Minneapolis; Equity, of Portland, Oregon, and Seattle, Wash.

Pioneer Film Corporation holds the franchise for the territories whose exchange centers are located at the following cities: New York, Buffalo, Cincinnati, Baltimore, Kansas City; Washington, D. C.; Cleveland, St. Louis and Omaha.

The first of the American Cinema series is "The Inner Voice," which will be followed by "His Brother's Keeper" and "Stolen Moments."

Rush of Autumn Buyers at Arrow Film Offices

Arrow Film Corporation announces that during the last week there has been an unusual number of buyers visiting its offices for this time of the year. The prospects for the coming year indicate that it will be the biggest year in the history of state rights, according to the Arrow statement.

Among those who visited the Arrow were Tony Suchasl, Philadelphia; Sam Gold, also of Philadelphia; Sam Flax, of Washington, D. C., and H. A. Kyler, of the Supreme Photoplays Corporation, with offices in Denver, Colo., Salt Lake City.

Many deals were closed during the week, and several more are expecting to be closed soon.

Commonwealth's President Reports Heavy Bidding on Company's First Offering "The Hidden Light"

WITH bids from all parts of the country and Canada, following the initial announcement of the placing of "The Hidden Light" on the open market, Sam Zierler, of the Commonwealth Film Corporation, who controls the world's rights to the production, is confident he will set a record in the sale of the picture. He has already closed some deals for territories and believes it will be but a matter of only a few weeks before the entire country is sold on the production.

"I viewed the production with a number of representative exhibitors of this territory, in which I have operated as a territorial exchangeman, and they were quick to back me up in my judgment that the picture would be a real box-office winner," says Mr. Zierler. "The Hidden Light" stars Dolores Cassinelli. It was written by Abraham Schomer, whose "Today" was successful both as a play and a film. The picture contains love, romance, mystery and comedy relief, and is said to be without padding.

"As a territorial operator—my territory being Greater New York and northern New Jersey—I know the need for excellent independent pictures, and I lost no time in closing the deal that made the picture my property," said President Zierler.

"This is Miss Cassinelli's first appearance in an open-market production. Her name is well known to picture-goers through her wonderful work in 'The Right to Lie,' 'Tarnished Reputations' and 'The Virtuous Model.'"

A strong cast appears in support of Miss Cassinelli, including Arthur Donaldson and J. Sedley.

"The Hidden Light" marks the advent of Mr. Zierler in the national independent field. So gratifying has been the response to the announcement that "The Hidden Light" would be state-righted, that Mr. Zierler has contracted for the output of a prominent Coast producer. He also has his own company at work on an independent production. A complete line of paper and accessories has been prepared on "The Hidden Light."

Frances Edmonde
Co-starring with George Larkin in Frank Gersten's first picture, "The Unfortunate Sex."

Fine Arts Reports Advance Bookings on "Up in Mary's Attic" Breaking Records

According to the answers to a questionnaire sent by the Fine Arts Pictures, Inc., the independent exchanges handling "Up in Mary's Attic" report that the volume of advance bookings already exceeds their expectations.

"A large number of exhibitors," writes Jay Emanuel, of Royal Pictures, Philadelphia, "usually wait until the latter part of September before selecting their fall and winter program. 'Up in Mary's Attic' seems to have struck a different note, and the flood of inquiries and volume bookings on this picture so early in the season is unprecedented."

Many Requests Received.

T. O. Tuttle, of Criterion Film Service, Dallas, reports: "Since closing deal for twenty-two Southern Enterprise houses every exhibitor in Texas has requested dates on 'Up in Mary's Attic.'"

In answer to the question, "what single thing did you think was most instrumental in making the picture a success as a state rights offering," every exchangeman gave a different opinion.

One said that the national campaign has acquainted practically every exhibitor with "Up in Mary's Attic." Another said that the name itself is a sufficient attraction. A third declared that the many exploitation angles and tie-ups have enabled the first-runs on "Up in Mary's Attic" to be so big that exhibitors have demanded a date for it.

Trade Paper Advertising Helpful.

The object of this questionnaire was to determine for the Fine Arts Pictures not only how the picture was going, but also what kind of co-operation the independent exchanges want in putting over a production. All agreed that the continued advertising in the trade papers was a very great help by keeping the name and doings of the picture continually before the exhibitor. The only open territories now remaining are New England, Canada; Ohio and Kentucky, Michigan, Delaware, Maryland, District of Columbia, Illinois, Western Pennsylvania, West Virginia, California, Nevada and Arizona.

Advertising and Exploitation

By Epes Winthrop Sargent

Hooking In with the American Legion Gave a Big Kick to "In Old Kentucky"

SOMETIMES a side angle to a production will prove rich in exploitation possibilities if properly worked. It would scarcely seem possible to hook the American Legion to "In Old Kentucky," particularly at this late day, yet that is what the Forest Park Theatre, New Brunswick, N. J., did, and to big business.

The Legion had announced that it stood for law and order. The park had booked "In Old Kentucky" and was looking around for something to pin the exploitation on. It went to the officers of the Legion with the suggestion that they hold an Americanization Day rally in the grove adjoining the park.

Liked the Scheme.

The management pointed out the night riders episode in the play as giving a practical example of disorder, and the Legion officers admitted that it would work in well, so plans were made to hold a real rally, and not merely a ballyhoo.

So close to election time, most prominent citizens were more than merely willing to oblige the Legion. They were eager to climb on the platform, so a really imposing list of speakers was arranged, and some Americanization films were obtained from the Government.

A week before the opening, which also was the day of the rally, members of the Legion, dressed as night riders, rode through the country appealing to the farmers to attend the rally. They also worked in town.

Got the Crowd.

As a result of their efforts, they got an enormous crowd to the grove, and when the speakers mentioned that the theatre had an example of the lawlessness they decried, the crowd flocked to the theatre. They were out for a holiday, and most of them would have gone anyway. With this endorsement, the theatre gave five shows and took pains to announce that the feature would run all the week.

Legion Was Pleased.

The officers of the Legion were highly pleased with the result of the collaboration, and felt that they got all that was promised them and more.

On the other hand the theatre not only did an extra business, but hundreds came to the resort who never visited the place before, and, liking it, will probably come again before cold weather sets in.

Lots of Chances.

Most plays offer opportunities for hook-ups which are simple once they are thought out, but which would not suggest themselves to the average publicity man.

The tendency is to think along the lines of least resistance; to figure on working the obvious stunts. In the case of "In Old Kentucky" for example, the horse race is the big stunt and is most likely to form the basis of the exploitation.

That the night riders could be hooked up with an Americanization appeal, probably has not occurred to others, but the suggestion has always been there. In this instance the activity of the Legion brought the idea to an alert publicity man.

Getting a Line on "Suds" Got a Line for Theatre

HANGING out the family wash is the way George Kyrros, of the Virginian, Charleston, W. Va., got a line in front of his box office for Mary Pickford in "Suds," and the line in front of the box office was longer than the clothes line at showing times.

It's a simple little scheme, suggestive of the Grauman advertisement for the same attraction, and it's surprising that no one thought of the stunt before. Letters were cut out of cardboard and tacked to the garments, and there is nothing to prevent an incandescent lamp from being hung inside each garment to heighten the effect of the night display.

The washing machine hook-up was also used, as will be noted from the machine on the right, but that line of wash would turn the trick by itself and where it can be worked it will make a corking cross-the-street banner for the smaller towns.

Do not trust to clothes pins. Sew the garments to the line and use the pins for decorations.

A good window stunt can be worked with dolls' clothes and the tiny pins used for tourist laundry sets or the sort which come for toy laundry outfits.

There is no limit to the manner in which the idea can be adapted, now that Mr. Kyrros has started things.

Made Billboard Serial Out of Coming Feature

OUT in Los Angeles "Married Life" played a week at the Kinema and then moved over to the Victory. The Victory wanted to get all it could out of its week, but could not advertise that it offered "Married Life" then playing.

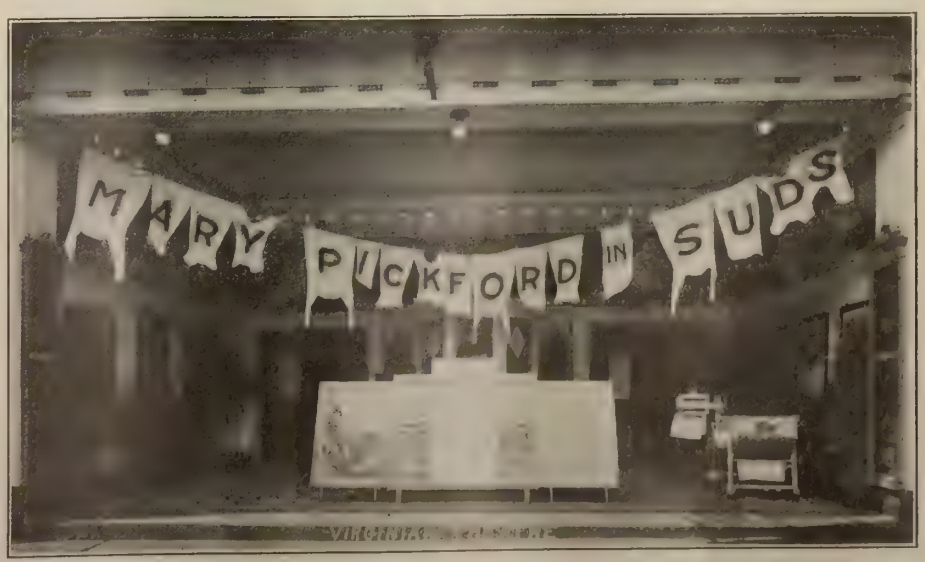
To get the attention, the Victory billboards read "The most talked of picture of the day." The bottom of the bill was a blank. The day before the opening the title was lettered in and the stunt scored more than if the title had been advertised.

Thousands of persons who had seen the boards wanted to know what the title was, and they watched. Had the initial bill read "Married Life" the mental comment would have been: "Oh, yes, that's at the Kinema" and the announcement would have been forgotten. As it stood, everyone watched and they got the information at a time when it could do the house the most good.

This can be adapted—just once—for any big attraction you want to play. Make it a mystery until a day or two before the opening and you will find that it will pull better than a three-foot letter for the title. But to get it across, keep it a deep secret and do not use the title anywhere until it is lettered on the boards.

If you do not show your belief in newspaper advertising by using it, you will have a hard time explaining to an editor why you desire free publicity.

HARVEY C. HORATOR.



It's Easy to Drop a Line to Mary.

This is the way George Kyrros did it at the Virginian Theatre, Charleston, W. Va. He's some hustler, is Mr. Kyrros. This is by no means the first of his stunts we have had the pleasure of showing.

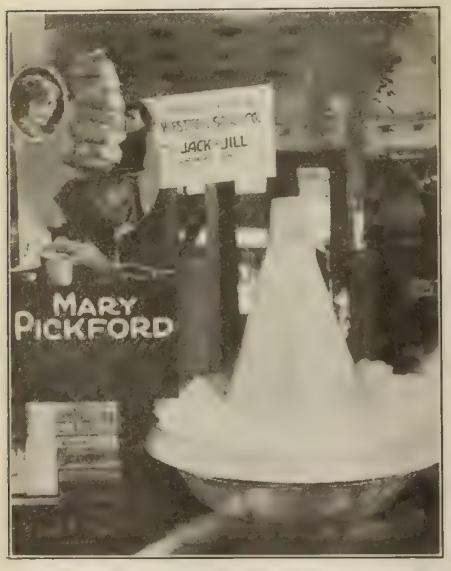
Has Paramount the Only Exploitation Staff?

It's Easy to Advertise "Suds"; It Bubbles Over

BETWEEN soap powders, soap dyes and washing machines, it's not a question of "how," but "which" when it comes to advertising "Suds." We have shown a lot of washing machine stunts for this Mary Pickford release. Now look at the "suds machine," invented by Mr. Roper of the Western Soap Company for the use of Walter L. Fenney, of the Casino Theatre, Spokane.

Stunt Is Simple.

The stunt is very simple, and yet it held crowds in front of the house as long as it kept working. It had the required advantages of motion and novelty and it kept everyone guessing as to the how.



The Suds Machine.

Back of the cutout was a force pump, run by current from an electric light circuit. This used the same water over and over again, pumping it up and forcing it back into the slotted cone, coming up through the slots to form a sort of fountain. There was no need for an outlet or other plumbing and the only attention the machine required was the addition of a little solution of boiled soap from time to time to keep the water supplied. When the attraction concluded its run, the apparatus was taken away, leaving the lobby without a mark.

Used a Prologue.

For a prologue effect, the stage was set with a modern washing machine in contrast with a woman at a tub. A local hardware store loaned the machine and circularized several thousand on behalf of the theatre.

Managers on the Pacific slope desiring to use the suds machine may have the loan of it free if they will pay transportation charges. The outfit is light, but bulky. Address Mr. Roper in care of his company at Spokane.

This is the second practical hook-up, the other being with the Thor Washing Machine Company, but almost any soap or washing machine company or any local hardware dealer, for that matter will kick in.

Has Auto Park for Campers as Adjunct for Summer Show

PERHAPS not many summer parks can offer free camping space for automobile tourists along with their tickets of admission, but the Forest Park Theatre, an airdrome in Highland Park, N. J., had just that.

Forest Park is near the Lincoln Highway. There was plenty of room alongside the park, and this was fitted up as a night stop for car campers. At first only free water was supplied, but gradually the facilities have been extended, through concessions, to include a garage, an eating place, news stand and other conveniences.

Campers are not required to patronize the theatre, but the current program is handed all parties and most of them come. The theatre had Mack Sennett's "Married Life" for a week recently, and the campers turned out in force, with the result that the First National attraction played to a clean-up.

You may not be able to provide a camping park, but how about free water for radiators? It will at least be something to talk about and turn attention to your house.

Stirred Up Parkersburg with Talmadge Contest

WHEN it comes to stunts, make room in the exhibitors Hall of Fame for E. C. Smoot. He is president of the Smoot Amusement Company, of Parkersburg, W. Va., and conducts the Lincoln and Camden theatres. He has put over a lot of big ideas, but his last is a whizzer.

He booked Constance Talmadge in "The Love Expert" and Norma in "Yes or No," playing them at his two theatres, day and date. Then he sprang his contest. He wanted to know which was the better and just why.

Just to make it interesting he offered a trip to New York, with a visit to a studio, as the first prize, and ten dollars in gold and two autographed photographs for the other prizes.

The answers are to be in by September fourth.

It was not stipulated that the contestants had to see these two productions. That would have made it a lottery, but it is pretty safe to say that most of the competitors saw both shows.

But the real advantage is that this contest will crystallize the regard in which the players are held. Both are favorites, but when you put into words your reason for liking them, you get a more definite opinion, and the contest will solidify their popularity and put over the forthcoming Talmadge productions. This is what Mr. Smoot is really after, for he takes all the First National productions, and he wants to put them all over. That trip to New York is going to do it with a bang.

Lights Helped the Effect

Recently H. M. Rouda, of Ascher's Merrill Theatre, Milwaukee, wanted to get a snow lobby for "Back to God's Country." He used plenty of scenery, but somehow he missed the effect he was after. But when he put some green lights to play on the snow, it looked so good that several people congratulated him on the clever idea of hiding fans in the scenery. They felt cooler because it looked cool.

The use of lights is half your lobby effect. Study lighting.

So You May Know 'Em

Note: This is the second of a series of pictures we intend running that the man in the theatre may know the man behind the guns of exploitation. It is our intention to use other than the Paramount publicity staff as soon as the others get over their camera shyness, but from the manner in which the others have been side stepping, we are almost inclined to believe that Paramount is right in its contention that it has the only exploitation staff. We'll get them eventually, so be patient and in time you'll know them all.

WALTER P. LINDLAR, assistant to Claud Saunders, of the Paramount Exploitation Division, like his chief, is a veteran agent. He got his first taste of motion picture publicity with "The Birth of a Nation" and later was concerned with "Hearts of the World" and "Pershing's Crusaders."

Walter P. Lindlar.

In the theatrical field he has handled Fritzi Scheff and the Comstock and Elliott productions and joined out with Famous-Players-Lasky to put over "The Miracle Man," doing his first work in Buffalo. Later he was sent to Minneapolis and was brought to the home office from there.

He is a skillful worker and tries for real publicity instead of for the showy stuff which looks well but which does not always bring box office results. He knows what he wants and how to get it, and he can tell others; which is the chief reason he sticks his legs under a desk in the home office.

Featured Norma Talmadge to Put Over Franchise

ALBERT J. O'Neill, of Keeney's, Williamsport, Pa., put over his First National Franchise recently by means of Norma Talmadge in "The Woman Gives."

His patrons like the star, but they are not curious as to brands. O'Neill figured that he could put over a two day run without straining the advertising appropriation. Instead of that he took more than usual space and hammered on the "A First National Attraction."

Then when he got his patrons in he ran a set of slides to tell about the First National and the fact that he held the local franchise, and now "It's a First National" is going to mean as much as a star name.

Jimquin Sets a Good Example to Brother Managers

Jimquin Throws a Bomb at New Production Idea

JIMQUIN, of the Rialto Theatre, El Paso, Texas, busted up a perfectly good production company scheme the other day and probably saved the people of El Paso a lot of perfectly spendable money.

Lately some picture people came to El Paso and announced that it was the ideal location on the North American continent for the making of motion pictures. If the populace would subscribe for stock, they would presently make Los Angeles appear as a tank town on a branch railroad.

And El Paso was about ready to fall for the bunk when Jimquin came on the scene. He was making money at the Rialto and he did not want his patrons sore on the pictures because they had lost a pot of coin. He kept the wires hot to New York and Los Angeles, with the result that El Paso had lost its chance to become a motion picture centre, but has saved a lot of Federal Reserve notes they can put to much better uses.

Some few people think Jimquin gummed the wheels of progress, but when some other town gets the stinging that had their name marked on it, they will think differently.

Goldwyn London Bulletin Is Apotheosis of Class

PERHAPS the most elaborate film publication regularly issued is the Goldwynner, the English edition of the bulletin of the Goldwyn company.

This is a monthly of thirty-two pages, printed on coated paper with tint inks and in the perfection of the printing art. Recently they have adopted a new cover design, a lion's head, done by Will Dyson, one of London's most famous cartoonists.

It is purely an accident that the Goldwyn trade mark is the lion, but the fact has been adapted to the British lion most happily.

From every angle the publication does the greatest credit to A. George Smith, managing director, and Charles Lapworth, secretary and the promotion director.

All Dressed Up and with a Good Place to Attend

DOWN at the beach resorts there are lots of people who are all dressed up with no place to go, but at Cape May Eli M. Orowitz, Famous Players-Lasky exploitation man in Philadelphia found a place for one chap to go.

Karl A. Suelke wanted to get a stunt to put over "The Prince Chap" at the Liberty Theatre at the once most fashionable resort on the Jersey coast. It was up to Orowitz to get results.

The answer was that on Sunday, when all of the crowd is out on the beach, a well built young chap, masked and wearing evening colthes, threaded his way through the crowds on the beach and boardwalk. He carried a suitcase lettered:

All Dressed Up to Go See
Thomas Meighan in
"The Prince Chap"
Liberty Theatre
Tuesday and Wednesday.

About twenty feet behind was a small boy leading a walking doll, which wore a badge lettered "I am looking for 'The Prince Chap.'" These dolls, which walk when led along, are still a novelty and attracted almost as much attention as the man in evening clothes.

Uses Locally Made Motion Pictures to Get Business from Summer Attractions

FIGHTING the summer park attractions with locally made motion pictures has helped H. E. Skinner, of the Alhambra, Ogden, Utah, to tide over the summer months with something on the profit side of the ledger.

The idea of the local stuff in slides or in motion is not new, but Mr. Skinner makes a new application of the idea, and makes it pay him well. He does not use the locally produced picture play, which was the big idea some years ago, but he goes after local celebrations.

If the Ancient and Honorable Order of Pie Faced Apes give a picnic, Mr. Skinner figures that he can count on very few Pie Faced Apes in his congregation the day of the picnic. He figures that they owe him money for that day.

How It's Done.

But instead of fighting the Pie Faces, he goes to them with a smile and offers to send his cameraman out to shoot the assemblage. If possible, he gets after the Chief Pie before the printing is done, so the C. P. can announce that motion pictures will be made of the party.

Sometimes, if it looks as though the Pies had money in the treasury, he offers to sell them a film for preservation in the archives, but if they don't look prosperous, he merely tells them that he wants to show the world what a good time was had.

They All Come.

Of course the Pie Faces fall for the stunt with a bump. Perhaps they boom the pictures so hard that they take more money out of Mr. Skinners box office than they otherwise would.

That does not worry Mr. Skinner in the least. He knows that 999 out of every thousand people on the grounds are going to squeeze into the Alhambra when he shows the reel, and he sheds no tears.

Also Applies to Parks.

It is the same way with the summer parks. If they plan an extra attraction, they advertise that a motion picture will be made of the crowd to be shown at the Alhambra, and once more Mr. Skinner looks pleasant when he hears the clink of coin.

Of course the local picture costs money unless there happens to be a news cameraman handy, but there most always is, these days, and in a surprisingly large number of cases the initial cost, or a part of it, can be laid off to the society.

And This Winter.

Not only that, but this winter he has all the makings of a special Pie Face Night at his house on some otherwise dead evening, when the Chief Pie and the Under Crust and all the filling can come with their badges and sit in a reserved section and see it all over again and pull the house out of a hole on a poor night. The scheme has many fine angles.

More than this, Mr. Skinner ties up his advertising to the current attraction. When the Tanners had a picnic, he advertised that all happily married couples could see themselves on the screen in connection with Marshall Neilan's "Don't Ever Marry," while "Would you like to see yourself in Motion Pictures, Yes or No?" was the wording for a Norma Talmadge week.

Not even Mary Pickford, supported by Douglas Fairbanks and Bill Hart could pull like the local four corners. Mr. Skinner has the right idea.

Don't be too busy to write good copy or you'll have no house to write copy for.

She's Not the Only "Doll" on the Cape May Beach.

Eli Orowitz and Karle Suelke used a masked man and a walking doll to tell about "The Prince Chap" at a New Jersey bearch resort.

Mr. Rutherford Is Wrong About Bathing Suits

Cigar Holder Helped Get Pests Out of the Lobby

OLD time readers of this department will remember the freak cigar holder invented by Ralph Ruffner some years ago. Evidently J. A. Milwain, of the Red Moon Theatre, Bardwell, Ky., never heard of the scheme, so he evolved a cigar checker of his own.

He was bothered by men who would purchase a ticket and then linger in the lobby getting the last whiffs from their smokes before they entered. Others would look at the lobby, look at their half smoked stogies, and pass on. The former hurt the feminine trade and the latter hurt Mr. Milwain's feelings. As a result he evolved his Cigar Checker.

Milwain's Cigar Checker.

The containers are to be had of electrical supply shops and are known as "street lamp sockets." There is a metal casing, which should be removed. The handleless cups to be had of restaurant supply shops or the individual custard cups sold by department stores, will probably serve as well. Each cup contains a check which is retained by the smoker for the purpose of identifying his smoke when he comes out.

It Helps Business.

It may sound foolish, but Mr. Milwain finds that it helped his business, and he is passing the idea along.

If you don't want to invest heavily, try a piece of corrugated roofing. You can pick up a strip long enough for the average "old sojer" and number the depressions. It will work just as well as a more expensive layout if you dress it up a little.

Breaking it on on "Back to God's Country," Mr. Milwain used a cutout of Wapi, the killer, as a guard.

Advertising Was Novel But Scarcely in Keeping

NOVELTY advertising was resorted to for getting over "A Child for Sale" at the Metropolitan Opera House, Philadelphia. One novelty was a tag printed up in red with the announcement, which presumably was used on autos and as a hanger. Nothing was said about its being a motion picture.

This did well enough, but it was supplemented by celluloid dolls in diapers with nursing bottles; a familiar feature at fraternal affairs where the button from which it hangs is generally printed up, "The Shriner's first pin," or whatever the organization may be.

Here the buttons were printed up for the Metropolitan. Following "Up in Mary's Attic" this rather lively advertising is apt to create a wrong impression and so fail to help put the picture over. It is too flippant to be used to promote a serious play.

Rutherford No Expert on Modern Swim-Suits

PERHAPS it is because he lives in Bay City, Mich., that James H. Rutherford, of the Strand, says that the dress of the "Idol Dancer" is scantier than the dress of the American bathing girl. If Mr. Rutherford will come to New York, we can correct his error with examples at Long Beach or anywhere along the Sound. That hula dress would outfit about a dozen girls at Long Beach and at least fifteen at Connecticut points.

It happened that one of his patrons wanted some pointers on fashions for a club paper she was to prepare, and Mr. Rutherford pointed out that the American short skirts were not as immodest as the hula dancer's dress.

And by the end of the week all of the club members and their husbands were down at the theatre to give "The Idol Dancer" the once over.

Mr. Rutherford finds it pays to help his women patrons with their club papers, and a lot of them have come to him for tips, and almost always he can manage to ring in some current or coming production.

He may not be well posted as to bathing suits, but he has the right idea. It helps a lot to help the women. He gives them all the assistance he can, and they all come to him. It's just another angle of being the man they look up to. It pays from every angle.

He Said It

The new departure of several concerns of placing exploitation men in the field is one of the greatest assets the small exhibitor has, and should be one he will most appreciate. I have found out like many that "caution" should be the watchword with every field man or he defeats his own purpose. An exhibitor cannot leave town on the first train out like the exploitation man. He is going to be there tomorrow and while a certain amount of hokus-pokus will always be the life of the business, a picture which honestly hasn't got the goods had better be passed up unless the small exhibitor is fortunate enough to have a floating population to draw upon.—E. Westcott Young, Quinn's Rialto, El Paso, Texas.

Issues M. P. Edition of "The Right to Love"

HELPING to put over Mae Murray in "The Right to Love," Paramount has arranged for a motion picture edition of "The Man Who Killed," the novel from which the play is taken. Like similar editions, this carries the picture title as the main title.

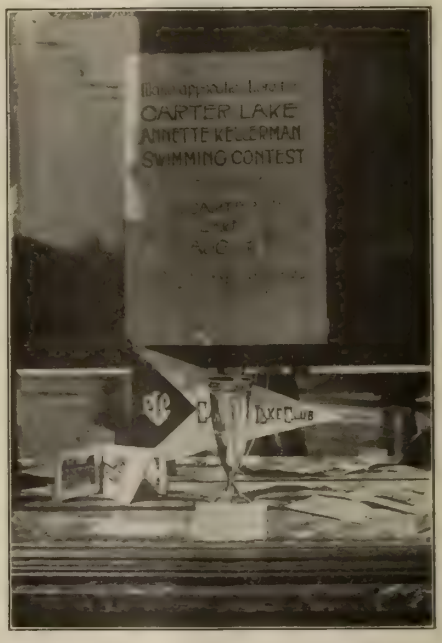
The book bulks largely with 308 pages of text and a dozen or more scenes from the film, printed on coated tint paper, and it looks like a lot for the money. It is issued in both paper and cloth binding and can be used for a window splash in advance of showing to decided advantage.

A neat window sheet is supplied to advertise the printed volume which will aid in building up window displays. If you book the picture do not overlook this advertising possibility.

Kellerman Cup Contest Gave a Window Display

ONE of the advantages of a contest is found in the fact that the awards can be used for a window display a week or ten days in advance of the stunt and will serve as that much additional advertising.

This cut shows the window use of the trophy offered presumably by Miss Kellerman for the Omaha contest described last week in these pages.



The Kellerman Cup.

Here the display was built up with the pennant of the exclusive club at which the contests were held and the sign put over the story.

Other window displays showed the bathing suits which formed the second and third prizes.

Uses Newspapers Because Billboards Were Occupied

BECAUSE of inability to get proper billboard showings for "Bride 13," the Fox Corporation ran a newspaper campaign in Atlanta, Indianapolis, New Orleans, Kansas City, Buffalo, Rochester, Providence, Chicago and Detroit.

Six spaces were used, starting with a two-fours teaser and ending with a four-thirteens. The copy was attractively written and the drawings built up on the copy, forming an excellent campaign and one which did much to pave the way for the serial in the cities entered, as well as the surrounding territory.

Will Book the Author for Exploitation Work

PLANNING for the production of Opie Read's "The Kentucky Colonel," the Hodkinson organization is seeking to persuade the author to make a series of personal appearances. He is a familiar platform figure and has appeared in vaudeville, in readings. His picture appearances should prove a good feature.

Something Novel Is Refrigerated Usherettes

Continuous Performance in Lobby Display Attracts

WHAT virtually amounts to a permanent lobby display is in use by the Park Theatre, Franklin, Pa.

This house uses the First National attractions, and the permanent display consists of oil paintings of the Talmadge sisters, Katherine MacDonald and Mildred Harris Chaplin. These portraits are framed with panels top and bottom.

As the theatre has this popular quartet booked well in advance, each frame carries above the painting the name of the next attraction and in the lower panel the playing dates. The day before an opening a "tomorrow" is substituted for the date slip and a "today" is used the morning of an opening.

As soon as the current run is over, the next attraction is at once announced. Care is taken to have the date and title slips match in color scheme the painting they identify, and effect is rich and elegant.

No identifying names are used, as the management believes that if an interested person has to ask the identity of the pictured player, this will make a more definite impression than a label. There is sound basis for this argument and it might be well to try the idea out with a couple of unlabeled portraits of coming stars.

Up to the Moment

Now that the Rambler has moved on to more sordidly commercial fields the business is not without its occasional flashes of humor.

The latest contribution is found in the Motion Picture News for September 4, where there is a caption "Two Attractive Lobby Displays for New Feature Pictures," and what do you suppose those "New" feature pictures are?

Well, if you give it up, one was "In Old Kentucky" and the other "The Idol Dancer." On another page are two cuts for "Her Elephant Man," and there is a strip picture for "Back to God's Country" and some snappy stuff for "Male and Female."

We don't miss our late Walthill as much as we might so long as we can sit and watch the field covered in this characteristically efficient fashion.

Ices His Usherettes to Convince Patrons

TALK of attention to details: Arthur G. Stolte, of the Des Moines Theatre, ices his air in summer, and he makes his usherettes report half an hour in advance so they may be thoroughly cool and convincing when the doors open.

More than that, he charges his iceboxes in the morning, so the passers-by may see and be influenced, though it would be more economical of ice to bring the blocks in at night.

That's looking after little things with a vengeance, but it pays.

Lots of managers think they are advertising when all they are doing is to pay money to the newspapers.

Pete Smith Gets a Brainy New Stunt to Sell "Go and Get It" to Angelenos

MARSHALL NEILAN, in conjunction with the Kinema Theatre of Los Angeles, offered a novel publicity stunt in connection with the presentation of "Go and Get It," which brought practically every newspaperman in that city with his family to a midnight preview of this photoplay.

Four days before the opening date of the picture at the Kinema, Pete Smith, Publicity Director of the Marshall Neilan studios, and Richard Spier, promotion manager of the Kinema, visited every managing editor in the city and invited them to take part in a five hundred foot motion picture to give the citizens of Los Angeles an opportunity of seeing what the men responsible for their daily news look like.

Sold the Bunch.

Accompanied by Wesley Barry, who appears in "Go and Get It," David Kesson and Foster Leonard, two Neilan cameramen, the publicity men had no trouble in "selling" every editor on the idea and without much further ado, managing editors, city editors, reporters and cartoonists were cast in different skits, each newspaper being given an individual playlet.

The following evening the film, with particularly fitting titles written in a humorous vein, was finished and at midnight it was shown before the preview of "Go and Get It." Despite the late hour, a thousand people consisting of Los Angeles newspapermen and their families turned out for the showing. A punch was served and everyone was made to feel at home.

All Were There.

Every newspaperman in town that could get away turned out to see his "boss" as a movie actor and the "bosses" themselves were on hand to concede that, as actors, they were great editors. Immediately following the special film, "Go and Get It" was projected and not a person left the theatre until the final fade-out. Wesley Barry, Pat O'Malley, J. Barney Sherry, and other members of the cast were present and received the congratulations of everyone on their work.

Gained Newspaper Support.

Indorsements such as those given the picture by the famous newspapermen covering the Democratic Convention in San Francisco recently, who viewed the film, were gladly given at the Los Angeles preview by the most prominent news writers of the city. "A great picture and true to life," was the consensus of the newspapermen. Incidentally, this stunt marks the first time that newspapermen have appeared in a picture together and the tie-up with "Go and Get It" at the Kinema won the picture not only a lot of advance publicity, but the support of the newspaper fraternity throughout the showing of the film.

Cowboy Cupid Advertised Will Rogers Attraction

THREE riders stunted "Cupid, the Cowpuncher" for the American Theatre, Denver, and put the Goldwyn production over strong.

A man and a woman, in western dress, rode through the streets, followed by a child on a Shetland pony, also in cowboy costume and with wings sprouting from his back. A red heart on each side told the story of its coming to the America, and ribbon lariats extending to the man and women hinted at the love story.

Laughs Win Out.

The stunt was different, and the riders, as they covered their territory got many laughs, and most of the laughs were cashed at the box office, for if you can make them smile, you have come close to selling tickets.

Out West Cupid Can Chase on a Pony. It Takes a Rolls-Royce in New York.
How the America, Denver, touted a Goldwyn picture with a pair of grown-up victims roped by a tiny tad on a Shetland pony.

Try Wholesale Rates for Family Parties

Ear Mask Stunt Again Comes Into Limelight

LITTLE is new, even when publicists think it is. The Equity exploitation department, in an excellent campaign book for "Whispering Devils," features the ear mask and adds that "this is a new stunt."

It was used, and very successfully, some six or seven years ago when it took the form of pink cardboard tabs. It quickly died out, and was forgotten until it was again thought out for the new production.

Ear masks are paper ovals, cut with a semi-circular slit to fit over the ears, and are intended for distribution to children, who delight in such stunts and who joyously form themselves into a parade of sandwich men. These tabs are printed up: "I don't want to hear 'Whispering Devils.' I am going to see them at once ——" A space is left below for the theatre's imprint and the masks may be ordered in quantities. They should be generously distributed. A few will make little impression. Several hundred will put over the picture to every adult in your section.

Eat Seven Loaves of Bread to See "The Slim Princess"

EATING seven loaves of rye bread during the run of Mabel Normand in "The Slim Princess" at the Alhambra Theatre, Toledo, was one way of getting to see the show. C. C. Deardouff, of the Goldwyn Cleveland office, and Manager H. C. Horator, fixed up the deal for the reopening of the Alhambra, and for once the Toledo kids preferred bread to cake.

Another move was to arrange with a local shoe store for a "Cinderella Contest." This was tied up with the News-Bee, which also worked a two page advertising hook-up with the opening.

For this a pair of tiny slippers were displayed in the window and on a certain day any girl was at liberty to try them on, the first one who could wear them comfortably taking them away with her—and getting her picture in the papers.

It's old stuff, but it was new in Toledo, and it got away with three front page stories and two on the inside pages, and was cheap at the cost of a pair of slippers, even in these days of high prices.

The bread idea was more of a novelty. One ticket was enclosed in each wrapped loaf and the tickets were not good after six o'clock.

Hooking Musical Mothers to "Humoresque" Campaign

SHOWING on this page is an illustration of one of the window hook-ups for "Humoresque" made with the Wurlitzer Company, which has twenty-two stores in as many chief cities.

This particular window was in their Chicago store, on Wabash Avenue, and was employed for the showing at Orchestra Hall. One of the violins is supposed to be the one actually used in the production of the picture and was later used in the lobby of Orchestra Hall as a polite ballyhoo.

The Wurlitzer company makes a specialty of student outfits at varying prices, and this, of course, fits in well with the story of the play, so well that it will be possible to interest local music stores in the same idea.

But Begin Early.

Start in early enough to get all the good you can out of the window display. Two weeks in advance will be none too early, and you will find the store willing to loan the window for three weeks, because of the appeal they can make to ambitious mothers and musical youngsters.

Suggest that the store make up combinations of instrument, case, instruction book and extra strings at varying prices, as this will appeal more strongly than just the instruments. And it should be possible to follow the Wurlitzer plan and offer combinations with other instruments, as well.

This Is But One of Twenty-two Displays.

A Chicago example of how Wurlitzer dealers combine with local houses to sell "Humoresque" to the musically inclined. You can work a similar hook-up with your local music houses.

Two Good Stunts from a Small Town Manager

DRESDEN, TENN., had trouble getting four figures in the census returns, though it managed to get over the one thousand mark by a squeak, but it has a picture manager who does things. He is L. W. McCuan.

One recent idea was a coupon distributed to the children which was good for a free admission to the matinee showing of the first episode of "The Lost City." There were spaces for the name and address of the child and for his birthday date.

It is Mr. McCuan's intention to file these in proper order and to send to each child on his recurring birthdays a greeting card and a pass to the theatre any day that week. As he remarked: "The kid, of course, comes and brings the rest."

One hundred and twenty-five children filled in the slips and if any kid neglected to, the chances are that he will be around with the necessary data as soon as he finds out what is happening.

Family Night Again.

The other stunt is the old fashioned "Family night," used to fill the house on an off night. Single admissions are 15 and 22 cents, but you can bring the entire family, no matter how numerous, for a flat admission of 35 cents. Instead of being a dull night, it is sometimes necessary to run extra shows to accommodate all who come, for Mr. McCuan gets them in from the rural districts, and in addition to cleaning up, he gets them where he can tell them about his program for regular admission nights. He also keeps them in the habit of theatregoing, which in itself is important. Think the ideas over.

Flirted with Prohibition to Promote Miss Talmadge

USING a water wagon to advertise Norma Talmadge in "Yes or No?" was not intended to be in the least personal. It just seemed to fit in with the title, so E. Metzger, of the Strand, Creston, Ohio, started the sprinkler out, and it got a laugh and people said they would go and see it.

It backed up his newspaper advertising, which read in part: "No. You are not going to stay home tonight. Yes. You are going to the Strand to see the big First National feature, entitled "Yes or No?"

On the billboards he used merely the title and the house reference.

And as he got a standout, it was good advertising.

How about a souvenir to all who answer correctly to the title "Yes or No?" Better select "No" for the winning reply, as most persons will reply in the affirmative. Put the question, "Do you want this picture of Miss Talmadge, yes or no?" and if they say "Yes" they do not get it.

Marriage Got Second Week

Earl Tait signalized his advent as manager of the Victory Theatre, Los Angeles, by pulling off a stage marriage in connection with Sennett's "Married Life." Advertising brought eight pairs of applicants and the best known couple was selected. Ben Turpin acted as best man and Phyllis Haver supported the bride, and the stunt went over so strongly, thanks to adroit press work, that the play was continued for a second week—it's third week in town.

Once More Raffles Cleans Things Up Big

Made Automobile Detour Bring Business to House

LIVE wire managers are the men who are constantly on the lookout for suggestions and who have the energy to act upon them. Aaron Shusterman, of the Strand, New Brunswick, N. J., made an automobile detour clean up for him recently.

The reconstruction of a bridge on one of the most traveled roads was the cause of a detour which brought a stream of cars right past his door. Shusterman hated to see them go by without stopping, so he started in to figure.

One stretch of about four miles on the detour was in wretched shape; not having been repaired since the spring thaws. Shusterman figured that the cars would have to slow down going past this part of the route and the occupants would get a better chance to read.

The trouble was that they would be in an ill humor over their discomforts, so he capitalized that. Some of his signs read:

"It's a rough road, but Stop at the Strand, and forget your troubles."

"There are no bumps in 'The Woman Gives' at the Strand."

"You'll need a rest after these bumps. Stop at the Strand."

As a result he had the tourists laughing, and a lot of them did stop. Not a very large proportion of the travelers halted, but he more than paid for the signs.

He also got the garages to advertise that they would be able to clean and make minor repairs while the owners visited the Strand, linking up their garages with the house to mutual profit. He made the week for First National's "The Woman Gives" a big one, a regular winter week.

Challenge Safe Opening Put Over J. Valentine

WORKING a new line on the money-in-the-safe stunt for "Alias Jimmy Valentine," the Palace, Burlington, Iowa, gave more of a real jounce to the contest.

Instead of putting the money in the safe, the safe in the lobby, and making it a free-for-all, L. B. Blank gave it a definite punch by persuading a local safe expert, William Breitenstein, to challenge him. This gave form to the stunt and got a lot more interest.

He was supposed to open it in less than half an hour and, in fact, he took thirty seconds less than half that time. It was a ballyhoo well worth the $25 put up as a prize, for the entire town took sides and went down to the theatre to see the stunt worked—then they went in to see the show.

Gets Exploitation Hints From Query Box Replies

USING a suggestion box as a source of inspiration helps the Kinema Theatre, Los Angeles. A box is situated conveniently near the exit, with pads and pencils, and patrons are requested to contribute suggestions on house management and attractions.

Often capital hints are obtained, and often the screen is used to reply to these suggestions. Now and then the attitude of the writers gives a hint as to exploitation.

Recently the coming of Constance Talmadge in "The Perfect Woman" was announced. No fewer than eight expressions of satisfaction were received by the box and the management, accepting the hint made "We agree with you, she's irresistible" was made the selling slogan. More than this, the star was advertised well above the title, for Jack Callicott figured that if eight patrons in one evening were willing to take the trouble to stop and thank him, that a large percentage of the patrons would be pleased to see the star.

It takes only a moment to rig up a simple box. Give it a trial. You may find it worth many dollars to you if you plug it through screen suggestions.

You cannot talk to all your patrons, but you can make it easy for them to talk to you.

Raffles Stunt Worked Well for Will Rogers Production

EVIDENTLY the Raffles stunt is as strong as ever. Tying up with the Wisconsin News, the Merrill Theatre worked the game for Will Rogers in "The Strange Boarder." All you had to do was to find the man, flourish a News at him with the Merrill advertising showing, tell him "You are The Wisconsin News' strange boarder, who is coming to the Merrill" and you would get a season pass to the theatre—if you happened to be the first.

The stunt was made the basis of a hook-up with half a dozen business concerns whose places of business he was to visit at certain hours. These advertisements were changed daily, to keep the stunt fresh, and this is where the News got its pay—along with the circulation stunt—while the stores got the crowd and the Merrill got about as much free advertising as it could ask for.

It means four season passes, but a pass holder seldom comes alone, so even that will bring business.

It is safe to say that the Raffles stunt is the most widely known of all these mystery stunts. It has been in constant use for almost twenty years, and it is still as fresh as ever.

Gets Biggest Results by Varying His Film Program

PETER ANTONOPLOS of the Olympic, puts his finger on one cause of bad business when he explains how he varies his program. He contends that too much of even a good thing will tire, and he seeks variety.

Most managers, if they clean up with a play of the Northwest, will hustle around and book all similar plays of that description they can reach. If a vamp play gets over, they exhaust that catalogue.

Marked for Contrast.

Mr. Antonoplos goes at it from the other angle. When he played Marshall Neilan's "The River's End," he followed with Constance Talmadge in "In Search of a Sinner." The marked contrast between the two types of plays permitted him to approach his patrons with a brand new advertising angle and strike them in a fresh spot.

He might have followed "The River's End" with a dozen plays of similar locale, and he might have cleaned up with some of them, but in the end he would have tired and disgusted his patrons.

Space

THE space taken by a theatre in a newspaper has the same effect upon the public as the clothes of a salesman has upon a new customer. If the advertising is neat, timely and interesting it gives prestige to the house; if it is slouchy, illy gotten together, no matter how large the space, its effect is bound to be harmful.

Space alone will attract people to a single attraction. The appearance of the advertisement is what attracts people to a theatre. Make your advertising sell your theatre, not the individual production.—Harry Foster, Marion (Ohio) Photoplay Company.

Nothing Is Safe from William Breitenstein

H. L. Blank, of the Palace Theatre put $25 in the safe and dared and double dared Bill to open it and take the coin, and Bill stroked his chin whiskers and in fourteen and a half minutes he had $25 to spend for hootch or other necessaries of life, and Blank got the crowd to see Alias Jimmy Valentine.

Look at This Novel Idea for Window Dressing

You Don't Need Water for the Bathing Girl Contest

LATELY a manager wrote that he thought he could clean up on a bathing girl contest about this time of year were it not that there was no beach, and not even a good swimming hole, within auto distance.

This would make a bathing contest even more novel. It is to be presumed that some of the people in town go away to the shore for the summer, since the town is not a hundred miles inland. A lot of the girls would probably be glad to show their beach costumes to their less fortunate sisters, and a fashion show along bathing suit lines would probably clean up, the more particularly because bathing suits were not everyday affairs.

A five-dollar prize, or, better, its equivalent in some accessory to the bathing suit, would bring out the girls and the boys would follow.

Pulling off a bathing suit contest at a beach resort is not doing much, but to work the stunt forty miles from a pond is doing something.

And it can be done.

This Vitagraph Window Suggests a Good Stunt

ALTHOUGH this window of the Vitagraph Denver exchange is planned for the Screen Club Ball, the general idea is capable of being worked for any window for any subject which will yield plenty of cutouts.

The basis of the display is evidently taken from the posters for Larry Semon, but the door shows Corinne Griffith in "The Garter Girl." The streamers are colored paper, twisted, and these can be hung from the rear of the window where it is desired to make a display of the store goods. The effect is novel and eye-compelling.

Where a vacant window is available it would be effective to use several rows of streamers, the first spaced well apart and growing more dense as the back of the window is reached, with the cutouts mounted to stand alone and distributed through the window. By putting the larger ones in front and the smaller ones toward the back you can get quite a perspective effect.

In any event the cut is rich in suggestion.

Ran Sennett Comedy Two Weeks Because It Paid

GETTING a two-weeks' run out of a Sennett comedy in a one-week house is the stunt put over by C. A. Barbian, of the Waldorf, Akron. And he did it before the show opened.

It is his practice to start work on an attraction as soon as he has it booked, or about four weeks in advance. He selects the best selling points and dwells upon these in his program for three weeks before the opening.

"Married Life" seemed to lend itself particularly well to jazzing, and the interest he aroused was so strong that he booked for a second week, increased his advertising appropriation, and he put it over for the entire fourteen days.

He found that people enjoyed the good-natured slams at matrimony and came back and brought their friends, enjoying the superior position of a discoverer.

Mr. Barbian is a firm believer in programs—good programs—and spends a lot of time in the preparation of his copy. The issue costs him six or seven cents a copy, delivered, and he sends out about 2,000 weekly, but he finds that it pays better than a slipshod sheet.

And he believes in doing real press work. If he can get a reader he does not turn the press sheet over to the editor and let him pick. Instead he sends over the one notice which, better than any other, is best calculated to sell tickets to his particular clientele. It only takes a moment

Much Obliged for the Invitation, But the Railroad Fare's Too High.

"Dance With These Babies" entrants the Denver Vitagraph exchange, telling about the Screen Club Ball. We sure would admire to, but it's too far to walk and too high to ride. But it's a fine suggestion for window dressing. Try it.

Democrats Are Requested to Skip This Paragraph

NOT wanting to stir up political argument, but merely record facts, Harry Foster, of the Marion Photoplay Company, which owns four houses in the home of the Republican presidential candidate, is working Harding for all that he can get out of it.

He himself used to sell Harding's paper, so he has organized the Harding Newsboys' Club, and he has filled the lobby with portraits of the candidate and specializes in news reels showing the front porch campaign. He also advertises:

"Marion after next November will be the home of the First National officer.

"Marion theatre is already the home of First National Productions."

Foster is a Democrat himself but he probably figures that if Harding gets in he can persuade him to pull off the war tax.

Trained Nurse is "Storm Signal."

In any event he has his "storm signal" out most of the time these days. The storm signal is a trained nurse.

The Marion has a large lobby in which baby carriages and market baskets may be parked, much as Jimquin parks cars in El Paso. In ordinary times the doorman looks after the kids and flashes a number on the screen if there are signs of distress. If there is a fight, he flashes two or more numbers.

On busy days a trained nurse is put in to chaperone the infants and whenever Foster advertises that "a trained nurse will be in attendance," the people come early, for the storm signal is out and seats will be scarce.

House Gave the Seats; Paper Did the Rest

PESSIMISTS who are fond of declaring that you can't work the big city papers, got a belt the other day when Barbee's Loop Theatre hooked in with the Chicago American for five big stories. It can be done if you have the hustle.

Harry S. Lorch, the Goldwyn exploitationist, put the deal over for the house. The American has a "Peter Rabbit Club." Most papers have some juvenile club, the American's happened to be named after the Burgess stories. The membership is about 3,000.

Avoided a Stampede.

Lorch offered 750 free admissions from Tuesday to Friday inclusive. The paper did the rest. In spread stories it told of the treat in store for club members. On its own account it had to play up "Edgar Takes the Cake," which was the attraction, together with "Going Some." Each day it ran a half column or more about the players, the plays and the club treat.

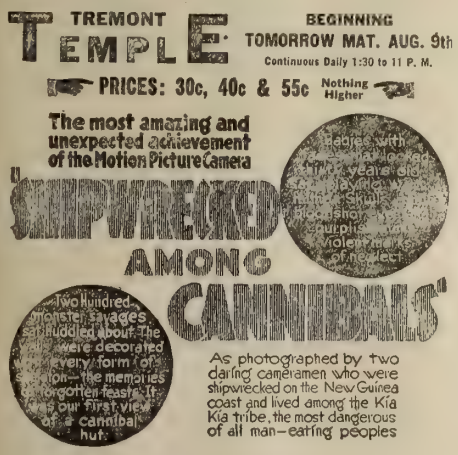
To prevent a stampede it was arranged that the membership tickets numbered from 1 to 750 should be honored the first day, from 751 to 1500 the second day and so on. Admission was to be had only between 11 and 3. About 500 children appeared each day, and they not only went home and told about it, but they helped to put the story over big while they were in the house, working double.

If your local paper has no club, you can at least arrange a special showing, and you can get press work no money can buy. It works in Chicago and it will work in a 1,200 town just as well. Ever try it? It's worth a try.

A Summery Lobby Is Good for the Ticket Sale

Cannibal Picture Displays Vary in Their Sales Value

UNIVERSAL'S "Shipwrecked Among Cannibals" is being circused in the larger cities and it is instructive to note the displays made for this special. Most of them take full advantage of the color of the subject to get eye-striking effects, but the Tremont Temple, Boston, which sometimes turns out very good ad-


TREMONT TEMPLE
BEGINNING TOMORROW MAT. AUG. 9th
Continuous Daily 1:30 to 11 P. M.
PRICES: 30c, 40c & 55c Nothing Higher
The most amazing and unexpected achievement of the Motion Picture Camera
SHIPWRECKED AMONG CANNIBALS
As photographed by two daring cameramen who were shipwrecked on the New Guinea coast and lived among the Kia Kia tribe, the most dangerous of all man-eating peoples

The Boston Display.

vertising, took ninety lines across three columns and trusted to two black spots to get over the big idea. The artist even killed the title as much as he could by making it a waved line instead of a solid, bold black. With a whole race of man-eating cannibals and a bale of stills to work from, the best he could get was a couple of reverse wafers, which do not look as well in the original as they do here, reduced and printed in black ink. The copy is striking, but comparatively few people will strain their eyesight trying to read the copy, we imagine. The advertisement does show more white than the average Boston space, but it should have shown a cut of some sort.

Contrast this with the six thirteens, one of the spaces used by the Standard, Cleve-

The Cleveland Announcement.

land. Here you can read all the copy because it is done with type, and even if the half-tones should mud up there is enough to the line cut to get the idea over; but the Standard knew that it would very probably get the half-tones, and it did. The cuts alone would sell the picture. The cuts will sell to many who would not buy on the strongest copy ever written, but this combination of line and half-tone with telling copy will sell to practically everyone. Most of the displays are more like that of Cleveland than the Boston showing, but Cleveland is about the best we have seen to date.

The best work of this sort was done for the Martin Johnson pictures; the large head which was so freely used, and we think that it would pay to isolate one of these heads, even though it will be necessary to have a special cut made. This cannibal picture is just starting in, and by the time it gets around the single cuts doubtless will be available. If they are not, have your own made. You will get a large return in the extra sale.

—*P. T. A.*—

Akron Has One

Those joint programs never seem to last very long unless all of the houses are under a single management, but Akron, Ohio, still has such a sheet and seems to be doing well with it. The advantage of a joint sheet is that it can be edited to keep alive pictures in general. As a rule, however, the editor works to get in the programs and forgets to be interesting.

—*P. T. A.*—

Summery Decoration Helps to Make Theatre Prosper

USING cut and potted plants helps the Globe Theatre, McKeesport, Pa., to make summer business. It is pretty hot in the Pittsburgh district and since most of the steelworkers own cars, it is necessary to reach out for them. The Globe says it with flowers. The lobby is large enough to take in a 24-sheet without crowding and this is generally made the main appeal, but plenty of other paper is used to brighten the space and form the appeal most likely to get the money. Too much paper in a lobby is not always to be commended, but sometimes it will sell better than newspaper displays, and McKeesport seems to be one of those towns.

Page Hook-up Is Good for Small Town House

EL DORADO, Kansas, is a fairly small town for hook-up pages, but Howard G. Ramsey, of the Royal, got five others to come in with him on a smash. The hardware store told of its shotguns and the bank allowed that Huck would have

Huckleberry Finn Was A Good Shot But He Could Have Improved His Aim
To Buy A Shotgun of
T. B. Ellsberry Hardware
A Complete Line of Hunting and Sporting Goods
T. B. Ellsberry Hardware
ROYAL
4 Days Starting Monday
"HUCKLEBERRY FINN"
Huck Finn Would Have Grinned A Happier Grin
IF
He Had Banked His Money
FARMERS & MERCHANTS NATIONAL BANK
What's Worrying Huck Finn?
The Hospital Pharmacy
El Dorado Boys Never Knew Huckleberry Finn Personally But They Can Wear Huck Finn and Tom Sawyer Wash Shirts and Wash Suits At
LEVINSON'S
The Hub
The Hub
THE HUB

Mr. Ramsey's Hook-up Page.

been happier if he had a bank account, ignoring the money Huck and Tom were supposed to have found in the earlier volume. The drug store told that it catered to boys, the department store had Huck Finn and Tom Sawyer clothes and the clothing store explained why El Dorado boys were better dressed. The theatre took rather more space than theatres usually take on a hook-up, but the summer is a bad time to get the advertisers in. But

The McKeesport Floral Decorations.

Espy Doesn't Know How Good His Ads Are Now

they all got good display and did not crowd the space, which is a pleasurable thing to notice.

The hook up pages seem to have died out of late, between their overuse and the paper shortage. Mr. Ramsey is the first to show one in some weeks. Even Oscar Doob is laying off now that he has hit Chicago.

—P. T. A.—

Roth and Partington Do Not Confine Their Ads to Form

JUST to show that they are not committed to the single style of advertisement with the paneled press notices, Roth and Partington, of San Francisco, send in an artist proof showing a recent display for the three houses of which they are the managing directors. The mortises have not been filled in, but a general idea of the space may be had. We like the paneled ads. rather better, but this is good for a change. The central display is also used in reduced size for their daily advertisement, and they write that they believe in high-character small ads, since these make the daily appeal.

In other words, they do not believe in making a heavy smash on Sunday and letting the rest of the week take care of itself. They get the smash and then they hook in with displays which will sell to the man who has not had the time to look over the Sunday announcements. They believe in advertising seven days a week, every week. San Francisco has just had another ten per cent. boost in advertising rates, and it now works out at $7.70 an inch, but they have not reduced their spaces.

Another idea they work is in not making one house superior to the other two. In this example the Imperial gets the best of it because for that week it happens to have an attraction which can be exploited to better advantage than the others, but the plan seems to be to so handle the advertising that no house is played up at the expense of the other two.

Something new in concert work is to have "guest" conductors at the Sunday musical offerings, the directors at the other houses coming in on the Heller program and adding dignity as well as variety. That Sunday morning concert has become a musical feature of the town.

—P. T. A.—

Espy Does Not Know His Ads Are Really Smart

APPARENTLY J. Reeves Espy, of the Famous Players Missouri Corporation, does not know that his advertising is getting good, for he writes that he has almost given up hope of accomplishing anything with type in St. Louis. We don't see what he wants better than this display for "The Fighting Chance." Here the title is lettered and the rest is

A Pretty Combination Display.

set in type and well leaded. We think that this makes a very pretty display. Most people would be content with this. We think it is infinitely to be preferred to the hand-lettered space for "The Prince Chap." This gets a slightly better display because of the absence of a cut, which permits the letter to be extended, but there is no comparison for legibility and eye-attraction.

The same holds good for practically all of the displays Mr. Espy sends in. He gets a very good result with an outline type letter, and does well at times with all type, but he gets his best results with a combination of carefully lettered title and type for the lesser lines. He would perhaps do even better with a more general use of a light italic for a body type. His poorest results are with the all hand lettering, though here he saves much by not permitting the artist to crowd the space. The hand lettering shown is about the poorest of the lot. Some of the dis-

A Hand-Lettered Display of About the Same Size.

plays are much better, but none of them equal the combination style.

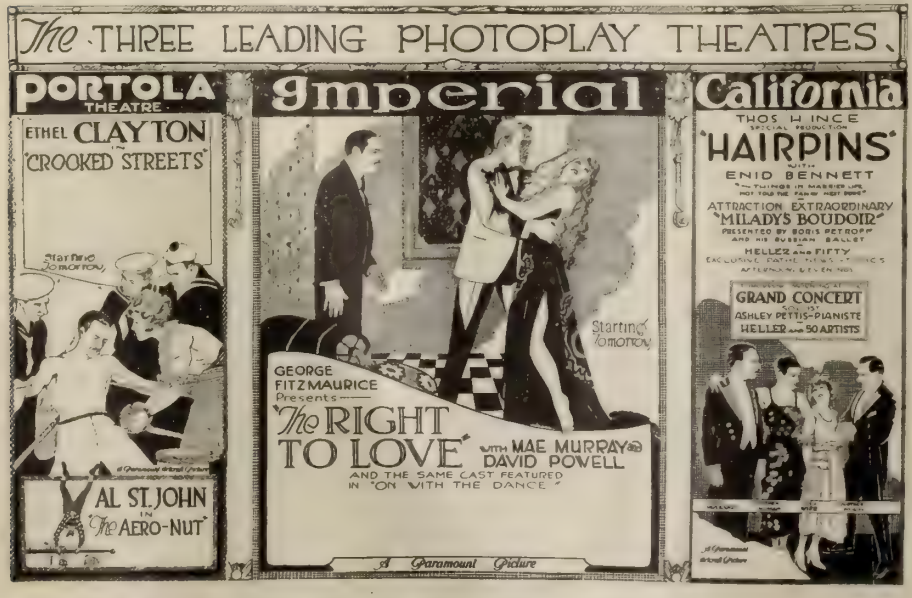
We think that Mr. Espy sets his standard too high. He naturally wants the best he can get and is impatient of results short of the fulfilment of his desires, but if he can get his artists and the compositors to combine as well as they seem to, we think he should be well content.

Using two or more spaces in combination, he can get a cumulative display, but the double ads may be the trouble. One will be better than the other, so he feels that one is always poor. He has brought the advertising out of a sad mess and if he is wise, he will let it stand as it is. It is above the average.

—P. T. A.—

Apparently Los Angeles Pants for Miss Pickford

EVIDENTLY Los Angeles took kindly to "Suds," for it ran for four weeks at Grauman's Rialto. The display for the last week used a character picture for the first time and in seventeen words puts over the situation. The wash on the line makes a clever frame for the laundry scene, but the choice of garments would



A New Style from Roth and Partington.

The Last Week Ad. for "Suds."

not be appreciated in some sections, though Los Angeles probably did not mind. A modification of this idea can be used by other houses playing this picture this fall. The Rialto is the Grauman long-run house, but four weeks of a picture is pretty good.

Live News from Everywhere

Indiana

Rejuvenated Majestic Plays to Capacity.

CAPACITY crowds attended the recent opening of the rejuvenated Majestic Theatre at Fort Wayne, Ind., and expressed satisfaction and delight at the entertaining program offered as well as the improvements that have been made in the theatre. Mary Pickford in "Suds" was the photoplay attraction, along with a pleasing vaudeville program.

The Majestic, which was bought recently by Orin Stair and George Spaeth, was reopened under the management of Frank Biemer, well known in northern Indiana as a promoter of amusement enterprises. Under the new policy the theatre will be operated as a combination vaudeville and motion picture house.

Zuber to Operate the Princess.

W. O. Zuber, of Vincennes, has purchased the lease and equipment of the Princess Theatre, on South Chestnut street, Seymour, Ind., from the Columbia Amusement Company, and has assumed control of the business. C. E. McConaughy, who has been manager of the Princess, has gone to Indianapolis and expects to engage in the same kind of business in some other Indiana city. The Princess was established in Seymour a few months ago by the amusement company and has enjoyed a large patronage.

New Theatre for Fort Wayne.

Ground will be broken and actual construction work started within the next thirty days on the north side of Wayne street, just east of Calhoun street, Fort Wayne, Ind., according to an announcement this week by Albert F. Brentlinger, general manager of the Consolidated Realty and Theatre Company, promoters of the new project.

Plans for the building are rapidly nearing completion and all preliminaries are set for the beginning of construction work. The new structure will be a four-story brick and stone building to be erected at a cost of $500,000. With a seating capacity of 2,500 the new theatre will be one of the largest in the city. Motion pictures and vaudeville will be shown.

Vendome Company Buys the Grand.

The Vendome Theatre Company, which will erect a new theatre at Third and Sycamore streets, Evansville, has purchased the Grand Theatre building and the Mercantile Bank building at Second and Sycamore streets, it has become known.

No change in management or operation of the Grand Theatre will be entailed at this time by the change in ownership. The Vendome Company has been organized with D. E. Cadick as president; Benjamin Bosse, mayor of Evansville, vice-president; C. H. Battin, secretary; Jacob Handelsman, general manager and treasurer. These officers, with J. Trinz and Charles M. Frisse, will serve as directors. The officers have decided to name the new theatre the Cadick.

Handelsman to Manage Blackstone.

J. Handelsman, of Chicago, who is superintending the construction of the Blackstone Theatre in South Bend, and who is interested in several other theatres in Indiana, has been appointed manager of the new Blackstone, which will be opened on Thanksgiving Day, Thursday, November 25. The Blackstone, which will have a seating capacity of 2,500, is said to be one of the finest theatres in northern Indiana.

Rohs New Theatre to Open Soon.

Herman Rohs, formerly of Frankfort, Ind., has just completed the erection of a handsome new moving picture and vaudeville theatre at Cynthiana, Ky. The new theatre will be formally opened in about a week. Mr. Rohs, who is in the jewelry business at Cynthiana, will be assisted in the operation of the theatre by his son, Karl.

Attractions Week Ending September 4

Los Angeles.

Kinema—Go and Get It.
California—It's a Great Life.
Symphony—The Figurehead.
Millers—Panthea.
Rialto—Humoresque (4th week).
New Pantages—Children of Destiny.
Broadway Pantages—The Garter Girl.
Victory—The Misfit Wife.
Grauman's—The Jailbird.
Tally's—The Fortune Teller.
Superba—Shipwrecked Among Cannibals (2d week).

Cleveland.

Stillman—The Fighting Chance.
Euclid—Humoresque.
Metropolitan and Strand—Go and Get It.
Orpheum—One Hour Before Dawn.
Mall and Alhambra—(First half), Held in Trust; (second half), The Invisible Divorce.
Knickerbocker—Passersby.
Liberty—Man's Plaything.

Pittsburgh.

Savoy and Regent—Sex Crushed to Earth.
Grand and Liberty—Below the Surface.
Cameraphone—Shipwrecked Among Cannibals and Going Some.
Olympic—The Man Who Lost Himself.
Loew's Lyceum—The Fourteenth Man.
Columbia—Blue Streak McCoy.
Blackstone—The World and His Wife.
Minerva—First half, Yes or No?; last half, Don't Ever Marry.
Kenyon—First half, Cynthia-of-the-Minute; last half, Children Not Wanted.
Alhambra—First half, The Fourteenth Man; last half, Footlights and Shadows.

Seattle.

Coliseum—Away Goes Prudence.
Liberty—Going Some.
Clemmer—The Slim Princess.
Strand—While New York Sleeps.
Colonial—Once to Every Man.

Louisville.

Strand—Go and Get It.
Walnut—Uncharted Channels.
Mary Anderson—What Women Love.
Majestic—What's Your Hurry.
Alamo—Sweet Lavender.

Philadelphia.

Academy of Music—Humoresque.
Stanley—The Yellow Typhoon.
Palace—Yes or No?
Arcadia—The Slim Princess.
Strand—Eyes of the World.
Victoria—The Terror.
Rivoli—The Wonder Man.
Regent—The Very Idea.
Locust—Riders of the Dawn.
Colonial—The Prince Chap.
Capitol—Don't Ever Marry.
Allegheny—The River's End.

San Francisco.

California—Guilty of Love.
Portola—The Adorable Savage.
Imperial—Under Crimson Skies.
Strand—The Law of the Yukon.
Rialto—Stop Thief.
Tivoli—Polly of the Storm Country.
Frolic—Under Northern Lights.
Newman's College—Sherry.

Baltimore.

New Theatre—The Devil's Passkey.
Garden—The Red Lane.
Parkway—What's Your Hurry.
New Wizard—What Happened to Jones.
Hippodrome—Passersby.
Blue Mouse—The Loves of Letty.

Cincinnati.

Palace—The White Circle.
Lyric—The Adorable Savage.
Grand—The Devil's Passkey.
B. F. Keith's—Below the Surface.
Walnut—Sick Abed.
Gifts—The Joyous Troublemakers.
Strand—Homer Comes Home.
Family—The Point of View and Moon Madness.

Minneapolis.

New Garrick—What Women Love.
New Strand—Luck of the Irish; last half, An Eastern Westerner.
New Lyric—A Cumberland Romance.
New Astor—Guilty of Love and The Poor Simp.
Blue Mouse—The Mollycoddle.
New Garden—Blue Streak McCoy and Sister to Salome.

St. Paul.

New Liberty—Woman in Room 13.
Princess—The Purple Cipher and Life's Twist.
Astor—Let's Be Fashionable and Dollars and Sense.
Alhambra—The Pendleton Round-up.

Chicago.

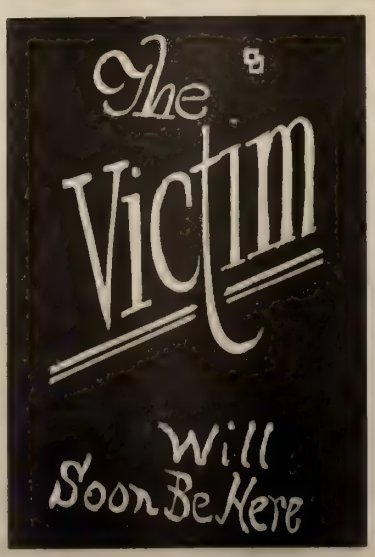
Randolph—What's Your Hurry.
Castle—The Fall of Babylon (second week)
Barbee's—Cupid, the Cowpuncher.
Playhouse—Earthbound (fourth week).
Casino—Shipwrecked Among Cannibals.
Orchestra Hall — Humoresque (fourth week).
Riviera—Hairpins.
State-Lake—The Point of View.

New York.

Astor—Earthbound.
Broadway—Big Happiness.
Casino—Democracy.
Criterion—The Right to Love.
Forty-fourth Street—Way Down East.
Lyric—While New York Sleeps.
Rialto—Humoresque.
Rivoli—Lady Rose's Daughter.

Race Track Turned Into Movie Stage.

The Belmont race track was recently turned into a movie stage, and racing activities were revived for the filming of the Realart production, "The New York Idea," with Alice Brady. It was the aim of Director Blache to produce realistic effects, in taking the elaborate race track scenes, and he succeeded in getting one of Mrs. Harry Payne Whitney's star jockeys to ride Cynthia K in the race scene. Many shots were also taken near the stands and stables.



Kentucky

Work Progressing on Rialto Building.

WORK is progressing nicely on the new Rialto Theatre building of Louisville, which it is planned to complete late in the year. This will be by far the largest theatre in Louisville, if not the largest in the South.

Strand Theatre Completed.

A new theatre, to be operated as the Strand Theatre, has been virtually completed at Shelbyville, Ky., and will open in a few days. It is located on the ground floor of the Odd Fellows' building.

Violate Child Labor Law.

A campaign has been started in Louisville for observance of the labor laws as affecting children and women in theatres and department stores. The Mary Anderson, Keith National, Walnut and Majestic theares have each been fined $15 and costs, after pleading guilty to charges of violating the child labor laws, while a case against the Rex Theatre has been taken under submission, there being extenuating circumstances in this case. Fat Filburn, superintendent of the State Labor Board, has issued a warning to all theatres that a copy of the State Child Labor Law must be displayed in their places of business, and that it must be adhered to.

Overhaul Macauley's Theatre.

Macauley's Theatre has been overhauled and given a substantial supply of fresh paint and will side track films for its regular season with the footlights. As usual, Fields minstrels will not only open the house for the season, but open the Field season in Louisville, the opening being set for September 6, Labor Day, as usual.

Seattle

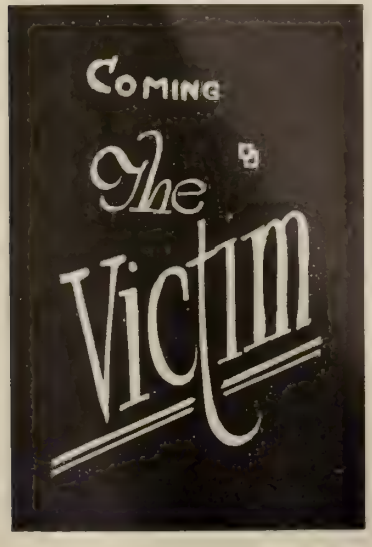
JENSEN & VON HERBERG have bought an interest in W. S. Quinby's theatres in Bellingham, Washington. These are the Liberty, the Bell and the Star.

Another Theatre Being Constructed.

John Hamrick, who sold the Rex Theatre about a year ago, is building another on Fifth avenue, between Pike and Union. It will seat 1,000 and is being equipped with Simplex machines by the Western Theatre Equipment Company of Seattle, which is supplying the chairs and other equipment as well.

Capable Manager Makes Needed Innovation.

Charles G. Branham, the new house manager for Jensen & Von Herberg at the Liberty Theatre, has inaugurated a system by which the ushers are able to supply without delay any information patrons may ask about the time that various parts of the program begin, as well as names of featured players. A handy little card 3½ inches by 2 inches carries the name of the theatre, under which is printed "Schedule of Performances." Below this are three columns, one for the times of starting of the entire performance, one for feature and one for special or comedy. These times are filled in each week with a typewriter and the names of the stars also typed on the back of the card. Each usher is furnished with a number of these cards each day, and when a patron asks a question that is answered on this card, one of them is handed him or her.



Bremerton Theatre Gets New Manager.

Marshall Taylor, formerly manager of the Rialto Theatre in Portland, is now manager of the Rialto in Bremerton, Washington.

Equipment Company Changes Headquarters.

The Western Theatre Equipment Company, B. F. Shearer, president, has bought the Seattle Lighting Company. The former company has been operating in Montana, Wyoming and Idaho for the past year, with its head office in Billings, Montana. The head office has been moved to Seattle since the purchase of the Seattle Stage Lighting Company, and Mr. Shearer is looking after the Seattle store, while C. R. Wade has been left in charge of the Billings store. The company handles Simplex machines for the four states mentioned.

Pittsburgh

Silverman Planning Another Theatre.

JAKE SILVERMAN, of the Strand Theatre, Altoona, Pa., was in Pittsburgh the other day, and imparted the information that he and his brother are having plans prepared for the erection of a large new house for the Mountain City. They have three sites in view, two of which are owned by them and another on which they have an option. H. C. Hodgens, of Philadelphia, is the architect. Mr. Hodgens designed the Strand for Silverman Brothers, and he also made the plans for the Rowland Theatre in Wilkinsburg. He also built many theatres for the Stanley Circuit in Philadelphia.

The new Altoona Theatre will have a seating capacity of 2,200 to 2,500 and will cost in the neighborhood of $50,000. Work will be commenced next spring and the building will probably be completed in a year.

W. D. Williamson, formerly general manager of the Odeon and Palace theatres in Clarksburg, has resigned his position and will likely go into the exchange business. He expects to line up with a Pittsburgh exchange shortly. Mr. Williamson states that the Palace will reopen the season September 6 with Keith vaudeville.

Blonsky Acquires the Idle Hour.

Mr. Blonsky, who formerly owned the Beaver Theatre at Beaver, Pa., has taken over the Idle Hour Theatre at Washington, Pa.

San Francisco

Returns from Eastern Trip.

J. T. TURNER, vice-president and treasurer of the Turner & Dahnken Circuit, has returned from an extended business trip to New York and states that work will be commenced at an early date on the construction of the new theatre on Fourth street, which is to be the largest in the United States, with a seating capacity of 5,500. Two architects will be brought here from New York to assist architect D. W. Cornelius of this city in preparing plans for the new house. Contracts have been let by this concern for the erection of a new theatre at Richmond, Cal., and work on this is already under way.

Newman's College Theatre a Big Success.

Charles Newman, who recently took over the Sun Theatre and changed both name and policy, is satisfied that he is off on the right track, since receipts have already been trebled. The box office and lobby have been brightened with college insignia and the whole house has taken on a new air. Former patrons of his celebrated buffet stopped this week to read a sign he had prepared for their special edification, reading: "Special Notice. Charles Newman will give 'Sherry' to all his customers at this theatre next week." It seemed too good to be true, but Charlie personally gave assurance that "Sherry" would be forthcoming. First run Pathe pictures will be shown here.

Box Office Thief Nabbed.

The quick wit of Miss Gladys Hoffman, cashier at the Rialto Theatre, and the sprinting ability of E. A. Smith, manager of this house, resulted in the capture of a man who, it is said, attempted to escape after making away with $15. The latter reached into the box office, seized the money on the counter, but missed $500 in currency. The cashier pressed a button, which rang an emergency bell in the manager's office and Smith hurried to the scene, landing his man after a chase of a block.

Mark Leichter Back on the Job.

Following an absence of a couple of years Mark Leichter has made arrangements to again enter the amusement business and has been made manager of the new Loew Theatre to be opened at Stockton about the first of October. Mr. Leichter is no stranger in this business, having formerly conducted the Rex Theatre at San Francisco and having been one of the organizers of the De Luxe Lasky Film Corporation. He is well known at Stockton, having been in charge of a theatre there at one time.

Cigars Are Now in Order.

Eugene L. Perry, manager of the T. & D. Theatre at Oakland, is passing out the cigars the occasion being the arrival of Eugene Lawrence Perry, Jr., a lusty youngster, who is already exhibiting managerial qualities.

Eddie S. Horton, until recently organist at the California Theatre, San Francisco, is also distributing rope perfectos. A baby boy has arrived to grace the Horton household and music is in the air there.

New Theatre for Coalinga.

Several buildings on Elm avenue, Coalinga, Cal., are being demolished to make way for the moving picture house to be erected by L. G. McCabe and E. B. Anderson at a cost of $40,000. The new house will be ready for occupancy about the end of the year.

Baltimore

Orphans Entertained at Hippodrome.

ABOUT 100 orphans were the guests of Manager George A. McDermott, at Loew Hippodrome on Friday afternoon, August 27. Seats were reserved for the children, who were brought from the Hebrew Children's Sheltering Home, North Broadway. The invitation was extended for Manager McDermitt by Daniel and Bertha Makarenko, two Baltimoreans who were on the bill at the Hippodrome during the week of August 23, and who sang at the Sheltering Home on Wednesday, August 25.

Will Open September 15.

The Circle Playhouse, which is rapidly nearing completion in Annapolis, Md., will be opened to the public on September 15, according to S. Byerly, president of the company operating this theatre. The opening attraction will be Goldwyn's "Scratch My Back." Mr. Byerly visited Baltimore on Monday, August 23, and called on the exchanges in that city.

Schlichter to Book Excelsior.

The pictures which will be shown to the patrons of the Excelsior Theatre, 1358-60 West North avenue, will be booked by Louis Schlichter, president of the Edmonson Amusement Company, operating the Bridge and Edmonson theatres, which he manages. This work of booking the Excelsior will be done by Mr. Schlichter in addition to his other duties. The Excelsior was recently purchased by the Excelsior Theatre Company, of which David Kaufman is president, and Henry Lindenbaum is vice-president, from Louis Benesch.

Oletzky Gives a Dinner.

The dinner which was given by Peter Oletzky to several of his film friends at his residence on Wednesday night, August 25, was much enjoyed by them. For many years Mr. Oletzky has been proprietor of the Baltimore Film exchange. He has now sold out his interests in that exchange to Universal. So it is probable that the dinner was given in honor of this event. A serenade was given to those present by E. V. Cupero, leader of the Garden and New Theatre orchestras, and also director of the City Park Band, with a few musicians when Cupero was returning home with several musicians from a concert in a Baltimore park. Among those present were Frank Durkee, Julius Goodman, William E. Stumpf, Eugene McCurdy, Louis A. DeHoff, Arthur B. Price, Milton Caplan, Justice Johansen, Frank A. Hornig and M. Hornstein. The party lasted until early the next morning.

Among Busy Film Exchangemen

Seattle

Greater Features to Move.

THE Greater Features Company has secured a new location which will be vacant about October 1, when they will move. The address will then be 2010 Third avenue, These rooms are now occupied by the Hallmark exchange, which will be moved by Mike Rosenberg in with his DeLuxe office.

To Open Seattle Branch.

The Equity Pictures Corporation of Portland, Ore., a state right company, is opening a branch in Seattle. Its pictures will be handled out of the Sun Films office, of which A. H. Huot is manager.

Fox Manager Visits Seattle.

Howard J. Sheahan, coast district manager of Fox, arrived in Seattle this week to spend a few days.

Carruthers Returns to Fox.

W. C. Carruthers, who left Fox to go with Pathe in the Portland territory, has returned to his former position as salesman in charge of that territory for Fox.

San Francisco

Clarence Thompson Returns.

CLARENCE THOMPSON, formerly of this city, but of late with Hallmark at Seattle, has returned to San Francisco to join the staff of the Associated Producers, of which W. A. Crank is local manager.

Peerless Adds Features.

The Peerless Film Service, conducted by Eugene Emmick, has taken over the stock of the Sun Films, Inc., and is now handling features in addition to short reel subjects, on which it has specialized in the past with so much success. The local offices are being remodeled and enlarged to care for the added business. Mr. Emmick returned recently from a five-day trip to Nevada and Lake Tahoe.

New Manager for Pathe.

W. W. Kofeldt, formerly manager of Pathe branches at Minneapolis, Portland and Seattle, and for some time manager of the Majestic Theatre, Wenatchee, Wash., has been appointed manager of the San Francisco Pathe branch, succeeding H. J. Henrioulle, who has filled this position for the past year. Mr. Henrioulle will not retire from the organization, but will take the position of city salesman, resigning as manager on acount of his health, which requires more out-door activity.

William Green, who formerly covered the state of Maine out of the Boston office, is now with the San Francisco branch.

Walter S. Wessling, western district manager, who has been here for several weeks, will leave shortly for Los Angeles and after a stay of a couple of weeks there will inspect the Salt Lake branch.

Cantwell Joins Hodkinson.

Julius Cantwell has joined the Hodkinson staff as roadman and has returned from a very succesful trip through the northern territory.

Ruth Benjamin, formerly with the Hodkinson office at Chicago, is now with the San Francisco branch.

Baltimore

Abrams Enters State Rights Business.

IN order to enter the State Rights film business for himself in Kansas City, Jerry Abrams, who has managed the Masterpiece Film Exchange in Baltimore for several weeks, has resigned and has been succeeded by T. Powers Ledeboer, formerly wtih Fox Film Company in the New York office.

Select Sales Head Visits Baltimore.

Two Select representatives out of the New York office were in Baltimore recently on separate occasions. The first was Charles R. Rogers, general sales manager, who had luncheon with Bernard Depkin, Jr., at the Hotel Emerson. The second was R. M. Baldwin, who formerly resided in Baltimore and worked at the old Commercial and Farmers' Bank as a clerk. Mr. Baldwin is now traveling auditor for Select and was introduced to the trade in the Monumental City by W. F. Ballinger, Select representative there.

Fater Meets the Trade.

So that he could meet some of the Baltimore exhibitors, J. G. Fater, who will soon become the manager of the Washington, D. C., office of W. W. Hodkinson, was taken around to meet them by F. M. Ford, Hodkinson representative covering the Baltimore territory, during the week of August 23. During the war Mr. Fater spent 18 months in France as a First Lieutenant in the 28th Aero Squad, and was released in September, 1919. He then joined the forces of B. B. Hampton productions in New York, and has just left them to go with Hodkinson.

Pittsburgh

Spirited Bidding for Film.

AFTER a spirited buying and selling contest the Standard Film Exchange, Pittsburgh, obtained the film rights for this section on "The Son of Tarzan," a serial soon to be completed.

Practically every exchange in Pittsburg was after the serial.

W. J. Weiland, manager of the Standard, said, in speaking to the World representative: "After we had the deal practically closed we had to come across with an extra $6,000 over and above what we expected to pay, so you can judge that we had to pay a price for the serial."

"The Whip" to Be Reviewed in Ohio.

J. Frank Hatch was in Pittsburgh several days recently in conference with his local manager. Mr. Hatch made arrangements for a revival of "The Whip" in Ohio and has secured ten new prints of the picture. He made the trip from Philadelphia to Pittsburgh in his automobile.

Business Brings Rollo to Pittsburgh.

H. S. Rollo, representing the Clark-Cornelius Corporation, owners of the Chaplin Classics handled by the Republic branch of the Selznick Enterprises, is in Pittsburgh on business.

Masterpiece Films Gets Ledeboer.

W. T. P. Ledeboer, formerly assistant manager of the Pittsburgh Fox exchange, is now manager of the Baltimore branch of the Masterpiece Films Distributing Corporation.

McKibbin Joins Max Stahl Enterprises.

The Noveltee Film Company announces that C. C. McKibbin has joined the Max Stahl Enterprises in an executive capacity.

Liebler Goes with Quality Film Corporation.

W. G. Liebler, formerly with the Hallmark Pictures Corporation as territorial representative, has accepted a position with the Quality Film Corporation in the same capacity.

Realart Gets Harold Goodamote.

Harold Goodamote, cashier at the Pittsburgh Pathe branch, resigned that position, and is now assistant manager of the Realart exchange here. "Goodie" is succeeded at Pathe by Sam Fleischman.

L. B. Frey to Sell for Pathe.

L. B. Frey, a film man from Atlanta, Ga., has joined Pathe here in the capacity of salesman. He will take care of the Altoona territory.

Chernoff Goes with Associated Producers.

M. J. Chernoff, well known film salesman in the Pittsburgh territory, and for the past several months connected with the Goldwyn exchange here, has resigned his position, to accept one in a similar capacity with the Associated Producers, Inc.

Paramount Manager Recovering.

E. M. Stuve, manager of the Pittsburgh Paramount exchange, is rapidly recovering from an operation for appendicitis.

Celebrates Eleventh Business Anniversary.

Ted Tolley, booker at the Standard exchange, celebrated his eleventh anniversary in the film business the latter part of August. He started as errand boy with the Liberty Film Renting Company. Later he was employed by the Exclusive Films, after which he joined the force of the Imperial Film Company, and went from there to the Weiland Film Company. Then he went to the Standard, as a poster boy, and rose to the position he now occupies.

Minneapolis

The Goulds Guests of Exchangemen.

JAY GOULD and the "Seven Little Goulds" of Glencoe, Minn., will be the guests of Minneapolis exchange managers during a coming circus August 28. One manager will meet them at the train and take them on a sightseeing tour of Minneapolis; another will have them as guests for lunch, and others will escort them to the circus, furnish pink lemonade and supply the trimmings that go with a day at the circus. Mr. Gould's seven children appear regularly on the stage of his theatre in special numbers.

Weisfeldt Back from Conference.

Max Weisfeldt, manager of the Minneapolis Fox exchange, returned last week from a conference with officials of the central office at Chicago.

Manager Holmes on Vacation.

Manager E. S. Holmes of the Minneapolis Vitagraph office and Mrs. Holmes are taking their vacation at Atlantic City, N. J. They will return by way of the Great Lakes. L. A. Hummer, assistant manager, is looking after the affairs of the office during Mr. Holmes' absence.

CHICAGO, ILL.—Ascher Brothers, 220 South State street, have plans by J. E. O. Pridmore, 38 South Dearborn street, for two-story brick and reinforced concrete theatre, store and office building, 100 by 200 feet, to be erected at Lincoln and Greenview avenues, to cost $300,000.

ST. JOSEPH, MO.—Brookdale Presbyterian Congregation will erect $6,000 edifice at 31st and Edmond streets, to include stage and moving picture equipment.

Answer to the Riddle
Geraldine Farrar in "The Riddle: Woman," produced by Associated Exhibitors and released by Pathe.

Goldwyn's New York and Chicago Exchanges Soon to Move to Larger Offices

GOLDWYN'S New York exchange has outgrown its present quarters at 509 Fifth avenue and about September 15 will be removed to the twelfth floor of the office building at 729 Seventh avenue. S. Eckman, Jr., manager of the New York exchange, is getting ready to move into the new quarters. At present but a part of the twelfth floor will be occupied by Goldwyn, but on February 1, 1921, when the leases of other tenants on the floor expire, the entire floor will be taken over.

About November 1 the Chicago branch exchange of Goldwyn will be housed in a two-story brick building now being remodeled at 800-810 Wabash avenue in the heart of Chicago's film district. The building is to be known as the Goldwyn Building. It has 9,600 square feet.

Work of remodeling the present building on the site was begun, under the supervision of Cecil E. Maberry, manager of Goldwyn's Chicago exchange, on August 18.

The Goldwyn exchange will occupy the corner scetion of the first floor, with plenty of room, adequate equipment and excellent office arrangements. There is an excellent projection room on the second floor. Other exchanges will lease space in the building.

Powers Sues Hallmark

Suit has been brought in the Supreme Court by Ingraham, Sheehan & Moran, of 14 Wall street, New York, on behalf of Patrick A. Powers, who seeks to recover $3,075.90 from the Hallmark Pictures Corporation and its president, Frank G. Hall.

Mr. Powers alleges that on May 6 the corporation made its note for $3,000 payable to its president, who subsequently, Mr. Powers alleges, for a valuable consideration, transferred the note to him. The note, Mr. Powers says, fell due on June 24, but payment was refused and the note went to protest.

As the defendants put in no defense, their default was noted and judgment for the full amount has been entered in the county clerk's office.

DEAD MEN TELL NO TALES

Pathe's Americanism Contribution Shows French Orphans Honoring United States

PATHE'S share of the part being played by the industry in the Americanization campaign, conducted by a joint committee of the United States Senate and House of Representatives, is a one-reel picture of strong patriotic appeal entitled "The Land of Lafayette."

This film is an interesting photographic chronicle of a profoundly impressive celebration held in Paris on July 4, 1920, as a mark of appreciation for America's generosity toward the French war orphans, thousands of whom marched in a gigantic procession through the streets of the French capitol.

"The Land of Lafayette" will be the second release of the Americanism Committee of the Motion Picture Industry of America, a body representative of the entire cinema activity, which was organized in response to an appeal by the joint committee on education, to lend the aid of the screen to the Americanization program instituted by the United States Government.

Of Immediate Appeal.

When Franklin K. Lane, former Cabinet member and now chairman of the Americanism Committee, in his official capacity as secretary of the interior, called upon the industry to lend its support, there was a ready response from producers, exhibitors and distributors, all of whom pledged themselves to the furtherance of the plan.

The picture that Pathe has contributed to the program is of immediate appeal to America and Americans. Through the agencies of the various charities organized to give aid to the fatherless children of France, the people of America extended active aid and through large money contributions alleviated the suffering of these innocent victims of the war. That this largess of America's was appreciated to the fullest extent may be judged from the pictures of the great pageant held in Paris.

From the purely entertaining standpoint "The Land of Lafayette" is exceptional and it takes on added interest since it is the French Orphans' expression of thanks to their benefactors in this country. Their banners mentioned many American states and cities, which will give local flavor for nearly every exhibitor.

The beginning of the picture is devoted to scenes of the Victory Parade in Paris in July, 1919. These views, in which General Pershing, the former French president and premier, Poincare and Clemenceau respectively, appear, are succeeded by a long view of the huge procession in which thousands of the French orphans, all carrying American flags, marched behind military bands. Other ceremonies during that eventful day in Paris are shown in the film.

Charles R. Rogers, Selznick Sales Head, Takes Trip to Two Branch Exchanges

IN order to impart more fully the value of the forthcoming Selznick picture to the numerous salesmen and branch office managers of the Selznick organization, Charles R. Rogers, director of sales, recently left to visit the Pittsburgh and Washington branches. Just prior to his departure Mr. Rogers voiced an enthusiastic acclaim of the bookings that are daily mounting up on several Selznick productions.

"We are receiving an unusual number of bookings on 'Panthea,' the Selznick revival picture starring Norma Talmadge. The revival of this production and its attendant popularity, which is even greater than when it was first issued, proves that a good picture is the life-blood of picture audiences who must be given first-class screen entertainment. 'The Man Who Lost Himself,' starring William Faversham; 'The Valley of Doubt,' a tense drama of the North written by Willard Mack, and, in fact, all our current productions are proving popular among picture showmen who value good screen plays.

"Of particular interest at this time is the Select serial picture 'The Branded Four,' co-starring Ben Wilson and Neva Gerber. This fifteen-episode serial is full of thrills and suspense that are calculated to bring the patrons back week after week until the final episode.

During Mr. Rogers' stay in Pittsburgh and Washington he plans to hold several sales meetings and confer with a number of the leading exhibitors.

Pathe Serial Nearing Close

Charles Hutchison, leading screen daredevil, is at work on the fifteenth episode of his Pathe serial, "The Double Adventure," at the Brunton studios Los Angeles. With this serial completed Hutchison will begin on the picturization of Mary Hastings Bradley's novel, "The Fortieth Door," which will also be done in fifteen episodes.

"The Double Adventure" is by Jack Cunningham. It is being directed by W. S. Van Dyke, under the supervision of Robert Brunton.

Praises Fox News

The following extract from a letter sent by Sir Thomas Lipton to Samuel Kingston, casting director for Fox Film Corporation, explains itself:

"I was afforded a very special treat the other evening at the Commodore's house when I was shown the film pictures of the America's Cup races, and scenes aboard the Victoria taken by your very efficient and enterprising operator, and I wish to take this opportunity of thanking you for bringing this about. I can assure you I very highly appreciate your kindness in this respect. The pictures are really very fine and I greatly enjoyed seeing them."

The pictures were those made by Fox News and shown at the Capitol and other theatres immediately after each race.

Enid Bennett in "Hairpins"

The feature release on the Paramount schedule for August 29 is "Hairpins," a Thomas H. Ince production in which Enid Bennett is the star. The picture already has played a week at the Rialto Theatre, New York, to the evident delight of large audiences, although the engagement was during the sultriest days of the present summer.

C. Gardner Sullivan was the author of "Hairpins," and it is described as a little drama of married life.

Matt Moore, as Miss Bennett's leading man, makes his first appearance in some time in a Paramount picture and the supporting cast includes William Conklin, Margaret Livingstone, Grace Morse, Al Filson and Aggie Herring.

It's Only Tea!
A drawing room scene from "A Light Woman," to be issued by American.

American Firm Acquires Chilean Film Distributor

THE Chilean Cinema Corporation, incorporated in Delaware, with a capitalization of $100,000, has boughtt out the interests of the moving picture business in Chile of the Empresa de Teatros y Cinemas, Ltda.

The last mentioned company is the largest film distributing organization and theatre owners on the Southern Pacific Coast. They have many branches throughout the territory of Chile and own quite a number of high class theatres. They control the exclusive exhibition rights of the Paramount Artcraft productions as well as the Vitagraph output. They have, moreover, recently acquired exclusive rights on the Realart and Universal productions.

It will readily be seen that the new American corporation, the Chilean Cinema Corporation, in taking over the assets and liabilities of the old Chilean firm have acquired wonderful franchises and have placed themselves in a position foremost and invincible in that country.

The negotiations have been consummated through the medium of Sr. Eduardo Rodrigo, whose offices are at the Candler Building, 220 West 42d street. Sr. Rodrigo is the manager and special representative of the said Empresa de Teatros y Cinemas, Ltda. The amount involved in the transaction is not stated.

Charles Vidor Returns to Coast

Following several weeks' stay in New York and other Eastern cities, Charles Vidor, manager for King Vidor Productions, has returned to the West Coast, reporting the acquisition of film rights to several well-known books and stage productions.

Mr. Vidor was present during the national premiere of King Vidor's "The Jack Knife Man," distributed by Associated First National Pictures, Inc. (a filmization of the novel by Ellis Parker Butler), at the Strand Theatre, New York, week of August 1, where Joe Plunkett, the manager, declared it to be the "best picture of the year."

The production will be given its first showing before a Los Angeles audience some time within the next month.

The name of the forthcoming King Vidor Production will be announced within the next few days.

Harry C. Williams Brings Suit Against Principals of "Wearing of the Green"

THE effort to organize a company that would launch a motion picture known as "The Wearing of the Green" at a "time most opportune for an Irish picture, with the element of chance eliminated," has precipitated the principals into a lawsuit just filed in the Supreme Court of New York County. The papers on file in the county clerk's office are in an action brought by Harry C. Williams against James Sleven and Walter Lawrence to recover $5,000 and compel them to surrender to plaintiff 3,333 shares of stock of the company, which was to exploit the Irish picture.

Mr. Williams alleges that on February 3 he entered into an agreement with the defendants by which he was to undertake the organization and financing of a corporation. He says the motion picture "The Wearing of the Green," written by Monsignor F. C. Kelley and Mr. Slevin, was represented to him as a sure popular production, but required financial backing.

The Alleged Agreement.

Mr. Williams says he agreed to undertake this and incorporated a company in Delaware with a capital stock of $500,000, consisting of 50,000 shares, and it was agreed that Mr. Lawrence and Mr. Williams were to each receive 3,333 shares and Mr. Slevin 3,334 shares of the stock, the remaining 40,000 shares to be sold through the efforts of the plaintiff or his agents, and to Mr. Williams was to be accorded the privilege of naming the treasurer and vice-president.

Mr. William alleges he has performed his part of the contract, but that the defendants have failed to carry out their part of it, and have not only converted to their own use the 3,333 shares of stock which the plaintiff was to receive but have failed to pay him $5,000 in commissions for his part in disposing of the stock of the company, despite frequent demands made on them for both the stock and commission.

Entire Cost was $225,000.

The plaintiff petitions the court to direct the defendants to turn over to him the 3,333 shares he claims are due him, with accrued dividends, including the $5,000 agreed to be paid him in the contract, and that the defendants be enjoined from denying him participation in the affairs of the corporation, the name of which is not disclosed in the papers.

Attached to the complaint is a copy of the contract and an itemized list of the entire cost of organization, preparation and launching of the motion picture, which includes equipment of offices, studio, advertising, printing and salaries of executives and subordinates, making a grand total of $225,000, with an additional fund of $25,000 to meet possible contingent expenses. The picture is referred to as one depicting interesting episodes in Irish history.

Pathe Describes Promising Productions Scheduled for Fall and Winter Release

WITH the adding to its schedule of forthcoming releases of "Half a Chance," a Hampton special, and "The Devil to Pay," a Brunton production, Pathe greatly increases the strength of the foundation it has built for unprecedented feature business during the fall and winter months.

The story of Pathe's progress in the feature field for the last year is one of bright spots and one of which the organization may justly feel proud. And yet, for the coming twelfth monthh, the prospects are such that even the record just established will be far surpassed.

In obtaining productions of the calibre of "The Riddle: Woman," the first Associated Exhibitors' release; "Half a Chance," "The Devil to Pay" and other high class specials, Pathe seeks to live up to the message to exhibitors delivered two months ago by Paul Brunet, vice-president and general manager, when he said:

Pictures Instead of Policies.

"Instead of devoting its energy during the forthcoming season to the introduction of 'startling policy changes' or other schemes, which to exhibitors have become frequent occurrences, Pathe Exchange, Inc., will endeavor to furnish its patrons with the finest feature subjects money will buy. Exhibitors are interested in pictures with box office value, not policies, and that is what Pathe will endeavor to furnish them."

Since then Pathe has released such box office attractions as H. B. Warner in "One Hour Before Dawn," Blanche Sweet in "The Girl in the Web," Edgar Lewis' "Lahoma," and Bruce Gordon and May McAvoy in J. Stuart Blackton's "The House of the Tolling Bell."

In the course of the next six weeks, the Pathe schedule is even more promising, with "Felix O'Day," starring H. B. Warner, scheduled for issue on September 12; "Help Wanted: Male," starring Blanche Sweet, which just completed a pre-release showing at B. S. Moss' Broadway Theatre, listed for release on September 26; "The Riddle: Woman," starring Geraldine Farrar, first of the Associated Exhibitors' "master-productions," which will have its premiere on October 3, and "Forbidden Valley," another Blackton production featuring Bruce Gordon and May McAvoy, slated for October 10.

Between now and the first of the year, Pathe plans to issue a series of features that will not only surpass anything it has ever distributed, but which will rank with the highest type of photodramas issued by any one concern. They will be pictures suitable for the demands of the most discriminating exhibitors, and as box office attractions are expected to outrank any of these big money makers recently issued by Pathe: "Man and His Woman," "A Broadway Cowboy," "Passers By," "Sherry," "Simple Souls," "Rio Grande," "Dollar for Dollar,' and "The Deadlier Sex.'

In Two Pictures at Same Time

Since her return from Spain, Maraguerite Courtot has been working in two companies. She is playing an important role in "Roaring Oaks," the serial being produced under the direction of Bertram Millhauser, and with George B. Seitz in the necessary studio scenes for "Rogues and Romance," the feature in which he will co-star with June Caprice.

DEAD MEN TELL NO TALES

Pathe's Buffalo Manager Reports Big Picture Theatre Boom in the Bison City

WITHIN two years Buffalo should develop into one of the greatest show towns in the United States. This statement is made by J. F. Kimberley, manager of the Pathe Exchange in the Bison City, who has just concluded a week's visit to New York for conferences with director of exchanges, Elmer R. Pearson, and to see a few sights in Gotham.

"We are now at the inception of one of the greatest theatre building booms in our history," said Mr. Kimberley. "Marcus Loew has started the building of a new theatre, which when completed, will be one of the finest in the country. The old Olympic, now housing vaudeville and pictures, will become an exclusive picture house when the same management opens its new 5,000-seat home, now in the course of construction.

"The Star Theatre is being remodeled by Mike Shea of the Hippodrome, and, when completed, will be known as Shea's Criterion. It will show only the finest pictures. Shea is also building the North Park Theatre with a seating capacity of 1,800.

2,000-Seat Rialto Opened.

"On the East Side, Harry Dixon has just opened up the Rialto, which seats approximately 2,000 persons. Throughout the entire Buffalo territory, the story is the same. Everywhere new theatres are springing up. We are informed that Marcus Loew will erect another house in Rochester, while George Eastman has already inaugurated work on his theatre, which will rival the finest in the world.

"Buffalo is in for continued prosperity, from our point of view, for only now is the geographical position of the city as a shipping center being recognized. New factories by the dozen are under construction, which will draw thousands of workmen and their families to the city.

"All theatres now are doing big business. Shea's Hippodrome and the Strand, biggest first run houses, are now playing Harold Lloyd's two-reel comedies day and date, the first time in our knowledge they have played pictures simultaneously.

"Pathe is getting a large share of the feature business, and, in short reels, is simply thriving. The business this summer had more than held up, for the weather has been ideal from the showman's viewpoint.

"Serials are taking a stronger hold in the territory, and with the coming of autumn we are looking for record-smashing activity."

"It's Not Five Yet, Missy,"
Says the bully old chap in "Milestones," to be released by Goldwyn

Goldwyn Gets Great Writers to Put Original Plots Into Dramatic Films

THE writings of half a dozen or more of the greatest writers in the United States—novelists and playwrights alike—have been adapted to the screen by Goldwyn. Their interest in the new field which motion photography has opened to them has been so great, and they have been so well satisfied with the picturizations of their writings made by Goldwyn, that they are now engaged in writing scenarios directly for the screen.

Gouverneur Morris, whose novel, "The Penalty," directed by Wallace Worsley, has just been released, has completed his first original scenario which is tentatively called "The Water Lily." Charles Kenyon, now a member of Goldwyn's scenario staff at the Culver City studios, is writing the continuity with the assistance and advice of the novelist who has been spending several weeks at the studio.

A Hughes Scenario Coming.

Rupert Hughes, novelist and dramatist, is now at the studios in consultation with E. Mason Hopper, who is directing the Goldwyn picturization of Mr. Hughes' novel, "Canavan," which is to serve as a stellar vehicle for Tom Moore, and is assisting the scenario staff in putting his first original scenario into continuity. A title has not yet been selected.

Mary Roberts Rinehart's first original scenario, which bears the title, "Let Sleeping Dogs Lie," is now being put into continuity by Gerald Duffy. Goldwyn has made photoplays from her novels, "Dangerous Days" and "The Empire Builders." The latter, a story of boy life in a "prep" school, has been picturized under the title of "It's a Great Life," with Cullen Landis in the principal role. "Let Sleeping Dogs Lie" will go into production within a short time, according to present plans.

Something New by Tarkington.

Gertrude Atherton recently spent several weeks at the Goldwyn Culver City studios putting the finishing touches to her first original scenario. It is now being put into continuity and Wallace Worlsey, who directed the film version of "The Penalty," by Gouverneur Morris, has been selected to direct the filming. It will be given an all-star cast and will be issued as a Goldwyn-Rex Beach Eminent Authors' Production.

Booth Tarkington, recognized as the "dean" of American letters since the death of William Dean Howells, is now engaged upon writing a number of original feature scenarios for Goldwyn. It was the great success obtained by his two-reel comedies of boy life, "The Adventures and Emotions of Edgar Pomeroy," which persuaded him to undertake the writing of feature photoplays.

Maurice Maeterlinck, essayist and dramatist, is under contract with Goldwyn to write one original scenario a year. On his recent trip to this country he spent some time at the Goldwyn studios near Los Angeles and made a close study of production and the preparation of scenario and continuity. His first scenario is said to have been practically completed.

Basil King's first attempt at an original scenario, "Earthbound," has already been shown to the public in New York and Chicago and has met with an overwhelming success.

Bennett to Produce Three Specials in Addition to Four Barrymore Pictures

"THE TRUTH ABOUT HUSBANDS" is the title of the first series of three special productions which will be produced from famous plays by Whitman Bennett for distribution by Associated First National Pictures, Inc., in addition to the four Lionel Barrymore productions under his direction, which will be handled by the same distributors. "The Truth About Husbands" is the film adaptation of "The Profligate."

Anna Lehr will play the part of Jeanette, which is as near a leading part as the picture affords. When the play was produced in London, no less than five famous actors and actresses had parts in it. The part of Jeanette was played by Olga Nethersole and in the other leading parts were Sir Johnston Forbes Robertson, Sir John Hare, Lewis Waller and Kate Rorke. Mr. Bennett has selected his cast for the film production with full realization of the extraordinary demands of histrionic ability, which is made upon everyone appearing in the numerous big scenes with which the story abounds. In addition to Miss Lehr, Holmes E. Herbert, May McAvoy, Ivo Dawson, Arthur Rankin, Richard Gordon, Lorraine Frost, Paul Everton and Elizabeth Gordon have prominent parts.

Many Scenic Opportunities.

Full scope is being given in the production to the numerous opportunities the story presents for scenic effects. Advantage is being taken of a number of incidents of society life, including an elaborate garden fete and a gorgeous wedding. The many scenes in Italy, however, are the ones upon which Mr. Bennett and his art directors and scenic experts have specialized. Two settings are especially effective and elaborate.

The same care has been devoted to the other branches of the production. The manuscript, in the form in which it was given final approval by Sir Arthur Wing Pinero, the author, was taken by Mr. Bennett and especially "treated" by him with the idea of preserving the full value of the five leading roles and the story in the adaptation for the camera. With Mr. Bennett's annotations based upon the limitations and special requirements of fine camera work, the manuscripts were turned over to Violet Clark, who prepared an excellent scenario. The play is now in course of production at Mr. Bennett's studio in Yonkers. It is being directed by Kenneth Webb, who has directed the Lionel Barrymore productions.

Dead Men Tell No Tales

"TRUMPET ISLAND"

A TOM TERRISS PRODUCTION

FROM THE STORY *by*

GOUVERNEUR MORRIS

Edited by
LILLIAN and
GEORGE RANDOLPH CHESTER

HERE is a tale that enthralls with its sheer power and vividness and charm. It has been packed full of the breath of romance by master craftsmen, who have imparted those big and those subtle touches which set it apart as a classic. Stirring in its ever-present dramatic quality, appealing in its human side, ravishing in its exotic display to the eye—it is a production which enchants mightily.

"TRUMPET ISLAND"

VITAGRAPH

ALBERT E. SMITH *President*

"TRUMPET ISLAND"

The Dice of Destiny Were Loaded!

Strange things are shaken down from the tree of life by winds of destiny—winds now steady and dependable, now whimsical and full of ironic quirks. Surprise, the unlooked for twist are of the essence of reality. Forces bigger than human will cast men and women together, or hold them at arm's length.

A man and a woman who were, obviously, meant for each other, are central figures of simple power and charm in the unfolding of "Trumpet Island." But it happens to be a sportive breeze that blows on their lives. So they are thrown together time after time—look into each others' eyes—but never meet.

A malicious wind drops a fortune, with its possibilities of evil—into his lap, and hands her over to the mercies of a loathsome suitor. But a real wind comes along, and puts an end to fate's fooleries by hurling the woman out of the skies into the man's arms.

In an amazingly gorgeous and exotic setting, the tangled romance reaches culmination at last, but never by any set rules. It couldn't very well, for it is the clean, wholesome breath of life itself that acknowledges no formula.

"TRUMPET ISLAND"

VITAGRAPH

Which Hates Which?
Scene from "The Parish Priest," with William Desmond, to be released by Plymouth Pictures Productions.

Mildred Harris Is Guest of Honor at Pantages Opening

MILDRED HARRIS CHAPLIN, was accorded a reception of elaborateness on August 28 in Toronto, where the First National star was the guest of honor at the opening of the new Pantages Theatre. Upon her arrival in the morning she was met at the station by a committee headed by the Mayor of Toronto and escorted to the City Hall where she was officially welcomed to the city. Following these two public events Mrs. Chaplin was tendered a reception at the King Edward Hotel after which she was the luncheon guest of the Mayor.

In the afternoon she attended the National Canadian Exposition, which is the largest single event of the year in Canada, as the special guest of the committee in charge. She was the main attraction which the exposition afforded during the two hours she spent admiring the exhibits.

Her biggest triumph, however, came in the evening as guest of honor when the theatre, which seats 4,000 and with the exception of the Capitol in New York is the largest on the continent, was formally opened. At the opening the Dominion Government was represented by the Premier, the City of Toronto by the Mayor and the entire Board of Aldermen, while the auditorium was filled with prominent people from every walk of life in the Dominion.

The Premier, the Mayor, and Mrs. Chaplin were the only speakers on the program, but Sir Lipton, who had occupied the box with Mrs. Chaplin was nominated as an added starter by the film star. The persistent challenger for the international yachting cup declined to come onto the stage except to do a song and dance, and when this offer was declined he spoke from the box.

Rialto Opens September 4

The Rialto Theatre, in Broad street, opposite the city hall in Newark, N. J., will open for its first performance at 8 p. m., September 4. Max Spiegel is president of the new enterprise, and William F. Rafferty is secretary-treasurer.

Dead Men Tell No Tales

Famous Players Announces Nearly 6,000 Theatres Will Observe "Paramount Week"

THAT at least one-third of all the motion picture theatres in the United States will participate in National Paramount Week is the assertion of Famous Players-Lasky officials. This is based upon the record of bookings received at the home office, which indicates that nearly six thousand theatres will play Paramount pictures every day during the week of September 5-11. Exploitation representatives in the various exchanges have worked out a number of novel stunts supplementary to the advertising campaigns being conducted through the local newspapers. One of the most striking of these was arranged by Frank A. Cassidy, exploitation representative at Cincinnati, who has completed arrangements to have deliveries of film made to scores of theatres in the Cincinnati territory by airplane. The machine to be used is one of the latest type of passenger and freight carrying airplane. Stops will be made where suitable landing places are afforded and deliveries in the smaller towns will be by means of a parachute.

In Chicago, Paramount Week already has been proclaimed by Mayor William Hale Thompson. Through negotiations conducted by Exploitation Representative Daniel Roche, the mayor was given an honorary membership in the billposters' union, and he then proceeded to post a twenty-four sheet advertising Paramount Week. And while he did this a cameraman of the news weekly made a picture and one of the newspapers carried a still photo of the event. Ten prints of this film have been prepared to be used as trailers on Paramount Week.

One of the most spectacular, as well as unusual, tributes was that enacted by the 5,000 officers and jackies at the Great Lakes Naval Training Station, consisting of a special drill and review in the presence of Read Admiral Kunz. Previous to the turnout of sailors, Lieutenant A. DeSomer, U. S. N.; Lieutenant Commander E. E. Wilson, U. S. N., and Chief Mate R. P. Manion, in charge of morale work at the station, arranged with Harris P. Wolfberg, district manager of Paramount at Chicago, for observance of Paramount Week at all the seven theatres at the station. This was in accord with the action of the army, which through the Community Motion Picture Bureau arranged for Paramount Week at all army camp theatres from Denver to Cleveland to Atlanta. Using more than 3,000 jackies of the aviation division, Commander Wilson put the boys through a drill that spelled out "Paramount Week—September 5-11" on the drill field.

Studio to House Thirty-Five Companies Will Be Built in Vicinity of New York

A BIG picture plant proposition has been conceived by John J. Livingston and William F. Griffing to make New York the permanent film producing point of the world. A mammoth studio is to be built upon extensive acreage within twenty-one minutes of Times Square and will accommodate more than thirty-five companies in active operation at the same time, it is announced.

The project, which will be known as the Independent Studios, Inc., will enable the producer to stay in New York, have special period settings, complete costuming layouts, properties, thorough camera outfits, electrical effects, projection rooms, laboratories, carpenter shops, modern storage vaults, auditoriums, and, in fact, everything needed to make a complete motion picture. A producer will be enabled to rent or lease a studio for a day, week, month or year, and will find everything within the plant to enable him to make his feature complete without having to leave the confines of New York.

William F. Griffing, president of the new company, was formerly owner and general manager of Arctic City, at Port Henry, N. Y., and has been interested for years in the industry. John J. Livingston, vice-president, has been engaged in the picture business for the past seven years. He has contributed toward the production of big specials and is well-known in New York film circles. Edward M. Biggs, treasurer, is an executive of the Brokaw Brothers Clothing Company.

On the board of directors are William J. Cullen and A. L. Judson, financial men; William Dewey Loucks, attorney-at-law and financial man; George C. Van Tuyl, Jr., banker, formerly president of the Metropolitan Trust Company and now a director and officer in different banks and trust companies, and Joseph Clement, formerly associated with the Biograph Company and the Maurice Tourneur productions.

The site has been chosen and work is expected to start as soon as the contracting plans are let. The sum of $1,500,000 is said to be involved in this new studio project.

Mississippi Exhibitors in Convention Sanction Work of National Organization

A CONVENTION of the motion picture theatre owners of Mississippi was held at the Edwards Hotel, Jackson, Miss., on Sunday, August 29.

The Motion Picture Theatre Owners of America was indorsed and the independent exhibitors of Mississippi affiliated themselves with the national organization.

Resolutions were adopted approving of the activities of the Motion Picture Theatre Owners of America at Cleveland and since. Also a strong resolution urging the support of independent producers and distributors.

Resolutions were adopted against percentage, advance payments in full more than seven days before actual play dates, the producer-exhibitor menace, the present unfair and inequitable contracts, censorship, music tax, activities of F. I. L. M. clubs.

The quota for the national organization was raised.

The following officers were elected: S. D. White, president; P. B. St. Clair, vice-president; A. H. Hutchinson, secretary and treasurer.

The board of directors is composed of C. E. Montgomery, S. D. Wooten, C. R. Hatcher, E. W. Illings and A. W. Plues.

Panorama of the Missouri Exhibitors' Convention at Moberly, Mo., on August 10 and 11.

Her Work in "Dinty" Obtains Contract for Colleen Moore

MARSHALL NEILAN recently announced the signing of Colleen Moore, the talented young screen actress, on a long term arrangement. This contract was awarded Miss Moore as a result of her work in "Dinty," the new Neilan-First National picture now being completed at Hollywood and in which Wesley Barry plays the stellar role.

In the character Miss Moore portrays in "Dinty," she is given a big opportunity in the dramatic field.

A chance meeting with a motion picture producer in Chicago brought about her engagement in pictures.

Natural Born Actress.

In speaking of the Colleen Moore engagement, Mr. Neilan said: "We have some very attractive plans for Miss Moore's future. I consider her one of the greatest dramatic artists of the screen to-day. She is a natural born actress and excells in parts that few of her age could attempt to portray.

"An example of Miss Moore's possibilities will be seen in 'Dinty' when this picture is released in the fall."

Arthur S. Kane Corporation Doubles Its Office Capacity

EVIDENCE of prosperity in the industry has been given in the last two weeks, during which the Arthur S. Kane Pictures Corporation has doubled its office space. The company occupies an attractive suite on the eleventh floor of the National Association Building, 25 West Forty-third street. The offices now have an outlook not only on the street but on two sides also.

A 100 Per Cent Expansion.

Only seven months old, the Kane Corporation has enjoyed such a rapid growth that already two expansions have been necessitated. In the beginning it occupied quarters at 452 Fifth avenue. In less than two months the need of additional space became urgent and the company moved to the present building, opening its new offices there early in April. Though the president and the directors had full confidence in the growth of the business, they were hardly so optimistic as to believe that the space then taken would not be ample for many months to come. Now, however, comes this necessary 100 per cent. expansion.

The doubling of the quarters gives additional room for the contract, publicity and auditing departments, with space also for a private office for clients and a motion picture library.

DEAD MEN TELL NO TALES

Personal Touch

(*Continued from page* 186)

C. D. Craver, of Charlotte, N. C., is in New York and will remain until after Labor Day.

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Cora Dunham, connected with the Selznick publicity department for the past six years, leaves on September 1 to become Mrs. Edward Savage on September 6.

• • •

Teft Johnson, director and producer, is just completing a picture for the American Red Cross Society, and will begin a series of one-reel comedies, to be released by the Associated First National on the week of September 6.

• • •

Ben Atwell, formerly of the Capitol Theatre, New York, publicity staff, has been appointed eastern representative of the Chicago Opera Company interests, with offices in the Aeolian Building.

• • •

The World Motion Picture Company, Inc., "Smiling Jimmy" Kelly, general manager, is building studios in Edgewater, N. J., which it expects to have in operation October 1. Alfred Walker, experienced in practically every branch of the industry, will be director general of productions. Mr. Walker will also have charge of the laboratories at Edgewater, although, for the News Weeklies, he expects to erect laboratories at Chicago and Los Angeles to secure quick and timely service.

• • •

Sam Zierler, general manager of the Commonwealth, was surprised by the arrival of a son on August 26. Judging from the strength of his proclamation of his arrival, he will make an AI salesman.

• • •

Kenneth Smith, formerly dramatic critic of the Minneapolis Tribune, who has been in New York for some time, has joined the exploitation staff of the First National.

• • •

Hopp Hadley, formerly publicity director for Hallmark, is producing the Hadley Productions, with office accommodations in the Alexander rooms of the Leavet Building, 126 West Forty-sixth street, on the fourth floor.

• • •

Manny Blumberg, of the Rialto and Palace theatres of Racine, Wis., is in New York for several days with his wife. Mr. Blumberg is a progressive exhibitor, who believes in giving us the once-over every so often to keep apace with the best that the Metropolis is offering.

• • •

A. Rosenthal, of the Chicago Exchange, was in New York for the last two weeks and had arranged to stay longer, but was obliged to return to Chicago to complete negotiations, featuring Delores Cassinelli, called under consideration for some time.

• • •

Curtis Dunham, of Pathe publicity staff, has left his country abode at Mt. Kisco, N. Y., to become a dweller in New York circles, where he can tumble in and out of bed at any time of day and night.

Baking Powder and Macaroni Features of the Ford Weekly

HOW baking powder is made and how baking powder makes light, delicious bread, biscuits and cakes, is shown in the Ford-Goldwyn weekly for September 4.

The mixing and testing of the ingredients of baking powder are first shown, then the completed product being packed in cans at the rate of 800 per hour, the covers being put on automatically and the labels affixed. Then comes the making of delicious cakes which fill great trays, pans covered with fluffy biscuits and loaves of bread that would make any person hungry just to see. The last part of the picture illustrates the making of macaroni.

This Is the First Time That Any Fellow Made Faces at Us When We Were About to Write Something Nice About Him. But you see all boys are that way. Scenes from the new Realart release called "The Soul of Youth," made by William D. Taylor, with Lewis Sargent.

Vigilance Committee Appointed to Protect Movie Industry and Public

WILLIAM A. BRADY, president of the National Association of the Motion Picture Industry, has appointed a vigilance committee whose primary duty it will be to protect the good name of the motion picture art and industry. The committee will work under the direction and jurisdiction of the association's executive committee. Its scope will naturally be very broad, and it may, if it deems necessary, investigate stock-selling schemes, improper advertising, fake schools for acting and picture writing and various other sundry evils which crop up and grow in the wake of all newly constituted industries.

The committee appointed to handle this work is composed of the following: James R. Quirk, editor, Photoplay Magazine, as chairman; Paul Gulick, retiring president, Associated Motion Picture Advertisers, Inc.; Nathan Vidaver, chairman, legal committee of the National Association; Martin J. Quigley, publisher, Exhibitors' Herald; Lesly Mason, editor, Exhibitors' Trade Review; Fred J. Beecroft, advertising manager, Motion Picture News, and George Blaisdell, editor of the Moving Picture World.

Much Depends on Committee.

The work of these men will be one of the most important activities ever indulged in by the national association, and all exhibitors, exchangemen, state rights men and others who hear of or are approached by men with a proposition which does not appear to be absolutely bonafide should communicate immediately with the vigilance committee at the association's headquarters, 1520 Broadway, New York. The co-operation of the trade individually and collectively in this matter will be appreciated by the association and will be a long step toward eliminating the crooks and grafters from an industry which has troubles enough of its own with legitimate propositions.

One of the most recent frauds perpetrated upon the unsuspecting public was the attempt of several men traveling through the country to represent themselves as the heads of one or two of the very well known producing units. These men endeavored at the same time to sell stock in the companies, which they claimed were being newly formed as subsidiaries of existing companies or as entirely new propositions. Naturally the people who knew the presidents of these large companies by name were inclined to fall for the gold brick scheme until the fakers were unmasked and discredited.

Simlec to Open New Branches

The Simlec Film Company, Pittsburgh, has been entirely reorganized and enlarged and will soon be one of the biggest in the business, according to plans which have just been announced by the new manager, O. B. Hullinger. The new officers of the company are: President, Herman Lechner, vice-president of the well known music firm of Lechner & Shoenberger. The vice-president is M. C. Bodenstein and the secretary and manager is O. B. Hullinger.

The capital stock has been increased and this will be utilized in buying up a string of high class attractions and opening branch exchanges in New York, Philadelphia and Cleveland.

Brady Appoints Committee to Co-operate in Promoting Buenos Aires Exposition

THE National Association of the Motion Picture Industry, through its president, William A. Brady, has appointed a committee representing the various branches of the industry to co-operate with the organizations in this country which are promoting an exposition to be held in Buenos Aires during March and April, 1921, under the auspices of the national exposition of the United States manufacturers.

President Brady in his letter of appointment to the committee directs attention to the fact that the exposition has the full sanction of the Federal Trade Information Service and the Bankers' Information Service of Washington, D. C., both of which organizations are actively behind the proposition. They are anxious that each industry in the United States should make a suitable and handsome display of its product in Buenos Aires.

President Brady appointed the following to represent the motion picture industry in connection with the Buenos Aires Exposition: Albert E. Smith, Vitagraph Company of America, as chairman; Adolph Zukor, Famous Players-Lasky Corporation; J. D. Williams, First National Exhibitors' Circuit; William Fox, Fox Film Corporation; Samuel Goldwyn, Goldwyn Pictures; Paul Brunet, Pathe Exchange, Inc.; Morris Kohn, Realart Pictures Corporation; B. N. Busch, Republic Distributing Corporation; W. R. Rothacker, Rothacker Film Mfg. Co., Chicago; Lewis J. Selznick, Select Pictures Corporation; Percy L. Waters, Triangle Distributing Corporation; Carl Laemmle, Universal; Millard Johnson, Australasian Films, Ltd.; Paul H. Cromelin, Inter-Ocean Film Corporation; M. Moran, Inter-Ocean Forwarding Company; E. Mattson, John Olsen & Co.; A. S. Kirkpatrick, Robertson-Cole Company; Reginald Warde; Martin J. Quigley, Exhibitors' Herald, Chicago; Lesly Mason, Exhibitors' Trade Review; William A. Johnston, Motion Picture News; George Blaisdell, Moving Picture World; Willard B. Cook, Pathescope Company of America; Nicholas Power Company, Edward Earle; E. M. Porter, Precision Machine Company.

Plymouth Pictures Will Release Five Comedies

PLYMOUTH PICTURES, INC., of 140 West Forty-second street, a distributing organization selling to the independent state rights buyers, has for immediate release a series of five two-reel Minta Durfee (Mrs. Roscoe Arbuckle) feature comedies. Minta Durfee appears to good advantage in the various parts, namely, as a prohibition detective in "When You Are Dry," as the leader of a union in "The Wives' Union," as a "gay" wife in "Whose Wife," and as the disillusioned wife in "That Quiet Night."

DEAD MEN TELL NO TALES

Arthur Berthelet Goes West to Direct Miss Love in "Penny of Tophill Trail"

ANDREW J. CALLAGHAN, president of Andrew J. Callaghan Productions, Inc., has left New York on a hurried trip to California. He will spend two days in Hollywood, conferring with Bessie Love regarding her next picture, and will then return to the East. On the eve of his departure he announced that a picture version of "Penny of Tophill Trail," the widely-read novel by Belle K. Maniates, will be Miss Love's next production.

Accompanying Mr. Callaghan to the West Coast was Arthur Berthelet, who has been engaged as director for the popular little star. Mr. Berthelet has to his credit a long list of successes, both on the stage and before the camera. Among the stars of the spoken drama whose work he has directed are Viola Allen, Mary Mannering and Richard Mansfield; among the picture artists Bryant Washburn, Henry B. Walthall, Francis X. Bushman and Beverly Bayne, while he has been director for William Gillett in both stage and film productions.

In "Penny of Tophill Trail" Miss Love will play the part of a young girl, as in "Bonnie May," which is to be the first of her pictures released through Federated Film Exchanges of America, Inc., and "The Midlanders," the second release.

Miss Love expects to begin the production of "Penny of Tophill Trail" within a few weeks. At the moment, however, she is acting as nurse for her father, Dr. John Horton, who is critically ill, according to telegrams received in New York. Dr. Horton was stricken while on his California ranch and the little star hurried with him to their home near Hollywood, twenty miles away.

Frank Packard Vehicle for George Walsh, Athletic Star

FROM NOW ON," a thrilling tale of the half-world written by Frank L. Packard, author of "The White Moll" and "The Miracle Man," and starring the well-known William Fox star, George Walsh, is to be released the end of September. The author has written a story suited to the snappy personality of Walsh, for it contains as its principal ingredients rapid action throughout. It is said to differ from many underworld tales in that objectionable features are absent.

"From Now On" resembles in one point a previous record-breaking Fox success, "The Honor System," for it exposes heartless and brutalizing methods that have been used in penal institutions. The story was published originally in a popular magazine.

Russell in "Man Who Dared."

"The Man Who Dared" is William Russell's current William Fox release. Russell has obtained unusually good stories since he joined the Fox forces, and in his latest he has one that is considered especially dramatic. In the supporting cast are Eileen Percy, who is now a Fox star herself; Frank Brownlee, Fred Warren and Joe Ray. Emmett J. Flynn directed and Jules G. Furthman wrote both the story and the scenario.

"Sex" Continues to Play to Big Business.

In a letter received at the home office of the W. W. Hodkinson Corporation from A. G. Gugel, Hodkinson representative, information was embodied concerning the successful engagement of "Sex" at Saenger's Liberty Theatre, New Orleans.

DEAD MEN TELL NO TALES

Mr. Gugel says that the picture opened on Saturday, August 21 to big crowds which continued all day Saturday and Sunday, at which time they reached capacity. The crowds steadily increased during the week as the result of which the Liberty enjoyed one of the most prosperous weeks in its career.

Exhibitors Anxious as to Release Date of "Kismet"

WITH "Kismet," Robertson-Cole's super-special, starring Otis Skinner, still in the making, evidences of the interest with which this offering will be met by the American exhibitor and public are already evident.

Daily newspapers throughout the country, dramatic journals and periodicals, fan magazines and a host of other mediums have been chronicling regularly the progress of the forthcoming masterpiece of the screen, thanks to the popularity and renown of the star and play.

Many letters and telegrams are being received daily at the Robertson-Cole offices inquiring for data concerning the picture, the date of its release, etc.

The announcement that the City of Bagdad will be shown in its entirety in the film is arousing unusual interest among exhibitors and fans alike. Drama lovers who saw and enjoyed the stage production of "Kismet" are delighted at the opportunity of seeing Skinner in his favorite role amid a background which will enable him to do full justice to his part.

"The Magic City," as they call it on the West Coast, is as perfect a replica of the Bagdad of the period described in the story as it was possible for human ingenuity and historical and artistic data to make it, says Robertson-Cole.

The public buildings and many of the dwellings are habitable and beautiful, and streets and squares are laid out just as though there were no limitations to the focusing power of a camera's lens. This is so because no two scenes in the city's streets are taken in exactly the same location more than once or twice.

The interior sets are being built on an equally large and lavish scale. The city took up so much space in the Robertson-Cole lot, however, that the interior stages had to be erected in the cast studios where many of the past biggest productions were made.

Walsh Completes Filming of Special for Mayflower

WITH the filming of a sequence of elaborate scenes depicting Monte Carlo now in progress, R. A. Walsh will soon complete the camera work on his second picture, to be presented by the Mayflower as a First National attraction. The entire main stage of the Paragon studio, one of the largest in the East, was required for the erection of the Monte Carlo set.

Walsh's reproduction is said by several who have visited Monte Carlo to be one of the most faithful duplications ever constructed for theatrical purposes. More than four hundred extras were used in this scene.

The Monte Carlo setting forms the background for the climax wherein the leading female protagonist, in a wild frenzy, squanders a fortune over the roulette wheel and then plunges to her death over the grey cascades. Miriam Cooper, Anna Q. Nilsson and Conway Tearle are the principal players.

Pioneer Gets Film Rights to Stage Plays of Morris Rose

A NEW and interesting chapter in the history of the Pioneer Film Corporation will have its inception as a result of arrangements which have been consummated for the acquisition by the Pioneer of the film rights to the productions of Morris Rose. Mr. Rose is a vice-president of the Pioneer Film Corporation and is also a moving spirit in the theatrical producing field.

"Scandal," the successful comedy which had a long run on Broadway and which is now making a tour of the country, is one of the productions which brought Mr. Rose into the limelight as a producer and he has now in course of preparation and in rehearsal a half dozen big plays, dramas, comedies and musical comedies, which will shortly find their way into Broadway houses and which promise to meet with success.

One of the outstanding productions of Mr. Rose now in course of preparation and which will shortly be seen on Broadway is "Blue Eyes." Pioneer will have the rights to the screen versions of all the Rose productions and in this connection unusual interest centers on the fact that June Walker, the young and beautiful star, who now will play the lead in "Scandal," and who was featured with the late Clifton Crawford in "My Lady Friends," is under the sole and exclusive management of Morris Rose.

Equity Reports Big Bookings on Clara Kimball Young Film

REPORTS from Equity's nineteen franchise holders indicate advance bookings by exhibitors of the fourth Young production, "Midchannel," to an extent unheard of in Equity's history. Pre-release bookings were reported in heavy numbers on all Young productions, notably on "The Eyes of Youth" and "For the Soul of Rafael," so that news of advance reservations being rapidly made by exhibitors is nothing new.

Of all the territories included in the list of Equity's franchises, those who report the heaviest bookings on "Midchannel" are in New York, Los Angeles, Chicago and Cleveland. This record is based on the gross number of advance bookings. Figuring on a percentage basis—that is, the number of bookings in proportion to the size of the territory—the Denver exchange leads the list, followed closely by New Orleans and Louisville.

This is a significant fact. It proves to Equity's satisfaction that the relatively small exchanges just mentioned are alive to the fact that "Midchannel" had a Broadway run with Ethel Barrymore in the leading role.

Goldwyn Soon to Release Next Hobart Bosworth Film

AN early Goldwyn release that will interest all exhibitors is the newest Hobart Bosworth picture, "His Own Law," produced by J. Parker Read, Jr. "His Own Law" is said by Goldwyn officials to be one of the most human, gripping and vigorous productions of the year. It is a play with plenty of punches, but the punch is not used for the sake of the punch, but to build up the powerful plot to its irresistible, emotion-compelling climax.

The action starts in San Francisco's underwold where Mr. McNier, the character portrayed by Mr. Bosworth, has gone on a regular, protracted spree after finishing a difficult engineering job.

As Mr. McNier, the star has one of those powerful, sympathetic roles which he acts with such power and restraint. Roland Lee as the Frenchman and Jean Calhoun as the girl give him big support. The story was written by Frank Brownlee.

Eugene O'Brien in Dual Role.

First announcement of the prominent members of the cast supporting Eugene O'Brien in the forthcoming Selznick picture, "The Wonderful Chance," in which the star plays a dual role, has been made known.

Martha Mansfield plays the leading feminine role as Peggy Winton, a young society girl, opposite Mr. O'Brien. Warren Cook is Parker Winton, father of Peggy; Joe Flanagan, who has been seen in several Selznick pictures, takes the role of Detective Haggerty; Rudolf DeValentino plays the part of Joe Klingsby, a fashionable crook, and Tom Blake as Red Dugan.

The story was written by H. H. Van Loan, directed by George Archainbaud and picturized by Mary Murillo. In his dual characterization Mr. O'Brien is seen as Swagger Barlow, a handsome crook, well known for his fastidious ways, and as Lord Birmingham, an English earl visiting the United States.

Indianapolis Exhibitors and Operators Agree on Wage Rise

AN amicable settlement over a new wage scale for moving picture machine operators has been made by the motion picture exhibitors of Indianapolis and the members of the operators' union. The new wage scale calls for $1 an hour and $2 an hour for overtime. This is based on a minimum of twenty-eight hours a week.

The new wage scale is a 16 per cent. increase over the old scale in the suburban theatres and an 80 per cent. increase for the operators in the downtown theatres. The new contract became effective on August 17.

In view of the settlement it is not likely that the operators will go out on a sympathetic strike with members of the musicians' union, whose services were dispensed with by the theatre managers on August 1, when new wage demands were presented. So far the theatres have been using jazz bands and other musical entertainers in substitution for the orchestras and apparently are getting along very well.

Charles Ray Hard at Work on "Nineteen and Phyllis"

CHARLES RAY never tarries long between productions. While "Forty-five Minutes From Broadway" is beginning its career the actor is hard at work on another picture, "Nineteen and Phyllis," by Frederick Stowers. The production has started with a dash justifying the prediction that it will not take many weeks to complete.

In the selection of this story the versatility Mr. Ray has shown since he launched upon his career of independent production, for presentation by Arthur S. Kane, through First National release, is again demonstrated. "Forty-five Minutes From Broadway" is "a story of rubes" and "wise guys," "Peaceful Valley" is a rural comedy drama and "Nineteen and Phyllis" is a light comedy of modern tendencies.

As always, Mr. Ray has exercised scrupulous care in the selection of his supporting cast. The leading feminine role is taken by little Clara Horton, who, though very young, starred in the film production of Rex Beach's "The Girl From the Outside," played Youth in "Everywoman" and had an important part in "The Little Shepherd of Kingdom Come." Others are George O. Nichols, Cora Drew, Lincoln Stedman and Frank M. Norcross.

Pathe Sets "Felix O'Day" for Release September 12

GAUGING their opinions by the success of "One Hour Before Dawn," Pathe officials are looking to H. B. Warner for another triumph when "Felix O'Day," which heads the schedule for week of September 12, is released. Robert Thornby, rated as a high-class creative director, handled this production, and the cast includes Marguerite Snow, Lillian Rich, Ray Ripley and Karl Fornes.

This production is described as a simple human story that tugs at the heart, and gives a real human insight into the rights and wrongs of the world. It is a story of betrayed friendship. His fortune gone, Felix O'Day dedicates his life to avenging the wrong done him by his best friend.

The last work written by the late F. Hopkinson Smith, "Felix O'Day," in the beginning a society drama, later discloses the underworld, and in many dramatic scenes reflects the changing viewpoint of men and women under the includence of a high and low plane of living.

Romance and Misunderstanding Theme of Latest Starring Vehicle for Wanda Hawley

ALICE DUER MILLER'S magazine story, "Her First Elopement," has been adapted for the screen by Edith Kennedy, and work on the production of the picture has actually been begun at the Realart studios with Wanda Hawley as the star and Sam Wood as the director.

It is the story of mistaken indentity that has an unusual twist. Christiana Elliott goes in search of a vampire who is pursuing her cousin, and Adrian Maitland seeks the same notorious young woman to divert her from her designs on his brother, Ted. He meets Christiana in a way that makes him mistake her for the feminine schemer, and he takes her off on a yacht. But he soon realizes that she is different from the vamp he planned to kidnap, and the romance begins.

Wanda Hawley plays the part of Christiana, and she is supported by Jerome Patrick as Adrian Maitland. Mr. Patrick is a newcomer in the films, although a player of long stage experience. For years he has played the male lead in David Belasco productions, and has been one of the most popular matinee idols on Broadway.

Herbert Standing in Cast.

Herbert Standing, the seventy-three-year-old veteran of the stage and screen, plays the anxious old guardian of Christiana. He met with an accident some months ago which caused his absence from the screen, but now he has returned in good health ready to play the kindly and fatherly roles for which he has so long been popular.

The remaining members of Miss Hawley's support all hold praisworthy reputations. Helen Dunbar, who is by no means a stranger in Realart pictures, plays the "grande dame" part as the wife of Christiana's guardian.

Edwin Stevens, famed for the years he played in "The Devil," and his long seasons in Gilbert and Sullivan opera, has a part with splendid comedy opportunities. The trouble-making vampire is interpreted by Nell Craig, who needs little mention to those who know the stage and screen.

Metro Will Release "One Week," First of Comedies with Buster Keaton September 1

"ONE WEEK," the first of the Buster Keaton comedies to be distributed by Metro, is anounced by officials of that organization for release on September 1. Prints of this comedy, a two-reeler which is crowded with laughs, are already in the various Metro exchanges, together with the press sheet and other accessories designed to aid exhibitors in exploiting the Keaton subject.

The Buster Keaton comedies are presented by Joseph M. Schenck.

"One Week," the first of the series that Keaton is to do, will be followed by "Convict 13," a travesty on life behind prison walls. It will be released eight weeks after the initial comedy, and others will follow eight weeks apart.

Buster Keaton and Eddie Cline are responsible for the comic story and scenario of "One Week." This is described as a mild burlesque on a certain love story by Elinor Glyn, in which a number of new devices are introduced with side-splitting effect. It was directed by Messrs. Keaton and Cline. Sybil Sealey, an eighteen-year-old girl, is Buster Keaton's leading woman. Lou Anger is general manager of the Keaton producing unit, which is situated in the Hollywood studios, vacated more than a year ago by Metro.

American Announces "A Light Woman" Based on Browning's Story as Special

THE American Film Company announces the completion of its new super special, "A Light Woman," taken from Robert Browning's classic and prepared for the screen by George L. Cox and Sidney Algier. Convinced that the public is eagerly receptive to this sort of a picture and that its success from every standpoint would be assured, the producers obtained the moving picture rights from the publishers.

Here again, in accord with the "Flying A" policy, the story itself is the starting point, and the cast was carefully selected.

With very little machinery in the way of "extras" either as actors or episodes, a convincing plot moves strongly toward its dénouement. A unique element enters into this dénouement. It is seldom when tension or mystery are well developed in a strong drama that the unfolding is actually humorous, but this is said to be the case in "A Light Woman," and the effect of the comeback on the culprits is thereby heightened. The result is that the onlooker goes away from the photodrama as hopeful for the correct solution of all humanity's problems.

Claire DuBrey Has Role of Siren.

The drama might also be said to have a triple triangle plot, with strong interest on one climax focused from three different viewpoints. Through the machinations of a fair siren a father and son are involved, the son who is affianced to a girl in love with him, and the father the faithful husband of a devoted helpmate. Not the usual vamp, but a siren true to the name, is Jeanne De Pre, played by Claire DuBrey.

Charles Clary, Claire DeBrey, Helen Jerome Eddy, Hallam Cooley, Guy Milham, Nancy Chase and Frances Raymond enact a strong drama, each one making his own role an important and integral part of the whole.

Charles Clary, who has been playing villain roles for several years successfully, has here a big chance to display his genius as the male lead, and he has made the most of it. It is understood that Helen Jerome Eddy was in line for the leading woman's role, but one could scarcely think of her as a subtle charmer "of easy virtue" of Browning's "light" woman. Miss Eddy, however, makes a very charming ingenue.

Hallam Cooley, a popular matinee idol of the screen, is a convincing actor in the part of the weak youth who is completely hoodwinked by the siren—and yet so realistic and human is the story that, as his mother's son, the weakling is not left without the sympathy of the audience.

Guy Milham, a Warfield actor, who only recently deserted the stage for the screen, and Nancy Chase, a young actress rapidly coming into prominence through her personal charm and virile acting, complete an unusually pleasing cast.

Settings Elaborated and Artistic.

The settings are elaborate and artistic. Several different interiors and a few beautiful shots in the open give a pleasing variety to the scenes.

DEAD MEN TELL NO TALES

September 12 Set as Release Date for Lloyd Comedy "Get Out and Get Under"

"GET Out and Get Under," second of Harold Lloyd's new series of two-reel comedies, will be released September 12 by Pathe Exchange, Inc. Lloyd is supported by the same company which helped him in "High and Dizzy." An addition to the cast, however, is little Frederick Ernest Morrison, otherwise "Sunshine Sambo," whose work is known to all who have followed the Rolin one-reelers featuring "Snub" Pollard. Mildred Davis is again playing opposite Lloyd. In this production Lloyd is said to hit a new altitude of comedy-making distinctive in plot, incident and technique from his previous films. It is an automobile comedy, done in clean, wholesome Lloyd fashion.

At Hippodrome and Strand.

In Buffalo the Shea Amusement Company, operating the Hippodrome, broke its first run rule and will show Lloyd's pictures with the Strand, of that city, playing them day and date. After showing "High and Dizzy," Harold B. Franklin, manager of the Hippodrome, said in part:

"Harold Lloyd would feel amply rewarded if he could hear the long, spontaneous shrieks of laughter of our audiences while watching his latest comedy, 'High and Dizzy.' Beyond a doubt Lloyd is established in the affections of theatre-goers as one of the rarest comedians that has ever graced either stage or screen. He is due even to improve on his past efforts.

E. O. Weinberg, manager of the Strand, says:

"You are aware of the amount of trouble I experienced in securing a day and date contract on the Lloyd comedies, so I also want you to know that I feel fully repaid when I listen to the shouts of laughter every time 'High and Dizzy' is projected on our screen.

Harrison Ford and Walter Hiers in Cast of Bebe Daniels' Next Realart Production

THE second Bebe Daniels production for Realart has just been begun at the Hollywood studios under the direction of Maurice Campbell. All the entertaining comedy touches of the original Bolton-Wodehouse musical success, "Oh, Lady, Lady," have been retained in the scenario by Edith Kennedy, and the inherent character of the screen and the individual capability of the star have permittted the addition of several humorous situations.

Miss Daniels has been pronounced a perpect choice for the role of May Barber, a gawky girl who later becomes Rilla Rooke, a dashingly fascinating young actress. The transition between the two stages of the heroine's career gives the star many opportunities to display those comedy touches that have made her so popular. There are also several dramatic moments for the star when she innocently becomes involved in a conspiracy against her old country sweetheart.

Ford and Hiers Appear.

Equally interesting to the followers of Realart pictures is the announcement that the team of Harrison Ford and Walter Hiers is again to offer their joint services. Those who have seen their work in the Wanda Hawley success, "Miss Hobbs," will appreciate the ability of the pair as comedy actors.

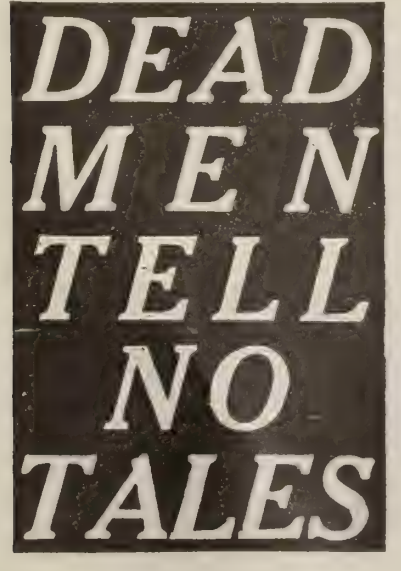
Walter Hiers has the funny role of corpulent Willoughby Finch, the slow and serious minded country sweetheart of May Barber.

Harrison Ford is expected to do much to enhance the popularity he enjoys as a leading man. His part is even stronger than that in "Miss Hobbs," and it rivals his role opposite Wanda Hawley in their latest production for Realart "Food for Scandal." Harrison Ford plays the part of Hale Underwood, an artist who jumps in to help his stout friend, Finch, and goes through a medley of side-splitting situations as a consequence of his interference.

Capable Players in Other Roles.

The other roles are taken by capable players. Also Smart, a fresh young newspaper man, is a fine comedy bit ably handled by Jack Doud. Charlotte Woods is a pretty, Titian-haired young actress, a face new in the films, but with a promising future in the role of Molly, the bride-to-be of the simple Willoughby Finch.

As the mother who has been scheming for years that her daughter might capture the wealthy Willoughby, Lillian Langdon is perfectly cast.



All-English Players in Cast of Goldwyn's "Milestones"

AN early Goldwyn release which will be of especial interest to exhibitors because of the great popularity of its authors and because of the success on the stage is "Milestones." The filming of the photoplay was recently concluded at the Goldwyn Culver City studio and it will soon be released. The play was written by Arnold Bennett and Edward Knoblock. The continuity was prepared for Goldwyn by Louis Sherwin. Paul Scardon directed.

As a play "Milestones" enjoyed wide popularity both in this country and in England. It may be styled a character comedy, for it is a study of English charactter through three generations, involving the struggle of each new generation to live its own life unshackled by the preceding generation, and the main point of view is a comedy one, although there is stirring drama aplenty in the picture. A cast of practically all-English players was employed in order that the characterizations and customs and atmosphere might be right.

Heading the cast are Lewis Stone and Alice Hollister, both of whom give stunning performances as John and Gertrude Rhead, who figure in all three episodes of the story. The support is of an all-star nature, embracing as it does such well known stage and screen players as Lionel Belmore, Gerald Pring, Harvey Clark, Boyd Irwin, Jack Donovan, Gertrude Robinson, Mary Alden, Correan Kirkham and May Foster.

Plan to Open The Marlowe in October.

Work on the new $150,000 Marlowe Theatre, Ironton, Ohio, is rapidly nearing completion and preparations are being made to open the theatre on October 1. When the theatre opens its doors to the public on that day one of the most modern and finest picture theatres on the Ohio River between Huntington, W. Va., and Cincinnati will be put in operation. Opening of the Marlowe will give Ironton three up-to-date houses. E. R. Custer, former manager for the Cincinnati branch of Metro Pictures Corporation, will manage the theatre and promises only first-run pictures.

Bobby Burns
Appearing with Fritzi Ridgeway productions for the Capital Film Corporation.

Tucker Preparing His Next for Shipment to Mayflower in East

IT will be well over a year since the presentation of George Loane Tucker's masterpiece, "The Miracle Man," before his second production, made under his contract with the Mayflower Photoplay Corporation, is released.

The picture is "Ladies Must Live," adapted from a story by Alice Duer Miller.

Again Betty Compson, who was hurled into stardom as the result of her portrayal of Rose in "The Miracle Man," will be seen in all her loveliness.

Leatrice Joy is also featured. For the past six weeks Director Tucker and his staff have been busy at the Mayflower West Coast studios, cutting, editing and titling the production, to prepare it for shipment to the New York Mayflower offices.

The release date has not as yet been decided, but President Benjamin A. Prager of Mayflower has announced that the picture will be distributed through the Paramount-Artcraft exchanges.

Baby Show Seen in Rolin Comedy.

Many amusing moments are furnished in the new Hal Roach comedy, "Rock A Bye Baby," with Snub Pollard, which Pathe will release September 12. The unusual and fun-making setting is a baby show in one of the cities of the West Coast. Roach took advantage of this actual occasion for the filming of the picture, and a great many exceedingly funny moments are supplied.

Pollard appears in the role of judge of the contest. He is assisted in his laugh-making endeavors by Marie Mosquini and little "Sunshine Sambo."

"Dangerous Paradise" Tells Strong Story.

Prominent in the array of Selznick releases for fall consumption is "The Dangerous Paradise," telling the tale of an eighteen-year-old society girl who discovers the truth that only married women have any freedom.

The story is from the pen of Edmund Goulding. It is said to be a light, entertaining story, brimful of the spontaneity that characterizes the average young society girl of eighteen summers. In the cast, which is now entirely made known, are found the names of Ida Darling, prominent portrayer of society matron roles; Templar Saxe, Jack Raymond, Harry Benham and Louise Huff.

Maud Sylvester
Playing ingenue leads in Hemmer Superior Productions, Inc.

North Carolina Exhibitor Praises Faversham Feature

CHARLES W. PICQUET, of the Carolina Theatre, Pinehurst, N. C., in a letter to Selznick Pictures, voices approval for "The Man Who Lost Himself," starring William Faversham, as a box office attraction.

"It gives me great pleasure," writes Mr. Picquet, "to state that 'The Man Who Lost Himself' is an exceptionally fine picture. In fact, I think it is one of the best productions of the season.

"Any exhibitor who desires to give his patrons the very best in entertainment with the positive assurance that his entire house will go away immensely pleased, cannot afford to miss 'The Man Who Lost Himself.' An exhibitor can boost it to the limit and disappoint nobody. Congratulations!"

Equally enthusiastic reports on the box-office value of the production are announced as having been received from leading theatres throughout the country. Mr. Faversham plays a dual role. He appears as Victor Jones, an American commercial agent stranded in London due to his failure to get a contract for his firm, and as the Earl of Rochester, a spendthrift, an idler, deep in the mesh of financial embarrassment.

The cast supporting Mr. Favarsham includes Hedda Hopper, Violet Reed, Radcliffe Steele, Claude Payton, Mathilde Brundage, Emily Fitzroy and Downing Clarke. George D. Bawer directed.

Mayflower Gets Negative of "The Sin of Martha Queed"

THE negative of "The Sin of Martha Queed," Allan Dwan's latest production under his contract with the Mayflower Photoplay Corporation, has been shipped from the West Coast studios to the New York office. The picture is scheduled for release in the late autumn through First National.

"The Sin of Martha Queed" is announced as having many angles of box office value. The scenic effects includes some unique "atmospheric" shots. Much of the picture was filmed in the Southern California Sierras and there is a wide variety of mountain scenery. The settings maintain the rustic theme of the picture.

Mary Thurman, who is featured in the production, appears as a mountain school teacher. Playing opposite her is Niles Welch, as the city chap. Jopseh Dowling plays the stern prosecuting attorney. Frank Campeau plays the "heavy." George Hackathorne, in the characterization of a hunchback youth; Eugenie Besserer, as the mother; Frankie Lee, who plays the crippled boy in "The Miracle Man," and Gertrude Claire complete the all-star cast.

The camera work for "The Sin of Martha Queed" and lighting effects were under the supervision of Antonio Gaudio. Allan Dwan wrote the story and idrected the production.

Pauline Frederick in "Iris" Has a Personally Selected Supporting Cast

PAULINE FREDERICK, who is shortly to be seen in her first Robertson-Cole super-special production, which is based on the Sir Arthur Wing Pinero's stage play, "Iris," has assembled to aid her in making this picture one of the most notable supporting casts of the year.

The screen version of "Iris" follows the exact location of the playwriter's original work, it is said, and its characters are English. Miss Frederick and her director, Henry Otto, who personally selected the supporting cast, went out of the way in order to get the exact type. It followed that they needed Englishmen, and two of the leading actors who will be seen in support of Miss Frederick are natives of England.

First of these is Nigel Barrie, who has the role of Lawrence Trenwith, in love with the heroine. The other Englishman is Howard Gaye, who plays the part of Arthur Kane in "Iris."

Daisy Robinson, who plays the part of Aurea Byse, is a native of New York, who traces her theatrical career back to the days when most of young America was running about with "pig tails" and dolls.

Among the prominent players who appear in support is Maude Louis, screen and stage actress. Arthur Hoyt, who has a prominent role, was born in Georgetown, Colorado, and came east as a young mtn to become an actor. These are the principal actors seen in supporting Miss Frederick.

The production is to be released by Robertson-Cole for early fall showing, and the inquiries which are being received concerning it predict big popularity.

Entire French Village Built to Be Destroyed in Metro's "Four Horsemen"

THE towers of a quaint French castle are rearing their pinnacles over the tree tops of a ranch near Los Angeles, while a group of little structures about its base is taking on the outward semblance of a village in France.

A miniature army of carpenters has been working in double shifts for weeks to prepare castle and village for an equally industrious body of men that will destroy the result of their efforts.

For the castle and village will face a fire from big guns of the wrecker German military machine when the first Battle of the Marne is re-enacted for the camera within a few days. The battle will serve as one of the big features of the screen version of "The Four Horsemen of the Apocalypse," the Metro picturization of Vicente Blasco Ibanez's sensational and epoch-making novel.

Rex Ingram, who is directing the picture; June Mathis, who is arranging the picture version of the story, and Amos Myers, Metro supervising art director, have conferred on every detail of the sets in order to insure the most faithful adherence to the French style of architecture, mode of dressing and living.

More Than 6,000 Persons for Certain Scenes.

A large, old-fashioned garden, so familiar to tourists in France during the days before the war, has been laid out before the castle. A high wall protects the occupants of the garden from curious eyes, and a moat is a reminder of feudal days, when wars were fought on as spectacular if a less wholesale scale. All will be flattened to the earth by the motion picture soldiers, just as was done with the original of the castle on the Marne.

Winding past the entrance to the castle is the road leading to the village, which will consist of sixty stores and houses, each a copy of a similar structure in the original French settlement. It will be built in such a way as to permit many "odd shots" by the cameraman.

More than six thousand persons will be used for the elaborate scenes to be filmed in this phase of the story.

It will take several weeks to complete the castle and village. In the meantime the company is at the studio working on the interior scenes that precede the battle. The first episode of the story, which is laid in South America, is practically completed, and soon the French episode, opening in the art studio of Julio, will be started.

Pearl White in "The Thief" Displays Gorgeous Wardrobe

PEARL WHITE, the star with millions of admirers throughout the world and whose big special production, "The White Moll," is now packing theatres all over the country, will display an unusually sumptuous wardrobe in the William Fox film version of Henri Bernstein's great stage success, "The Thief."

Miss White, who has made three feature productions for Fox, "The While Moll," "Tiger's Cub" and "The Mountain Woman," had no opportunity in any of these pictures to display a wardrobe. Her role in "The Thief," however, requires her to be elaborately gowned in the latest Parisian styles. Because of this the star went to France upon completion of "Tiger's Cub" to select her wardrobe for "The Thief." Having spent considerable time, and a large amount of money in the French capital, she returned with many trunks packed with the latest creations in gowns, shoes and hats.

"Dangerous Talent" Goes Well in South.

"The Dangerous Talent," described by a reviewer as "adventure-romance of absorbing interest," is still booking well in the South, where Margarita Fisher, the star is popular. George E. Schmidt, manager of the Alamo Theatre of Atlanta, describes his experience with the production as follows: "Did better business on it than any picture played in weeks. Margarita Fisher is admired more every day by my patrons. Have played everything she has made for American."

Reveal Cast of "The Poor Simp."

The complete cast of Owen Moore's forthcoming Selznick picture, "The Poor Simp," was made known recently. The supporting cast includes the names of a half-dozen well-known screen players, namely, Nell Craig, Harry Hattenberry, Vera Lewis, Herbert Prior, Leslie Young, Tom Kennedy and Douglas S. Carter. Victor Heerman is the director.

Edward Knoblock Writes Play of Middle Class English Life for Famous Players

THE first fruits of the recent negotiations between Jesse L. Lasky, first president of the Famous Players-Lasky Corporation, and a number of the foremost British authors and dramatists whereby the latter will write directly for the screen, will soon be forthcoming in the form of a screen play which has been written by Edward Knoblock and which will be produced at the Islington studios of Famous Players-Lasky British Producers, Ltd.

In accordance with the original intention of the Famous Players-Lasky British Producers to make a succession of screen plays representative of British social life and atmosphere interpreted by British players, the story of Mr. Knoblock's play deals with certain aspects of present-day social conditions as they affect English middle-class life. It might be stated in passing that, although Mr. Knoblock is a native American and first achieved prominence as a Harvard dramatist, he has made his home for many years in England.

Taxes Burden Middle Class.

"So much of the class distinction of Victorian times has been swept away by the events of the last twenty years," says the statement of the London organization, "that the very words 'middle-class' are only too apt to be misunderstood. The British aristocracy are no longer rich; the British working classes can hardly any longer be described as 'poor'; but between that powerful class which can only be described as 'upper' because its condition of moneyed security places it above the line at which taxation becomes a burden, and the so-called 'lower-classes' who are under no necessity to keep up social or professional prestige, and are the richer in being below the taxation line, there is that vast class of business and professional workers known as the 'middle-class' which is one of the most numerous and representative sections of British social life.

Characters Typical of Average.

"The people of Mr. Knoblock's play will be people of typically good London society and professional prestige, and the story deals with the modifications and development of character in such types under the present economic conditions, which press so heavily on that vastly numerous class which is being so ruthlessly, because unconsciously, ground between the millstones of the 'upper' and 'lower' classes, with the added pressure of heavy taxation."

With the filming of "The Great Day" the first of the organization's productions, nearly completed, Director Hugh Ford is now giving much of his attention to preparations for the Knoblock play, and it is likely that it will be the second production to be made at Islington.

His Reviews Fearlessly Fulfill Present Demand, Says Randolph Lewis of Edward Weitzel

IN these days of well-defined business expediency, through which the truth is too frequently obscured, the reviews of Edward Weitzel fearlessly fulfill the present demand and give promise of a larger, saner future for the motion picture industry.

The reviewer should furnish definite service to both the exhibitor and the public; he should be frank alike with himself and with his audience, and free from any controlling influence. He should be the mouthpiece of impartial truth. It is therefore, that Edward Weitzel is in a class by himself, a competent and fair-minded critic with a thorough knowledge of every department in the making of motion pictures.

His work on behalf of the exhibitor cannot be over-estimated. His keen insight into what the public wants and what it does not want, has done much to establish Moving Picture World as one of the soundest-minded journals of the industry.

Mr. Weitzel knows from his long experience when a picture is worthy of commendation and when it is deserving of adverse criticism. Never have we known him to deviate from his well-established principle of telling the truth.

PATHE EXCHANGE, INC.,
RANDOLPH LEWIS,
Publicity Manager.

Frank C. Griffin Goes with Special Pictures Corporation

FOLLOWING the taking over by the Special Pictures Corporation of the Balshoffer studios in Hollywood, comes the announcement from Louis W. Thompson of the Los Angeles organization that Frank C. Griffin, former Sennett employee, has been engaged as production manager.

Griffin will have entire supervision over production activities of the Special Pictures Corporation.

He has already assembled his studio staff of associates, which includes Nat Devrich, as assistant production manager; Lloyd Briley as technical director; Lucille McGowen as wardrobe mistress; "Mac" McBan as chief electrician; Omar Farrell as master of properties; David Rothschild as film editor, and Robert Wilcox as superintendent of still photography.

Two directors are working with Griffin, Harry Edwards, directing Chester Conklin in "Home Rule," and Reggie Morris, who is producing "Up In Betty's Bedroom" with Charlotte Merriam and Jay Belasco as featured leads.

The old studio is being re-modeled by Special Pictures organization under the direction of Earl D. Shanks, who has been appointed studio manager.

Frank Kingsley is assisting Edwards in the Conklin comedies.

Several more producing units are to be started at the new studio within a short time.

Vitagraph Will Star Jean Paige in "Black Beauty"

JEAN PAIGE, the Vitagraph star, will play the leading feminine role in "Black Beauty," the story by Anna Sewell which is being made into an elaborate special production by Vitagraph. It is a love story.

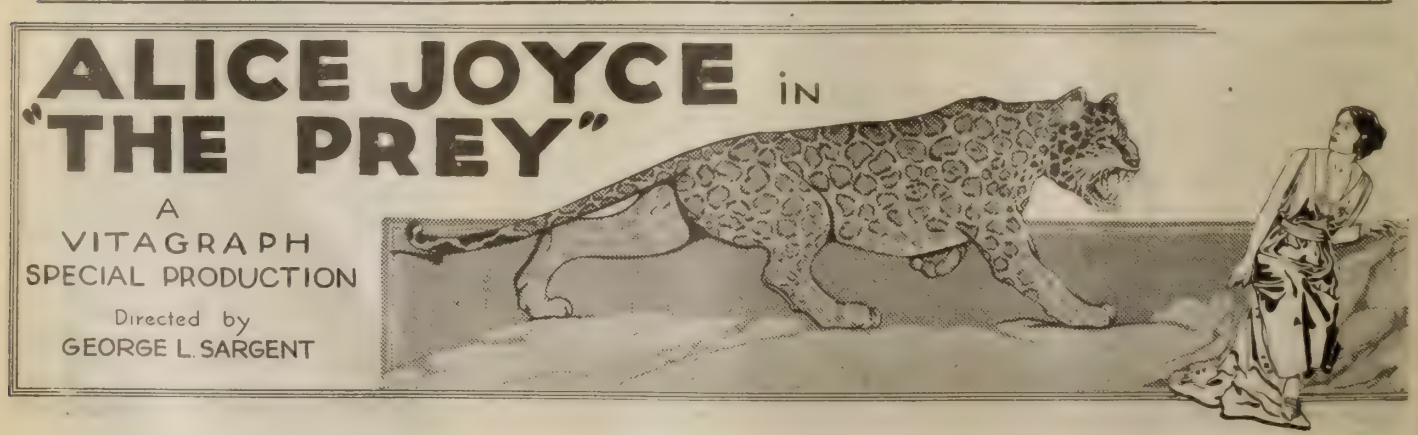
Miss Paige's first appearance in specials as a star also marks her farewell to serials, in which she has achieved popularity. She first played supporting parts in Vitagraph productions, never having been with any other company.

Miss Paige recently spent several days in New York and vicinity, conferring with Lillian and George Randolph Chester, who adapted the scenario from Anna Sewell's book. The script, as written by Mr. and Mrs. Chester, will contain a number of changes and additions to the original story.

Ford-Goldwyn Shows Making of Electric Time-Saving Utensils

IF the busy housewife ever stopped to wonder how an electric iron was made, it is a safe assertion to say that she never took the iron apart to satisfy her curiosity. She may make appetizing coffee every day of her life with an electric percolator, and still not be enough of a mechanician to take it apart to see how it is made.

The latest Ford Educational Weekly No. 211, released July 31 through the Goldwyn Distributing Corporation, does the trick for her. It illustrates on the screen the entire process of making each of the two time-saving household utensils. It shows how the iron is made with screw holes drilled into the pressure plate, the plate trimmed to size and the heating element assembled with the resistance ribbon held in position with cement.



Newspapers Fight for Credit of Giving "The White Moll" a Tremendous Boost

HERALDED by a smashing advertising campaign in the Chicago newspapers, the William Fox special production, "The White Moll," has broken all records for attendance at Moir's Loop theatres in that city. With Pearl White as the star and appearing in her first feature production, this picturization of Frank L. Packard's under-world story, according to William Dineen, general manager of the Moir Theatrical Enterprises, has attracted the largest crowds these theatres ever have known.

"The White Moll" opened at the Boston Theatre in Chicago on August 15. Although the house customarily opens its doors at 11 o'clock, the crowd outside its doors was so great at 9.30 a. m. that it was decided by Mr. Dineen to deviate from the rule and start the presentation an hour and a half earlier. At 11.30 that night every seat in the Boston Theatre was still occupied.

Big Publicity Campaign.

The advertising and publicity campaign directed by the representative of the Fox sales organization was a hot one. A statement made by Pearl White that she hoped to find some day a protege whom she could develop into a screen star gave the Fox representative an opportunity for some unusual press material.

A story built on the protege hope was printed in practically every Chicago daily paper and local interest was stimulated by the announcement that in Chicago Miss White hoped to find the girl for whom she seeks. Aspirants were invited by the moving picture editors of the papers to write to the Fox star, in care of the local Fox office, setting forth their qualifications for the honor.

Within two days after the stories had appeared the volume of mail from applicants was so great that it was necessary for the Fox representative to engage a stenographer for the express purpose of handling it. Before the end of the first week more than three thousand letters and photographs had been received, and additional help was procured so that each of these communications could be answered.

Miss White Requests Opinions.

The idea was tied up to the showing of the picture by a request to each of the writers that she see the production and forward her opinion of it to Miss White. There was a generous response.

Incidentally, additional and unique publicity was given the production as a result of a dispute which arose between the Evening Post and the Chicago Evening American as to which of these publications deserved credit for the amazing response that attended the publication of the Pearl White protege story. Discovering that many letters from aspirants said the story had been seen by them in the Post, the latter publication informed its readers that the mass of correspondence from the would-be proteges formed convincing proof that its motion picture section stood first in the hearts of local fans. Stung by this claim, the Chicago American ran a two-column feature story on the following afternoon in which was contained what purported to be evidence that to it, and not to its contemporary, the credit was due.

As a result of the success of the picture at the Moir houses, Manager Clyde Eckhardt, of Fox's Chicago office, reports unusual interest in the picture on the part of exhibitors.

Pathe Cameraman Has Thrilling Time Getting Exclusive "Shots" of Villa

PATHE NEWS scored another beat in obtaining what are said to be the first pictures of Pancho Villa taken in four years. They were obtained by O. A. Aultman, Pathe News representative at El Paso. The story of how Aultman obtained these pictures sounds "like a wild west story."

"I would prefer to seal my page of experience and say I had an enjoyable trip," says Aultman.

Locates Villa.

"The last of June I located Villa and left immediately for Ortiz, but found the Federal forces blocking my passage, so continued farther on and returned the following night, took a hack to a small village away from the railroad; from there secured an auto to take me to Saucilla, where I had heard he would soon appear. I was there informed he was in camp about three days' ride into the mountains. So I secured horses and guide, and started for the hills.

First day out we ran into an outpost of Federals and had to detour, only to meet with the same luck in another direction, and was arrested and taken back to Oritz, from there I was sent to Torreon. An appeal to President de la Huerta secured my release under promise I would return to the United States.

Refuses to Be "Shot."

"Knowing how anxious Pathe was for this picture I took a chance and left for Torreon, from there went to San Pedro and awaited Villa's arrival. When I at last found him, he refused to allow me to make a picture of either himself or any of his forces. I pleaded, begged and used every persuasion possible to change his mind, but he only became angry. To quote his own words: "I will not allow any Gringo to make a picture of me. I don't want my picture shown in the United States. I want my friends, the Mexicans, to make all the money there is to be made by taking pictures of me."

"Next I tried unsuccessfully to bribe his photographer. About this time the government photographer arrived. As I had befriended him on another occasion, he came to my aid by using my camera to make two scenes in which Villa shows, but did not dare get too close for fear Villa should recognize my camera. While Villa was busy I stole a few scenes around the camp to fill in. On the last scene a Mexican sang out, 'That's the Gringo's camera,' and a stop was put to further efforts.

Demand of $1,000.

"As a climax to my efforts Villa's special photographer came to my hotel and demanded $1,000 for having allowed the other man to help me out. He threatened to have me arrested and taken before the city authorities if I did not produce. An appeal to General Martinez, chief of operations, put a finish to his bribe and perhaps saved me the $4.65 I had in my pocket at the time."

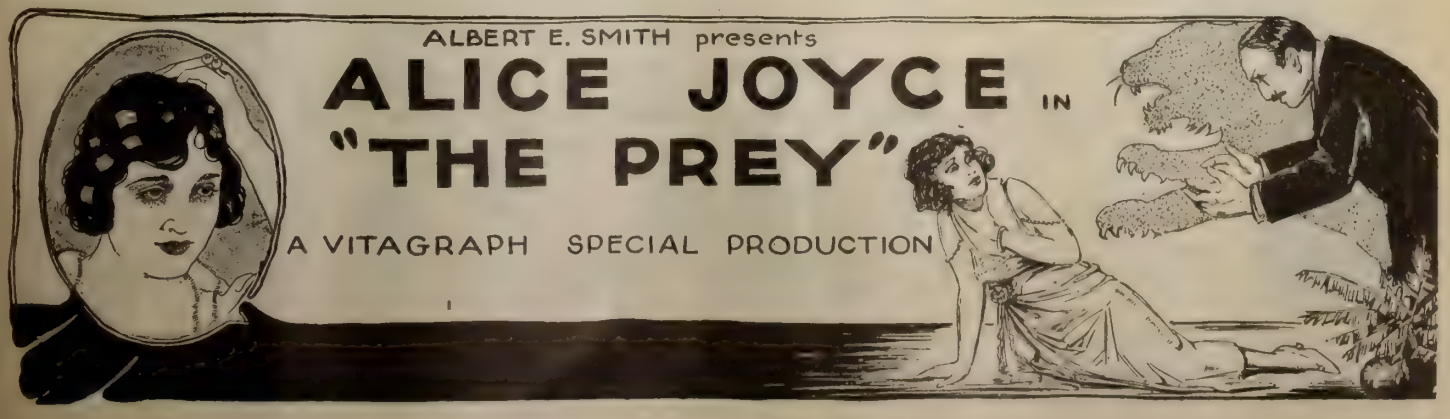
Equity Says Its Coming Plays Will Be Smashing Successes

EQUITY PICTURES CORPORATION announces that its policy for the coming year will keep step with its past performances, and promises to have a number of literary lights as authors for its productions.

Will Have Three Authors.

These stars in the literary firmament, it says, are going to build up screen attractions that will compare favorably with the films that Equity has been in the habit of showing, and in corroboration of this latter statement it points to its production of "The Eyes of Youth," "The Forbidden Woman," "Silk Husbands and Calico Wives," "For the Soul of Rafael," "Whispering Devils," "Keep to the Right," and "Midchannel."

Among the authors whose output has been portrayed under Equity auspices are Sir Arthur Wing Pinero, Henry Arthur Jones, Leonore J. Coffey, Monte Katterjohn, Max Marcin, Marah Ellis Ryna, and Robert Brownson Stockbridge.



"Hey, Wait a Minute. Where's the Little Bird You Used to Have on the Camera," Asks Harold Lloyd.

Poor Harold thinks that he's got the maid cinched and then she romps off with the rival. Let him have the brick—we know it's sawdust! Scenes from the latest Harold Lloyd comedy called "Get Out and Get Under," to which might be added "your Ford."

Vitagraph Is Making a Vivid and Romantic Shipwreck Film

RESIDENTS of Riverdale on the Hudson have found much interest in watching the nightly "doings" on the river where Vitagraph is making the ship scenes for its production of "Dead Men Tell No Tales." The scenario is taken from the novel by E. W. Hornung.

Every night a vivid glow throws into relief a big sailing vessel, and the actors can be seen distinctly from the shore as they go through the parts assigned them—one of which includes their abandonment of the vessel in the life-boats.

The cast includes about 200 people, with Catherine Calvert in the leading role. She is assisted by Percy Marmont, Gustave Von Seyffertitz, Roy Applegate and Walter James, among others. Tom Terriss is directing.

To Blow Up Ship.

In order to obtain the necessary light a huge scow, equipped with a big gasoline-driven generator, has been placed alongside the sailing vessel. A big ocean going tug takes the actors and the working crew to the vessel. Already some time has been spent on the unusual location, and in the near future the ship, newly christened "Lady Jermyn," will be sailed out to sea and blown up for the Vitagraph under the supervision of the Navy Department, with cameras, as close as they can get, clicking from every side.

Riverdale is now getting used to the sight of the brilliantly lighted ship, with sails set, off its shore. The first night, however, many of the citizens did not know what it was all about. Mr. Terriss began his work with some scenes showing the passengers taking the life-boats from the burning ship. Smoke pots were used and the smoke, with the lights on the vessel and the directions of Mr. Terriss through a megaphone, caused some excitement on shore. Several people telephoned the police that a ship was on fire in the river. The police, who had been advised of Vitagraph's arrangements, were able to reassure them.

It has been a strenuous week for Miss Calvert who has been required to do stunts that would worry even a serial heroine. Several times she has had to go overboard into a life-boat with plenty of chances of landing in the water in the dark. She has now, however, completed her part in the special production. With the destruction of the "Lady Jermyn," and the attendant scenes that go with it, "Dead Men Tell No Tales" will have been completed so far as the actual taking of scenes is concerned.

"Her Honor the Mayor" with Eileen Percy a Timely One

FOX FILM CORPORATION makes an unusually interesting and timely release in "Her Honor the Mayor," with Eileen Percy. The picture is an adaptation of the well-known stage success of the same name by Arline Van Ness Hines. The story gains greatly in the transition from stage to screen, and is said to be a comedy-drama of the first water, containing sufficient of the dramatic to grip the interest and of the comedy element to entertain highly.

Coming at the very time when ratification of the suffrage amendment to the Federal constitution was completed, the production lends itself easily it is claimed to all kinds of advertising and exploitation, and exhibitors no doubt will be quick to realize this merit in playing the attraction.

This production is Eileen Percy's first starring vehicle under the William Fox banner, and one which it is predicted will gain her a host of new admirers. Delightful in theme, the story moves rapidly through many unusual situations, and tends to show just how clever women can force clean politics and administer important office.

Eileen Percy gets excellent support from a cast which includes Ramsey Wallace, Edwin B. Tilton and Charles Force. Paul Cazeneuve directed.

Madge Kennedy Has Two Roles in Her Next Goldwyn Release

MADGE KENNEDY will appear as a jazz enthusiast in her forthcoming Goldwyn release, "The Girl with the Jazz Heart," based upon a story by Robert Shannon. She makes an animating, palpitating devotee of syncopation and to help her properly enthrone the Great God of Jazz, Gilda Grey consented to do the shimmy before the camera in the great cabaret scene.

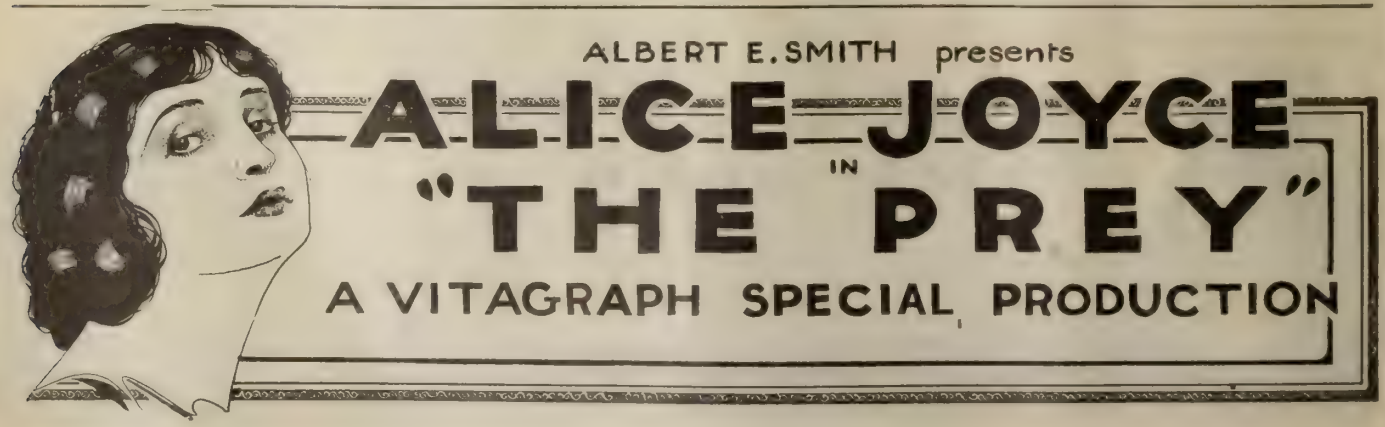
The star plays not only the telephone operator of a big New York hotel, whose soul is set awhirl by syncopated music, but also that of a demure, shrinking Mennonite maid who ran away from a Pennsylvania village to escape marriage with a leering swain that her guardians were trying to force upon her.

Lawrence C. Windom directed the picture. Many of the scenes were taken in a big New York hotel to get the hotel atmosphere correct. The first public showing of the film comedy will take place soon at the Capitol Theatre, New York.

Joe King is cast as Miles Sprogget, the Matrimonial News lover, and gives Miss Kennedy excellent support. The Mennonite lover is portrayed by Robert Vaughn, West Point graduate, painter, gardener and actor.

Kessnich and Bickels Arrive.

Charles E. Kessnich, southern district supervisor for Metro, of Atlanta, and L. Bickels, Metro's branch manager at Dallas, arrived in New York on August 9 to remain a week. The Metro pictures have made such strides in the South and the demand is so keen that Messrs. Kessnich and Bickels found it imperative to get in immediate touch with General Manager William E. Atkinson to arrange the fall program and campaign for their teritories, where business is in flourishing condition, with every indication of a big boom this fall.



Recent Motion Picture Incorporations

WILMINGTON, DEL.—Bird Film Service, Inc., has been organized with $500,000 capital to supply film service in all its branches throughout the United States.

VALDOSTA, GA.—Valdosta Amusement Company has been incorporated with $50,000 capital by F. H. Smith, Lee Nell and James Evens to conduct general moving picture and amusement business.

HARLAN, KY.—Company has been organized by T. W. Wright and G. W. Stone with $50,000 capital to erect theatre.

NEWARK, N. J.—Rivoli Theatre, 790 Broad street, has been incorporated with $100,000 capital by M. M. Kridel, Simon M. Seley and others.

NEW YORK, N. Y.—Film-Crest Photoplays, Inc., has been organized with $100,000 capital by M. M. Marks, 4611 Fourteenth avenue, Brooklyn, to produce moving pictures.

HOBOKEN, N. J.—Palisade Theatre Corporation has been organized with $125,000 capital to operate theatres.

KEANSBURG, N. J.—Keansburg Amusements, Inc., 28 Collins street, has been organized with $125,000 capital to conduct amusement enterprises.

NEW YORK, N. Y.—J. Herbert Mack Holding Company, Inc., has been organized with $100,000 capital by J. I. Goldstein, 160 Broadway, to engage in theatrical business.

CLEVELAND, O.—St. Clair 105 Theatre Company has been incorporated with $5,000 capital by C. Abbott, T. H. Jones, L. Nicholes, J. R. Wood and W. T. Kinder.

HARRISBURG, PA.—Nypen Theatre Company has been incorporated with $250,000 capital.

GEORGETOWN, S. C.—Palmetto Picture Show Company has been incorporated with $15,000 capital by Charles F. Hess and Thomas Karnes to conduct moving picture theatres.

ITHACA, N. Y.—Ithaca Theatre Company Inc., has been formed by merger of Strand Theatre Company, Crescent Theatre Company and Star Theatre Company, with $300,000 capital by F. Grant to conduct theatrical and moving picture business.

DOVER, DEL.—Franco-American Artistic Corporation has been organized with $2,000,000 capital to deal in moving picture machines, etc.

WILMINGTON, DEL.—Cortlandt Pictures Corporation has been organized with $500,000 to lease or rent moving picture films.

WILMINGTON, DEL.—Frank Fay Company has been organized with $500,000 capital by Martin E. Smith, Artemas Smith and others to conduct general film exchange business.

WILMINGTON, DEL.—Corono Photoplay Corporation has been organized with $5,000,000 capital by George G. Steigler, E. E. Aberle, C. T. Cohee and others to deal in and distribute moving pictures.

FORT WAYNE, IND.—Idle Hour Theatre Corporation has been organized with $65,000 capital by William T. and Jesse E. Beiersdorfer and others.

NEW YORK, N. Y.—Illustrated Educational Service Corporation has been organized with $150,000 capital by Lewis B. Newell, 25 Church street, to handle general advertising, machinery and moving picture apparatus.

WAHOO, NEB.—Holdrege Amusement Company has been organized by Charles Hyatt and C. M. Lewis, who have purchased 20-acre grove west of Holdrege for an amusement park.

NEWARK, N. J.—S. & M. Corporation has been organized with $125,000 capital to deal in amusement devices.

NEW YORK, N. Y.—Graphescope Service Company has been organized with $63,000 capital by W. J. Scott, C. P. Hall and A. Day, 100 Broadway, to conduct general moving picture business.

RALEIGH, N. C.—Motion Picture Theatrical Company has been incorporated with $100,000 capital.

FARGO, N. D.—United Theatres Company has been organized with $50,000 capital by J. W. Mobius.

INDIANAPOLIS, IND.—Courtlandt Pictures Corporation has been organized with $50,000 capital by Courtlandt J. Van Deusen to produce moving pictures.

NEW YORK, N. Y.—Yankee Photo Corporation has been organized with $100,000 capital by W. Shea, 540 West 111th street, to produce moving pictures.

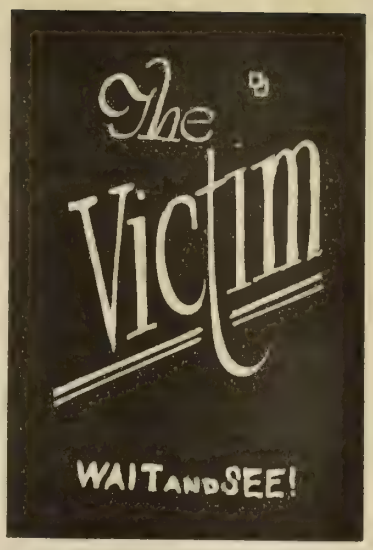
WILMINGTON, DEL.—Wesleyville Amusement Company has been organized with $150,000 capital to conduct places of amusement.

WILMINGTON, DEL.—Mecca Pictures Corporation has been organized with $100,000 capital to produce moving pictures, etc.

AUGUSTA, ME.—W. B. Williamson, Inc., has been organized with $200,000 capital to conduct theatrical and moving picture business.

HILLSDALE, MICH.—George B. Brookins has disposed of Dawn Theatre to W. S. McLaren, owner of Majestic and Colonial Theatres at Jackson, Mich.

"Come on You White Dots—Do I Eat or Do I Starve?"
Roscoe Arbuckle and Sybil Sealey and Buster Keaton, who is playing in Metro's "The Saphead," getting a little diversion.



INDIAN HARBOR, IND.—Lubliner-Trinta Company has interested local capital in company known as Cosmopolitan Theatre Corporation to erect large theatre at 3612-16 Cedar street, to cost $500,000.

WARSAW, IND.—James Bouras has sold Strand Theatre to G. E. Hanaway, Kouts, Ind.

WOODSTOCK, ILL.—J. T. McSorley, Delavan, Wis., is new owner Grand Theatre.

Donald Crisp Story

(*Continued from page* 193)

ill-treated by all who knew him and he became a pathetic figure.

The climax showed the boy's home on fire. He rescued his mother, emerging from the house with his clothes burning. The crowd that gathered ignores his sufferings to care for his mother. The boy returns to rescue his two pet birds. At his second appearance the crowd awakes to the fact he is a hero. He releases the birds from the cage and watches them fly away, the while singing "Safe in the Arms of Jesus." As the crowd goes to his assistance he falls dead.

Leaving Biograph Mr. Crisp went with Griffith and was with "D. W." until after the making of "The Birth of a Nation." He also was a stage director for Cohan & Harris and one of the plays he put on was "The Talk of New York." Lately he has been directing Bryant Washburn, who also has gone to England. Mr. Crisp's last picture, recently finished in California, is "Held by the Enemy."

"The Trade Paper of Features"

MOVING PICTURE WORLD

Founded by J. P. Chalmers in 1907

It's The Trade Paper of Features, and one of those features is the special articles by Edward Weitzel. A fair-minded critic of sound judgment, into whose work goes the care and training of years of experience.

"His reviews fearlessly fulfill the present demand and give promise of a larger, saner future for the motion picture industry," says a film executive, whose letter is published in full in this issue.

The Trade Paper of Features!
The Oldest and the Best!

Consensus of Trade Press Reviews

Here are extracts from available news printed in the five motion picture trade papers. It is the aim to present one sentence that will reflect the spirit of the writer's opinion. The papers are indicated as follows: Moving Picture World (M. P. W.); Motion Picture News (N.); Exhibitor's Trade Review (T. R.); Wid's (W.); Exhibitors' Herald (E. H.).

The White Rider

(Eileen Sedgwick—Joe Moore—Masterpiece)

M. P. W.—The average exhibitor will find good satisfaction for his patrons in the five-part production "The White Rider." It is a wholesome western picture, based on an interesting story of how a young secret service man made good in rounding up a bunch of crooks.

N.—A good western with many thrills and exciting moments.

T. R.—It is an offering that will fit in snugly on an open program.

W.—Satisfactory western production for the smaller houses.

What Women Love

(Annette Kellerman—First National)

M. P. W.—As a story pure and simple "What Women Love" is mildly entertaining. Its only excuse for being is that it provides the famous diving queen a convenient peg upon which to hang her remarkable water stunts. Sol Lesser has provided a capable supporting company, including a whole beachful of dyed-in-the-wool bathing girls, and the sets are expensive and correct.

N.—Kellerman in thrilling water feats—good comedy—unusual undersea stuff.

T. R.—This is a spectacular comedy-drama with many thrills, unique situations and altogether an unusual sort of picture.

W.—Snappy comedy, with star in series of water stunts.

Stop Thief

(Tom Moore—Goldwyn)

M. P. W.—All the well-known elements of success present. "Stop Thief" becomes its own publicity agent through its host of satisfied spectators.

N.—Faithful and intelligent adaptation of famous stage success.

T. R.—Here, then, is a most welcome addition to any exhibitor's program, warranted to keep the most critical audience in good humor.

W.—Very good farce-comedy interpreted by a strong cast.

A Chorus Girl's Romance

(Viola Dana—Metro)

M. P. W.—In spite of technical defects, the director has succeeded in arousing a healthy interest in the two main characters, and the spectator is often conscious of a master hand in the working out of the smaller details. The cast is a competent one throughout, and judging from the applause accorded the picture in the Lincoln Square Theatre it should have a successful run.

N.—The best light comedy of the year.

T. R.—Clean, brisk comedy and a good deal of dramatic interest are combined in this production. It exploits a story with a strong human touch, decisive humorous "punches" and smooth, rapid action.

W.—Author and leading man assist Viola Dana to great comedy success.

The Untamed

(Tom Mix—Fox)

M. P. W.—The picture as a whole is strong in character, atmosphere and plot development.

N.—First class western melodrama, with star in likeable role.

T. R.—A stirring western melodrama outlining an original plot, the interest of which is incerased by the weird personality of the remarkable hero.

W.—A decidedly different type of western—splendid suspense.

Lahoma

(Featured Cast—Pathe)

M. P. W.—There are many big moments strung along throughout this story, which is a ranking one of its kind and should have wide appeal.

N.—A good production from all angles.

T. R.—A vivid tale of the pioneer west, so realistic in its portrayal that it just pulses with life.

W.—Episodic western average program offering.

The Love Flower

(Carol Dempster and Richard Barthelmess—United Artists)

M. P. W.—The whole product met with high approval at the Strand Theatre, New York, and it will probably be so received wherever shown.

N.—Not Griffith's best, but has audience appeal.

T. R.—Will prove one of the year's strongest box-office attractions is a prediction based on careful consideration, and attention must be called to the fact that this photoplay is among the best of the Griffith pictures not strictly confined to the class of "massive photoplays."

W.—Distinctive characterization rarely treated before backgrounds.

Hitchin' Posts

(Frank Mayo and Beatrice Burnham—Universal)

M. P. W.—A well-made production. This story has a pleasing historical background picturing as it does scenes along the Mississippi River shortly after the Civil War. Toward the close there is an exciting dash for free government lands, in the west, in which prairie schooners, hoseback riders and people on foot take part.

N.—Colorful story and splendd co-operation make praiseworthy picture.

T. R.—An engrossing story of the old south, when there were honest-to-goodness colonels, and polite gentlemen, and everything. "Hitchin' Posts" serves as a fine vehicle for Mr. Mayo, who is one of Universal's most popular stars.

W.—Melodrama of old Mississippi River life given picturesque production.

The White Circle

(All Star—Maurice Tourneur)

M. P. W.—Not only welcome as an artistic production of Stevenson's best, though not widely known work, but as a picture possessing good plot, well sustained interest, excellent action and some particularly beautiful photographic and scenic effects.

N.—A typical Tourneur production, with the entertainment element a big factor, the acting supreme, the effects realistic and the story a sizzling melodrama of romance and adventure from the pen of Robert Louis Stevenson.

T. R.—A good many alteration have been made in the original plot, the present version is not particularly convincing, but provides melodramatic entertainment of a fair variety.

W.—Wierdly fascinating tale with many aspects of the ghost story.

E. H.—Is an intensely dramatic and stirring story of Victorian London.

The Right to Love

(Mae Murray and David Powell—Paramoqnt)

M. P. W.—Showmanship is in every scene of "The Right to Love," a George Fitzmaurice production released by Paramount. In the careful equipment of magnificent interiors, in the choice of outdoor backgrounds of great natural beauty, in the depiction of wildly picturesque storms, elemental and emotional, and in the handling of a story that plays sensitively on the heart-strings, the director has shown an extraordinary power of getting effects.

N.—Worthy successor to "On with the Dance."

T. R.—A sure-fire success. George Fitzmaurcie's latest production is not only an artistic delight but a feature of marked originality, offering an altogether unusual and appealing plot which holds its interest without slackening to the end.

W.—Glittering, dazzling production given very weak story.

E. H.—Should score generally, if only for the performance of the star. It is highly dramatic, a story of love and intrigue. Mae Murray plays the lead with great skill.

The Great Redeemer

(House Peters—Metro)

M. P. W.—If a moving picture is to be judged solely by the strength of its emotional appeal, "The Great Redeemer" reaches an uncommonly high level. Its big moment is equal to the crux of the action in "The Miracle Man" when the crippled child is made to drop his crutches and walk, and to the supreme incident in "The Honor System" when the victim of a brutal prison warden is brought from his underground cell and realizes that he is standing before the man who knows that he is innocent, and has the power to set him free.

N.—A fine example of co-operation in story, continuity, direction, production, camera work and acting—in short, each and everyone who had a hand in this work is due credit, pro rata, as his or her part relates to the whole.

T. R.—Here is a photoplay that rightly deserves to be compared to the best offerings of the current year, judged from every standard.

W.—Artistic and splendidly entertaining spiritual drama.

Comments

SHOULD TAILORS TRIFLE (Rainbow-Universal). A two-reel comic, written and produced by Tom Buckingham, with Charles Dorethy, Peggy Prevost and Bud Jameson in the cast. There is some very funny small business in this, notably the adventures of the chicken just coming out of the egg and the cellar door scenes at the beginning. Later the pace does not keep up so well and there is no particular suspense, though the subject is amusing throughout. It deals with the affairs of a tailor who marries a modiste.

THE SHOOTIN' FOOL (Western-Universal).—A characteristic two-reel subject, written by F. H. Ware and Josephine Spencer, featuring Ed "Hoot" Gibson and Dorothy Wood. The scenes are taken on Circle H Ranch, the hero being a crack shot with a gun. He shoots down clothes from the line and practices on everything, almost killing the heroine's father by a careless shot. The characterization is at first not altogether a happy one, as the spectator is apt to be irritated by such "fool shootin'." Later, when he makes a sensational dash after an escaping hold-up man, Hoot wins greater favor.

A REGULAR PAL (Rolin Pathe).—This features Beatrice La Plante in a one-reel comic. The girl, described as broke and out of luck, sets forth to find food and a job. Her adventures prove moderately amusing. Most of the scenes are taken on the city streets and are of a knockabout type, but there is scarcely a thread of plot. The subject will get an occasional smile, but is only mildly diverting.

LATEST REVIEWS *and* COMMENTS

CONDUCTED BY EDWARD WEITZEL, ASSOCIATE EDITOR

Sidelights and Reflections

IT is never wise to make the frame of a picture superior to the picture itself. Which is another way of saying that the human interest should be the biggest thing in a photoplay. Discussing a recent release with an intelligent young chap, in reply to my inquiry as to how he liked it I was given a meaning smile, followed by the words: "I liked the sets and the atmosphere; its a fine production."

This is merely a good example of that much quoted "faint praise that damns." It is mentioning the frame before the picture; and to do this is proof positive that there is something radically wrong in the story and its development.

And right here it may be only fair to the director to call attention to that well known law of compensation that eternally confronts every sort of human endeavor and demands that the greater the achievement the greater the effort ncessary to accomplish that result; and the closer the attempt to copy nature, the harder the task of deceiving the eye of the spectator.

During hundreds of years the drama asked for nothing but a platform where the actors might stand and paint the backgrounds of the play with the words of the author. From the introduction of the painted scene down to the present time the stage has been able so to stimulate the imagination that audiences have accepted the grass mats, sea cloth waves, gorgeously colored houses, landscapes and set rocks of the old style sets and the impressionistic scenery of the new school in simple good faith, and to their lasting enjoyment.

Never shall I forget how I thrilled at the shipwreck in the first and most famous of all the English melodramas "The World," in spite of the fact that I was half blinded by the dust from the wildly agitated sea cloth! That honest old "wheeze," "My! how dusty the ocean is tonight!" must have been used first as an "aside" by one of the early Victorian comedians, as he helped to drag the heroine into a canvas lifeboat and pressed a handkerchief of her nose to hold back a long string of insistent and loud toned sneezes.

With the advent of the screen came the boast, "The photoplay has the entire works of nature at its service, and when the scenario calls for a certain scene we'll show you the real thing!"

What could be more simple? The camera photographs anything it is aimed at. First catch your mountain, valley, bad lands, thunderstorm, flood, railroad smash-up, quicksand, forest fire, or any one of the awe inspiring effects and scenic marvels of the great outdoors and take as many shots of it as you like. Caught on that magic strip of film inside the camera, and a clearly understood mechanical process reproduces it on the screens of fifteen thousand moving picture theatres.

Nothing is asked of the spectator's imagination; he is invited to look at the real article; and nothing will satisfy him but an exact coming up to specifications. His mind is free to concentrate on this one point.

I have stood on a paint bridge and carried on a cherry conversation with a scenic artist while he nonchalantly plied his brushes and filled in a back drop that would pass with any audience for a landscape or for whatever it was intended. I never saw a director and his cameraman betray any nonchalance while shooting any sort of exterior. With the real thing in front of them they always worked with the utmost concentration in transferring its image to the film. The eyes of a movie audience are not to be deceived.

WEITZEL.

IN THIS ISSUE.

"Civilian Clothes" (Paramount).
"The Skywayman" (Fox).
"The Truth" (Goldwyn).
"It's a Great Life" (Goldwyn).
"Lady Rose's Daughter" (Paramount).
"Trumpet Island" (Vitagraph).
"Guilty of Love" (Paramount).
"Homespun Folks" (Associated Producers).
"Forty-five Minutes from Broadway" (First National).
"The House of the Tolling Bell" (Pathe).
"The Servant in the House" (Film Booking Office).
"Girls Don't Gamble" (Schwab).
"Love, Honor and Obey" (Metro).
"Big Happiness" (Robertson-Cole).
"The Secret Gift" (Universal).

"45 Minutes from Broadway"

First Charles Ray Independent Production Released by First National Presents Enteratining Screen Version of Famous Stage Success.

Reviewed by Edward Weitzel.

THE George M. Cohan comedy-drama with musical trimmings, "Forty-five Minutes from Broadway," which brings Charles Ray before his screen admirers as the producer of his own photoplays, under the management of Arthur S. Kane, permits the impersonator of a long line of rustic heroes to show what he can do with a wise guy from lower Manhattan, a quick-action, glib-tongued prize fighter whose natural instinct for keeping on the level makes him firm friends in the story and wins him the hearty approval of an audience. In the original play Kid Burns had to divide popularity with several of the other characters and a set of catchy musical numbers provided by the talented Mr. Cohan. In the screen version Charles Ray has things pretty much to himself, and very few of his admirers will find any cause for a quarrel on this score. The part might have been written for him, so completely does he make it his own. There are several places in the picture where he has been too generous in his efforts to put over his point. Aside from this his acting of the Kid is among the best of his screen impersonations.

The plot of "Forty-five Minutes from Broadway" is not startlingly original or overburdened with incident, but it is clean, easy of comprehension and its humor is superior to its dramatic moments. The love interest is fragrant and unhackneyed and is delightfully played by the star and his leading support, Dorothy Devore. Donald McDonald is a good foil to Mr. Ray as Tom Bennett. The rest of the cast is excellent, except Eugenie Besserer, who overacts Mrs. David Dean.

Good taste is in evidence throughout the entire production. The sets are amply elaborate, without showing any signs of a desire to call attention to themselves to the exclusion of the story and the star.

Cast.

Mary Jane Jenkins.....Dorothy Devore
Flora Dora Dean.....Hazel Howell
Mrs. David Dean.....Eugenie Besserer
Mrs. Purdy.....Mat Forster
Tom Bennett .....Donald McDonald
Kid Burns .....Charles Ray
Daniel Cronin .....Harry Myers
Andy Gray .....William Courtright

Play written by George M. Cohan.
Scenario by Isabel Johnson and Bernard McConville.
Directed by Joseph de Grasse.
Length, Five Reels.

The Story.

When Kid Burns, lightweight boxer, hears that his best friend, Tom Bennett, has fallen heir to a million dollars and a fine old home only "Forty-five Minutes from Broadway," he raises ten dollars at a pawnshop and boards the next train for the town. Arriving before Bennett, he is taken for the heir and heartily cheered by a reception committee, but the butler of the deceased millionaire knows Kid is not the right party and turns him from the door just as Tom drives up in his auto. Bennett hauls the Kid inside and makes all the servants understand that the prize fighter is his particular pal.

Mr. Kid Burns doesn't waste much thought on the other servants, but when he first sees Mary, the housemaid, he loses his heart for good and all. Tom, who is in love with a Miss Flora Dora Dean, announces that she and her mother are to be his guests. They prove a precious pair when they arrive, the mother a schemer and the daughter with her eye on Tom's fortune. There is a reception that night, to which Bennett has invited his neighbors and most of the townspeople. Kid borrows a dress coat from the butler and is the life of the party in more ways than one. Daniel Cronin, who is Mary's guardian, is also a crook and has had Mrs. Dean as his partner in some shady affair. Cronin appears on the scene and tells the woman that she must help him open the safe that night.

Kid suspects that Cronin is in need of a thrashing when he sees him handle Mary roughly, and he does not rest until he has planted a few hot ones on the guardian's jaw.

Mrs. Dean vouches for Cronin and the Kid is turned from the house in disgrace. He is followed by Mary, who succeeds in consoling him by sitting in an auto that was to have been his and letting him know that she is in love with him. While this is going on Cronin and Mrs. Dean get the safe open and the male crook takes the plunder he is after; but Mary and the Kid catch them at it and the two thieves are arrested. The Kid is brought back into the house by Bennett and is happy until he finds a missing will in his room that leaves the fortune of Bennett's uncle to Mary. The old man was not pleased with Tom's mode of living and had cut him off with a dollar.

The Kid puts the will in an envelope, gives it to Mary and leaves the house early in the morning. But Mary joins him at the depot. Burns feels he has no right to claim the girl now that she is an heiress. The housemaid tears up the will and the two take the next train for the city.

Program and Exploitation Catchlines:

A Screen Version of the Famous Stage Drama.

Story of a Lightweight Boxer Who Is Made His Millionaire Friend's Secretary. Charles Ray in the Part of Kid Burns, Adapted from the Well-Known Stage Play.

Exploitation Angles: Play on the Cohan name and the stage success. Arrange to sell the plugger songs and sell it on its Broadway reputation, plus Ray. Put this over as Ray's first independent production and whoop it up as such to get over coming productions.

"Civilian Clothes"

Thomas Meighan Has Entertaining Role in Paramount Comedy-Drama in Which Love vs. Clothes Is the Issue.

Reviewed by Mary Kelly.

CHIEFLY for its brisk humor and the personality of its star, the Paramount picture, "Civilian Clothes," scores. It offers a solution, comedy-wise, of a war-groom's dilemma in discovering that back in the U. S. A., after the romance of the war is over, his young wife loses interest in him. By adopting a never-say-die attitude, he cures her of her fickleness, which is due to snobbishness, and cleverly turns what might have been a tragedy into a comedy.

There is much in the idea of the story that is familiar in real life, but as a scenario plot it is distinctly new. Handled in this entertaining style, the picture is assured of success. Just when you expect the situation to be at the height of seriousness, the optomistic hero lets you down with a laugh.

Thomas Meighan has caught the spirit of the amiable Sam McGinnis and plays with spirit and an indefatiguable sense of humor. Martha Mansfield acts well the role of a woman really in love, but piqued by petty snobbishness and later by jealousy.

A point in question might be whether the humorous angle has not been exaggerated toward the end when without a murmur McGinnis allows his wife to elope, confident that she will come back to him. Another scene that shows somewhat hasty preparation occurs when the news of her hero's death is brought to the young bride. But on the whole the point of the story is cleverly put over, and the star will keep all his old friends and make many new ones through his work in this production.

Cast.

Sam McGinnis.....Thomas Meighan
Florence Lanham.....Martha Mansfield
Mrs. Lanham.....Maude Turner Gordon
William Arkwright.....Alfred Hickman
Walter Dumont.....Frank Losee
Mrs. Smythe.....Marie Shotwell

Play by Thompson Buchanan.
Scenario by Clara Beranger.
Directed by Hugh Ford.
Length, Six Reels.

The Story.

Florence Lanham, the heroine of "Civilian Clothes," a spoiled society girl, takes a notion to go to France during the war, and carries this out by joining the Salvation Army unit. While there she meets Capt. Sam McGinnis, a clever young engineer. Without knowing anything about his family or his past, she consents to marry him. Shortly after the wedding he is reported killed.

A year later finds her back in her New York home, taking part in the same social functions as before. She has not told her parents of her hasty marriage, and they are influencing her to marry William Arkwright, a man with more wealth than brains. One night in the middle of their festivities, McGinnis, very much alive, arrives in a checkered coat, flashy tie and plaid shirt. The butler patronizes him and refuses to allow him to see "Miss Lanham." Mr. Lanham, however, hears the disturbance and coming upon the scene discharges the butler for his impertinence. McGinnis asks for an audience with the daughter of the house.

Florence and he meet alone, but noting his bright regalia, she realizes how impossible it will be to introduce him to her guests as her husband. He is surprised at her silly pride and determines to make her more democratic. He starts to leave, refusing to get her a divorce. On the way out he applies to Mr. Lanham for the position of butler and is hired. His wife is terribly chagrined at this and does her best to make him reconsider—but in vain.

After a few days of service, McGinnis has proved an adept at "butling" and has learned beautiful manners. During dinner one night, one of the guests happens to be a colonel who knew McGinnis overseas. In a clever way at the table, the colonel refers to the brilliant Capt. McGinnis, whom he recommends for a position of engineer which is under discussion. On the side he talks with Sam and decides to help him in winning back his wife. He connives with Mrs. Smythe, a popular widow, to do a little vamping for the heroine's benefit. Florence, really in love with her husband, is piqued, and decides to elope with Arkwright, which she does. McGinnis follows with the colonel and Mrs. Smythe, who raves to Florence about the handsome butler in her father's house. That night, Florence meets her husband in the hotel and begs to come back to him. He reminds her that she has wanted a divorce and says he is going to get one. But she uses all her wit and attractiveness to get him back—and succeeds.

Program and Exploitation Catchlines: A Picture That Will Make Thousands of New Friends for Thomas Meighan.

She Fell in Love with His Uniform. But When Her Hero Came Home in Civilian Clothes—Cheap, Gaudy Clothes—She Decides to Divorce Him. But See How He Managed, This Hero Who Wouldn't Be Divorced.

"Mrs. McGinnis, You're a Snob" Her Husband Told Her. Then He Took Up the Profession of Butling to Cure Her, and Made a Comedy Out of What Might Have Been a Tragedy.

He Had the Heart of An Irishman—He Could Laugh Even at a Rival. Because He Knew He Could Win Her Back

Exploitation Angles: Use the star's name generously. Exploit the story as one that is typical of what happened to many war-romances. Get clothing stores to use window cards with some such ad. as this—"Civilian Clothes—If Not Here at ——— Theatre."

Yep, She's the Daughter.

David Powell administering a slice of lemon to Elsie Ferguson, who is starring in "Lady Rose's Daughter" for Paramount.

"The Truth"

Madge Kennedy Is Irresistible in Goldwyn Adaptation of Clyde Fitch Play.

Reviewed by Margaret I. MacDonald.

THE comedy-drama qualities of the Goldwyn adaptation of the Clyde Fitch play, "The Truth," which features Madge Kennedy, is sufficient to carry the average audience along with it. There is never any question about this popular star being welcomed in the theatre; and the perfectly natural manner in which she plays the role of the wife who just could not help putting a coat of varnish on every statement she made, makes her irresistible, in spite of this naughty trait.

If one wanted to pull the picture to pieces, there might be objections made to the amount of footage given to the affairs of pretty Mrs. Warder's shiftless father, and the fat landlady, whose highest aim in life is to become the wife of her star boarder. There is much good comedy to be found in these scenes, however, in spite of the fact that they are sometimes irrelevant to the main theme.

Cast.

Becky Warder.....Madge Kennedy
Tom Warder.....Tom Carrigan
Eve Lindon.....Helene Greene
Fred Lindon.....Kenneth Hill
Roland.....Frank Doane
Mrs. Crespigny.....Zelda Sears
Jenks.....Horace Haine

Adapted from the play by Clyde Fitch.
Direction by Lawrence C. Windom.
Length, Five Reels.

The Story.

The character most in evidence in "The Truth" is Becky Warder, the pretty wife of Tom Warder. Becky just could not tell the truth, and without the slightest provocation, she regularly trimmed it according to the whims of her imagination, until finally she found herself cornered by her own folly.

The fact that Becky's intentions were good when she started out to right the domestic troubles of her friend, had no effect on Tom Warder, her own husband. Secret meetings with her friend's husband, stoutly denied by her, were converted into actions of disloyalty and deceit by Tom.

And so the affair, helped along by a constant stream of white lies from Becky, grew into a near tragedy, and finally Becky packed her suitcase and went to stop with her father, a widower suffering from the over-zealous attentions of a scheming landlady. A telegram sent to Tom by Becky's father, in which he states that Becky is very ill, brings him to the scene, where he finds proof of his wife's innocence. With the nightmare of a dreadful experience before her, Becky swears never to tell another lie.

Program and Exploitation Catchlines: Madge Kennedy in An Amusing Adaptation of Clyde Fitch Play.

She Just Couldn't Tell the Truth—But It Finally Cornered Her at Her Own Folly.

She Denied That She Had Meetings With Her Friend's Husband—And Then She Told Some More Falsehoods—See What Brings Her to Her Senses—A Madge Kennedy Comedy Drama.

Exploitation Angles: .Play up Miss Kennedy and her role of the woman who could not tell the truth. Offer free admission to some matinee to all women who will admit themselves to be in the same class. You may not give out many tickets, but the advertising will be there. In the same way work on this angle in your displays, asking if the reader always tells the truth and making similar pertinent inquiries.

"The Skywayman"

Five-Reel Fox Subject Features Last Daring Exploits of Lamented Locklear.

Reviewed by Robert C. McElravy.

THERE will undoubtedly be much public interest in this Fox production, entitled "The Skywayman," as it features the late Lieut. Ormer Locklear, whose recent death brought sadness to his admirers everywhere. The film opens with a happily worded tribute to the dead hero, written by William Fox. Locklear was undoubtedly great in his chosen field, a pioneer of the air whose thrilling deeds have helped to make ordinary travel by aeroplane seem safe and pleasant. His wonderful accomplishments, in spite of the fact that they eventually cost him his life, have been of real service to the public and to those forwarding the new science of air travel.

The story of "The Skywayman," as written by Julius G. Furthman and directed by James P. Hogan, reveals in a pleasing manner the personality of Locklear and gives him every opportunity for demonstrating his courage. He drops from

an aeroplane to the top of a swiftly moving passenger train, then reverses the stunt, climbing back to the plane by means of a rope ladder. The feat is accomplished in a way that thrills the spectator to the core. Other deeds of similar description are also performed. The opening views of an aeroplane circling Union Square and the St. Francis Hotel in San Francisco are very fine.

Louise Lovely is in the strong supporting cast. The love motive is neatly worked into this interesting adventurous tale.

Cast.

Captain Norman Craig..Lt. Ormer Locklear
Virginia Ames.....Louise Lovely
Dr. Wayne Leveridge.....Samuel DeGrasse
William Elmer.....Ted McCann
Nobby Brooks.....Jack Brammall

Story by Julius G. Furthman.
Direction by James P .Hogan.
Length, Five Reels.

The Story.

Captain Craig, in "The Skywayman," is brought home from France by his faithful chum, Lieutenant McCann. He is apparently in sound health, after an accident in air fighting abroad, but it soon develops that he is the victim of loss of memory. He remembers neither his parents nor his sweetheart when he sees them. At the same time he is able to fly his plane in the usual way.

In order to restore Craig to his former state of mental health, his sweetheart, Virginia Ames, accepts the advice of Dr. Wayne Leveridge and puts him to a test. She pretends to have been robbed of valuable jewels by two Russians, now speeding away on a passenger train and asks Craig to help her overtake them in his aeroplane. To this Craig readily assents. They soon hover over the train, after a wild dash through the air, and he descends to it by means of a rope ladder. Once on board, he enters one of the cars and has a hand-to-hand struggle with the supposed robbers. They inform him the jewels had been sent to Dr. Leveridge at his home in Sea Bluff. Leveridge, it develops, has lured Virginia and Craig into a real plot, in which he hopes to capture both the jewels and the girl.

In the course of exciting later events at Sea Bluff, Craig suffers a blow on the head, which restores his memory. He remembers his parents and Virginia, and plans are soon on foot for his marriage to the girl.

Program and Exploitation Catchlines: A Thrilling Drama of Life and Daring Above the Clouds.

See the Late Lieutenant Locklear Drop from the Top of a Swiftly Moving Airplane to a Speeding Train and Then Reverse the Stunt in This Drama of the Air.

A Smashing, Dashing Airplane Story with the Late Lieutenant Omer Locklear.

Exploitation Angles: Play heavily upon Locklear and his tragic end. Pile it mostly on him, but do not fail to add that it would be a thrilling story without this tragic angle. You can probably work the newspapers for editorial mention on this. Go after it.

"Lady Rose's Daughter"

Paramount Presents Elsie Ferguson in a Dramatic Illustration of Mrs. Humphry Ward's Novel.

Reviewed by Louis Reeves Harrison.

DIRECTOR FORD has succeeded in producing from a well-constructed scenario by Burns Mantle that screen rarity, a novel presented in truly dramatic form. Difficulties encountered in many lapses of time have been nicely smoothed out by fine construction and easy-running continuity. The novelist had a theme, an idea of liberalizing the narrow British view that the observance or non-observance of social conventions is hereditary. The producers have given this consideration, but they have, most fortunately, depended upon dramatic methods of holding attention, upon fine characterization and keeping to the mood of the story with interesting fidelity. To these strong elements they have added an environment at once pleasing and appropriate. They have typed the characters with skill and turned out one of those finished products which are bound to score through workmanship of the highest quality.

Without appearing in any so-called "dual role," Elsie Ferguson has opportunity to fit her attractive personality into that of the leading character's grandmother, her mother when young and when old and of an intelligent young English girl of today. Not a little of the delight of the piece results from her varied charm and dressing in these parts. All of the women are modern in sincerity and depth of feeling, all sentimentally lovable, yet each is distinct in her way, a remarkable demonstration of the star's right to be called one. The supporting cast is unusually good, including such high-class performers as David Powell, Homes Herbert and Ida Waterman. "Lady Rose's Daughter," as presented at the Rivoli, stands as a shining example of just that kind of skill necessary to make vital and moving the drama of contemporary life which has a definite purpose, a searching for the truth, and this should hold good wherever the play is shown. A fine entertainment.

Cast.

First Prologue—Period of 1860.
Lady Maude.....Elsie Ferguson
Her Husband.....Frank Losee

Second Prologue—Period of 1890.
Lady Rose.....Elsie Ferguson

Modern Story.
Julie Le Breton.....Elsie Ferguson
Captain Warkworth.....David Powell
Jacob Delafield.....Holmes E. Herbert
Lady Henry.....Ida Waterman
War Minister.....Warren Cook

Scenario by Burns Mantle.
Directed by Hugh Ford.
Length, 4,585 Feet.

The Story.

"Lady Rose's Daughter" is lovely Julie Breton left a poor orphan and under a social ban because her mother left a drunken husband and eloped with the handsome father of Julie, a strike for love's freedom made also by the grandmother. When Julie is taken under the protection of a distant relative, Lady Delafield, the girl is constantly reminded that she is a blot on the family repute for having been born out of wedlock. Lady Delafield fears that Julie is deliberately scheming to win her nephew, Jacob, he is so devoted, but Julie is infatuated with gallant Captain Warkworth. She refuses Delafield over and over again, though appreciating his devotion. Julie makes the mistake of interceding with the War Minister for the gallant captain and is turned out of doors. She goes to Warkworth's bachelor quarters in a fit of desperation. She is followed there by Delafield, who exposes the true character of Warkworth—he is engaged to marry an heiress. Julie hears this from where she is hiding and loses faith in Warkworth and interest in life. She attempts suicide in a rainstorm and is taken to a hospital in a critical condition. She is found there later by Delafield and sent to the south of France with a relative to recover. He convinces Lady Delafield that her ungenerous attitude has nearly been the death of a pure-minded girl and softens her character to greater humanity. When he finds Julie in the south of France, she has learned of Warkworth's death and realizes that her finest freedom is that secured by the love of an honorable man. She consents to be his wife, and the return of the two to Lady Delafield is marked by kindly forgiveness on the part of both women that establishes the happiness of the younger one and re-establishes the honor of the family.

Program and Exploitation Catchlines: She Was Left An Orphan Because Her Mother Left a Drunken Husband and Eloped with Another.

Elsie Ferguson in a Mrs. Humphry Ward Drama.

Story of Passions and Intrigues Beneath the Surface of British Nobility.

Exploitation Angles: Play up Miss Ferguson in the character of three generations, and make capital of the fact that this original story by one of the foremost New York dramatic critics is something with a real punch. You can build a lot with the teaser "Is Eloping Hereditary?"

"Trumpet Island"

Spectacular Photoplay Made By Vitagraph From Story by Gouverneur Morris.

Reviewed by M. A. Malaney.

DIRECTOR TOM TERRISS evidently set out to make something that never was made before when he started work on "Trumpet Island." It surely is different—and it's about as chock full of thrills and action as any picture could be.

"Trumpet Island" puts you in mind of a cracker-jack serial boiled down into a feature production of seven reels. It has a glimpse of convent life, of society, of "high life" revels, jazzy parties, a wedding, airplane stunts—and then a fast and furious trip through the air made by the bride and the unwanted groom, caught in a severe electrical storm and dashed below when the airplane is struck by lightning. Immediately the action changes to passionate scenes on a deserted isle, where the heroine has landed and where her sweetheart has been spending his time in the hope of regaining his manhood. But that's not all. For there follows several more thrills before the story ends.

It has been well-directed and it is well-acted. The story perhaps will not count so much when offered to the public, but the general make-up of the production, its way of keeping one anxious and excited to the end, will overshadow anything that is not in keeping with the direction and acting. There is a jazz party that is daring, to say the least. And it will be talked about by those who see it. The trip through the storm in the airplane is another hair-raiser that won't be forgotten.

The leading lady of the cast is Marguerite De La Motte. The hero is Wallace MacDonalad. Both do fine work. Arthur Hoyt as Henry Caron has a great part. It just fits him and he makes the most of it. Others who deserve a word of credit are Hallam Cooley and Joseph Swickard.

"Trumpet Island" is a good title and allows the exhibitor plenty of opportunity to boost it. Those who enjoy thrills and fast action will like this picture.

Cast.

Eve de Merincourt..Marguerite De La Motte
Richard Bedell.....Wallace MacDonald
Allen Marsh.....Hallam Cooley
Jacques de Merincourt.....Joseph Swickard
Henry Caron.....Arthur Hoyt
Hilda.....Marcelle Daly
Valinsky.....Percy Challenger

Story by Lillian and Geo. Randolph Chester
Directed by Tom Terriss.
Length, Seven Reels.

The Story.

Eve de Merincourt is a convent-bred girl, whose only love is a youth of whom she caught a glimpse over the convent wall. The boy is Richard Bedell, out of work and at odds with the world. Richard glances at Eve as she watches him and his soul goes out to her. Then Eve's father decides she shall wed Henry Caron. This man is much her senior and the opposite of all that youth admires. Three times Richard and Eve look into each other's eyes; but never meet. It is when Richard is at the end of his rope that Allen Marsh discovers him. The two were buddies in France. Marsh secures a position for him. Caron is an aviator of greet ability. Richard working in an airplant plant, comes across Valinsky, and for a slight favor to this derelict, the youth is presented with plans for an invention that make him a millionaire. Sudden wealth turns Richard's head and he becomes the victime of debauchery. During one of his orgies, he becomes conscious of the fact that he is squandering the money that Valinsky's act gave him. Valinsky is dead, but Richard resolves to make a man of himself and goes to live on a deserted island.

Eve, like one in a trance, weds Caron, and sets out on a ride in an airplane with her new husband. Her one thought is to leap from the plane and end it all. Fate takes a hand and during an electrical storm wrecks the machine. Caron falls into the ocean,

and Eve on the deserted island. Richard discovers her. When she recovers consciousness, she is without memory. She has the mind of a child. The two spend days of happiness on the island until Caron, who has been picked up by two beach-combers, comes and takes her away. As he is doing this the beach-combers, who desire to rob them, cause Caron to fall to his death over a cliff, while Richard comes to Eve's resche and takes her away from the island.

Program and Exploitation Catchlines: Wild Adventure, Danger and—Love; in "Trumpet Island."

His Flight from Vice Wins Life and Love. Who? The Hero of "Trumpet Island."

Alone on An Island—and a Woman Comes Hurtling to Him Through the Air. It's in "Trumpet Island.

A Story by Gouverneur Morris, One of the Greatest Writers of Exciting Fiction, "Trumpet Island."

Were You Ever in An Airplane in the Midst of a Terrific Electrical Storm? It Happens in "Trumpet Island."

Exploitation Angles: Play up the thrills and spectacularism of this picture. Play up the name of the author, Gouverneur Morris, and the editors of the story, Lillian and Geo. Randolph Chester. Boost the big scenes and use plenty of illustrations showing the man and woman on the uninhabited isle, in your advertising. This angle always makes a hit. This production ought to be started with a batch of teaser ads run for several days with only the title of the picture.

"The Servant in the House"

A Drama of Sincerity Skilfully Adapted from the Famous Stage Play. Released by Film Booking Office.

Reviewed by Louis Reeves Harrison.

AN intensive idea-play, "The Servant in the House," is symbolical in showing the decay of the church spiritual. An aristocratic Bishop symbolizes the selfish churchman who traduces the spirit of Christ's teachings while pretending to preach them. A highly intelligent Bishop, risen to high office through the love of his followers, symbolizes the true spirit of Jesus, that of service and brotherhood. Charles Rann Kennedy, the author, has been guilty of no preachment; rather he makes an appeal big with meaning in terms of the drama. The whole effect tends to convey a realization that the church has strayed far from its purposes when its leaders dull their finer sensibilities in the daily struggle for gain until that which is spiritual in the lives we are leading no longer reaches them.

"The Servant in the House" is produced for screen presentation by H. O. Davis, and its sincerity is beyond question. It offers the problem which the church is struggling with in our midst. Beneath it is a scathing satire on our social fabric in that we turn the cleaning of our streets and institutions over to humble workers with whom we are unwilling in our secret hearts to admit brotherhood. The action is admirably portrayed, especially that of penetrating the source of corruption, the vaults and drains beneath the church. Director Hugh Ryan Conway has displayed a high quality of skill in evolving such an amount of artistic appeal.

The most striking figure is that of "Manson," son of man, impersonated by Jean Hershalt. He has a resemblance to Christ that causes one character to say, "I've seen you before somewhere," and the Vicar to exclaim, "In God's name, who are you?" Powerful interpretation is that of Robert Smith, the drain cleaner, by Jack Curtis. The entire cast is splendidly typed. The production in general is big with significance at this time when the church seems to be losing its hold through a conventionality that fails to evoke the beautiful spirit and humanity of Christ.

Cast.

Manson .....Jean Hershalt
Robert Smith .....Jack Curtis
Mary Smith.....Claire Anderson
Mary, her daughter.....Clara Horton
Bill Smith .....Edward Piel
Bishop of Lancaster.....Harvey Clark
Martha, his sister.....Zenaide Williams
Percival .....John Gilbert

Author, Charles Rann Kennedy.
Director, Hugh Ryan Conway.

The Story.

"The Servant in the House" is a man from India who comes to Vicar William Smythe, formerly Bill Smith, at a time he is expecting the enormously rich Bishop of Benares and hopes to receive from him and from his rich brother-in-law, the Bishop of Lancaster, help in restoring his antiquated church. The servant is Benares in disguise, and his resemblance to the greatest of all God's servants is startling. Comes also the Vicar's brother Robert, drain cleaner, to get a view of his little daughter Mary. Robert is rude and uncultivated, but his whole life has been one of sacrifice, much of it rewarded, as in the case of his brother, the Vicar, with basest ingratitude. He has lost his wife through the stinginess of rich Lancaster and is bitter against all forms of formal religion. Worst of all is Martha, the contemptibly material wife of the Vicar, her influence extending over the Vicar, but not over their sweet little niece, Mary.

Manson is a dignified servant, so noble in bearing that he softens all but Lancaster, whom he exposes and turns from the house. One by one the remaining members of the household find themselves affected by his generous spirit, until he reveals that he is the powerful Bishop of Benares. Martha sees the error of her ways, Robert displays less antagonism to the teachings of religion, Mary's heart goes out to her rude father, and the Vicar volunteers to go down into the sewers and drains to clean up the material corruption beneath his church which has seemed to eat its way into the heart of his teachings. Thus the family is united in bonds of kindness and gentle tolerance by "The Servant in the House."

Program and Exploitation Catchlines:

An Adaptation of the Famous Stage Play.

A Drama of the Church.

A Church Play of Great Appeal.

Exploitation Angles: Don't try to put this over as you would a melodrama. Make full capital of the pronounced success this play made in its stage form. Try and persuade your newsdealer to order a copy of the printed play for display, if he has not one in stock, and interest the ministers. This is a play in which you really gain their support. But do not permit the impression that this is a preachment. It is something more than that. It is a play. Dwell upon that fact.

"It's a Great Life"

Goldwyn Releases An Amusing Comedy of Callow Youth by Mary Roberts Rinehart.

Reviewed by Louis Reeves Harrison.

A BRIGHT character sketch of that muddled period of manhood just before hair appears on the upper lip. This pitifully funny time of life for the fellow who has to pass through is admirably pictured by Mrs. Rinehart. We easily recognize in her portraiture the young gentleman of fox-terrier appetite, of adventurous imagination and of hopeless sentimentality. His thoughts are busy enough with get-rich-quick schemes in order to "show them," meaning people who have punctured his splendid egotism. Between overeating and falling in love he has fits of green sickness that determine him to renounce the world and all its vanities. He begins to show that remarkable ability to be off with the old love and on with the new, which forms one of his distinguishing characteristics later in life. All this and more the author depicts with keen penetration into the mind of a boy just before he attains manhood and ability to lie skilfully.

Most of the interpretation falls to Cullen Landis as Stoddart and to Howard Halston, as his faithful and imaginative companion. The parts are well taken, as are those of the entire company, but they are less important than the story and the direction. The latter is elaborate and highly picturesque in the boy's dreams of empire. The story was adapted from "Empire Builders" and required imaginative expansion to round out and complete it as a screen production. As presented at the Capitol Theatre, "It's a Great Life" was pleasing, and it should provide good entertainment wherever shown in this country.

Cast.

Stoddard.....Cullen Landis
Elois Randall.....Molly Malone
Lucille Graham.....Clara Horton
The Wop.....Howard Halston
Professor Mozier.....Otto Hoffman
Professor Randall.....Tom Pearse
Big Graham.....Ralph Bushman
Small.....E. J. Mack
Watchman.....John Lynch

Story by Mary Roberts Rinehart.
Director, E. Mason Hopper.
Length, Five Reels.

The Story.

Stoddard and his chum, "The Wop," are at prep school and are agreed that "It's a Great Life," but from divergent points of view. Stoddard is growing fast and largely concerned with supplying his body with material. "The Wop" finds a pearl in an oyster and begins to build a dream empire in the South Sea Isles, where he believes pearls are scattered along the sands by oyster-eating natives. He confides in Stoddard, electing him emperor of the savages, reserving the offices of prime minister and military leader for himself. Stoddard is inflamed, and it looks as though he might be compelled to go. He receives one demerit after another for his awkward pranks. The boys actually set forth with guns and what seems to be a liberal supply of food, but Stoddard falters. A new girl has come. She is so attractive that he forgets a former flame. After eating a large part of their supplies, Stoddard decides to do some pearl-hunting at home. He puts a rabbit "The Wop" has killed into his game bag and poses before the new girl as a savage hunter. So intense is his passion that he goes to a neighboring lunch counter and eats several dozen raw oysters in hopes of finding a pearl for his loved one. On top of this he cooks the rabbit in his rooms, hiding the entrails in his trunk. His escapades culminate in a meeting on the roof with "The Wop," where the latter cuts off escape to prevent Stoddard from a supposed elopement with the new girl. Both are caught in the rain. Stoddard's stomach is unequal to the heavy burdens it is obliged to carry, and he becomes seriously ill in time to save him from the last demerit. His mother arrives and writes to his father that the boy does not get enough to eat. Better than all comes the first love, a sister of one of the pupils, and Stoddard decides to mend his ways. Thus his empire in the pearl islands becomes the baseless fabric of a dream.

Program and Exploitation Catchlines:

Sprightly Comedy Drama by Mary Roberts Rinehart.

He Thought That the Pearls Were Laying All Around the Beaches on the South Sea Isles—He Then Commenced to Build Castles in the Air—But His Big Question Just at That Time Was: How Could He Ever Get Food to Put in His Stomach.

A Comedy Drama on the Aspiring Youth from a Mary Roberts Rinehart Story.

Exploitation Angles: Whoop up the fact that this is a typical Mary Roberts Rinehart story with all of the quaintness that author gives her characters. Pick up the story and put it over point by point. Don't just use a coming slide if you do not use the papers. Letter a set of several and put the play over properly.

"Girls Don't Gamble"

David Butler Makes Good in Comedy-Drama of Everyday Life for D. N. Schwab Productions, Inc.

Reviewed by Margaret I. MacDonald.

A SATURDAY EVENING POST story, "Girls Don't Gamble Any More," has been used with good effect as a basis for the five-reel D. N. Schwab production, "Girls Don't Gamble." David Butler is the featured member of the cast. He

proves that he has a picture personality worthy of exploitation, backed by the ability to act. The characterization of the picture is made up of everyday folk and is pleasingly outlined by a well selected cast. The story is consistent, interesting and clearly told and the picture presents few errors, either technical or dramatic. The production has a wholesome tone from beginning to end and is a refreshing change from the rich man's angle, from which the majority of productions are staged. It also contains a great deal of spontaneous comedy.

Cast.

James Fisher .....David Butler
His Father .....Wilbur Higby
His Mother .....Elsie Bishop
Wilbur Rathbone.....Harry Todd
Madge Rathbone .....Eleanor Field
Ethel Rathbone .....Rhea Haines
Eunice Rathbone .....Alice Knowlton
Mr. Cassidy.....William Du Val
Herbert Smythe .....Rex Zane
Stanley Marr.....Elmer Dewey
Silas Peckert.....R. J. Davenport

Adapted from "Girls Don't Gamble Any More," by George Weston.
Direction by Fred J. Butler.
Length, 4,900 Feet.

Story.

James Fisher, a young farmer with an ambition to be a mechanic, is the hero of "Girls Don't Gamble." The overturning of a truck which he has bought with money earned by doing odd mechanical jobs brings about the turning point in his life, which sends him to the city and to ultimate success.

When he arrives in the city he gets a job in the trucking department of a department store, and on one of his rounds meets a young woman, the drudge in a family of three girls, and is invited by her to call on Wednesday nights. Jim accepts the invitation and becomes Madge Rathbone's Wednesday night "steady," much to the disgust of the rest of the family, who aspire rather to a $30 a week store clerk than to an ordinary truck driver.

Madge's father, Wilbur Rathbone, once the proud owner of a tombstone establishment, but whose attempt to change the nose of a statue was the means of his financial downfall, is the only friend the lovers have, and when jealousy prompts Jim's co-workers to frame him, causing him to lose his job, the old man stands pat and helps the pair out of their difficulties. Jim's opportunity to establish a trucking agency on his own hook comes when he is instrumental in saving his former employer from robbery. He is then given the ten thousand dollars for which he longed, the result of which is a home for himself and Madge, as well as a substantial business of his own.

Program and Exploitation Catchlines:

A Comedy Play of Everyday Life.

Story of a Young Farmer Who Has an Ambition to Become a Mechanic.

A Spontaneous Comedy-Drama.

Exploitation Angles: Tell that this is a Saturday Evening Post story, but sell on the title. Try and get the papers to use some anti-gambling stuff supposedly written by contributors on girls gambling and let the excitement rise. If you run more than a day, come out the second morning with the statement that this story does not mean what apparently the writers think and you can give a fresh shake to the excitement.

"Guilty of Love"

Paramount Stars Dorothy Dalton in Avery Hopwood's Drama, a Vital Treatment of the Subject of the Equality of the Sexes.

Reviewed by Mary Kelly.

INSTEAD of following the lines of the conventional sex drama, "Guilty of Love," adapted from Avery Hopwood's "This Man-This Woman," takes up the old question in a very modern way and sounds a new note of optimism where before hopelessness and tragedy dominated. The self-assertiveness of the 1920 woman, unlike her sisters of former generations who silently accepted and endured their disgrace, succeeds in righting the wrong which has been done her. Delicate treatment of the subject, capable directing and dignified acting classify this picture as a worthy one.

In brief, the story is about a young governess who has mistaken the attentions of an admirer for real love. When he hears of her plight he consents to make amends, financially—an offer which she scorns. Swiftly then she traps him into marrying her, and then leaves him. Not until he has proven his real love beyond all doubt does she accept him again into her home.

Her role is an unusually strong one and calls for poise and a combination of womanliness and austerity which Dorothy Dalton has adequately realized. A striking inconsistency, however, is apparent in the elaborate array of costly gowns which she wears as the governess. These are considerably more magnificent than those worn by the lady in whose employ she is.

The picture has very attractive sets and has been well lighted.

Cast.

Thelma Miller.....Dorothy Dalton
Aunt Martha.....Julia Hunley
Dr. Wentworth.....Henry Carvell
Mrs. Watkins.....Augusta Anderson
Norris Townsend.....Edward Langford
Goddard Townsend.....Charles Lane
David .....Douglas Raymond
Mary.....Ivy Ward
Bob.....Lawrence Johnson

Drama by Avery Hopwood.
Scenario by Roina Henley.
Direction by Harvey Knoles.
Length, Five Reels.

The Story.

Thelma Miller is the pretty young governess to the two young Townsend children. Their uncle, Norris Townsend, comes to pay them a visit, and is much impressed by the charms of their governess. Their mother, however, sees the danger and urges her husband to send Norris back to town on business so that he will forget Thelma. But they are too slow in taking this measure, and Thelma believing that Norris' love for her is as great as hers for him, has trusted him too far.

He leaves soon and for months she does not hear. Then a cable comes, in response to her urgent demands, announcing that he will soon be with her. When he arrives, he offers to take care of her and the expected child, but because of their social inequality he says he cannot marry her. This restricted offer so infuriates her, that she determines to see that full justice is done their child, in seeing that it has an honorable name. She dismisses Norris for a few minutes, asking him to return shortly.

A few minutes after he has come the second time, she locks the door. She then explains that as long as he is unwilling to marry her she is obliged to force him into it—for the child's sake. He protests, but finds it impossible to refuse. The minister arrives and performs the ceremony.

Thelma then leaves. When the child comes she goes West and obtains a position as school teacher. In five years she has saved enough to buy a comfortable home. During this time Norris has been searching for her in vain. At last he finds her, but she refuses to have anything to say to him, believing that his professed love for her is not sincere. After a long and fruitless argument with him, she consents to go back with him, but accepts him not as her husband, but only as the father of her child. But as time passes he convinces her that he has truly reformed and that he cares more for her than for anything else in the world.

Program and Exploitation Catchlines: Which Is the Greater Moral Crime, To Give All for Love or to Give Nothing and Take All? See How Avery Hopwood Has Answered This in "Guilty of Love."

The Story of a Woman Who Rebelled Against Unjust Social Codes and Solved the Problem That Has Prostrated Women for Ages.

"I've Given Up Pleading" She Said When He Refused to Marry Her. Then By Clever Strategy She Forced Him to Do the Fair Thing. Then She Left Him. But Her Words Had Impressed Him and He Spent His Life Atoning.

Dorothy Dalton in a Strong Role Will Win the Admiration of Every One of Her Sex.

Exploitation Angles: This picture should be called to the attention of all women in your community. Women connected with social welfare clubs, and suffrage leaders might be specially invited as the question of women's rights in "Guilty of Love" is a big one. Advertise it as a sex-drama with a modern angle. Also explain that the subject has been handled with all due discretion and that there are no objectionable scenes.

"Homespun Folks"

Associated Producers' First Release an Ince Production of Rural Pathos and Politics.

Reviewed by Margaret I. MacDonald.

WHEN "Homespun Folks," an Associated Producers' release, is exhibited with an appropriate musical setting it will please the average theatregoer. It was made under the supervision of Thomas H. Ince and will have a special appeal for lovers of the rural drama. The production is faulty, however, and not up to the Ince standard. It is not convincing at all times and the story is frequently padded with scenes that are in themselves not sufficiently forceful to claim a place in the general detail of the picture. The character of Joel Webster, which should allow of interesting development, is more or less lifeless. True, he wakes up at the big climax of the picture and the spectator is thankful for the pep with which he handles the trial of Pliny Rogers. In the courtroom scene, as at other points in the production, sentiment has been allowed to run away with reason and consistency. The slowness of action by which the first reels are characterized are accounted for in a measure in the latter portion of the picture, where a touch of melodrama is inserted, and considerable suspense surrounds the death of Hilary Rose. The best impersonation is done by Al Filson in the role of Pliny Rogers.

Cast.

Joel Webster .....Lloyd Hughes
Beulah Rogers .....Gladys George
Tracy Holt .....George Webb
Pliny Rogers .....Al Filson
Gabe Howard.....Fred Gamboal
Caleb Webster.....Charles Mailes
Sarah Webster .....Lydia Knott
Watt Tanner .....Gordon Sackville
Joseph Hargan .....Willis Marks
Hilary Rose .....James Gordon
Widow Stinson .....Edith Yorke

Story by Julien Josephson.
Direction by John Griffith Wray.
Length, 5,800 Feet.

The Story.

The story of "Homespun Folks" concerns the career of Joel Webster, the son of a farmer who had kept his farm "free of weeds and mortgages" and believed that the best path in life for his son was to follow in his footsteps.

Joel, however, had other ideas. He studied law in secret and was forced to leave his home and set himself up in his profession much sooner than he had expected. His father, discovering the course that his son had been pursuing, threw him with his belongings out of his house.

In the town of Gatesville, where he arrives with a wheelbarrow containing all his worldly goods, he meets Beulah Rogers, daughter of Pliny Rogers, proprietor and editor of the Gatesville Record. The meeting takes place when a dog is hurt by an automobile, and their joint sympathies are instrumental in bringing the little animal to the editor's office for repairs.

After plying a rather unsuccessful law practice in Gatesville, an accident of fate causes him to be nominated for district attorney. He wins the election, and in his first case, which happens to be the trial of Pliny Rogers, indicted on false testimony for the murder of Hilary Rose, a former candidate for Joel's position, gains the undying gratitude of the editor and, finally, the plaudits of the populace. Joel also receives

the consent of Pliny Rogers to marry Beulah.

Program and Exploitation Catchlines:

A Rural Drama of Pathos and Politics.

A Story All About the Folks at Home.

A Story of a Country Lad Who Was Put Out of His Home Because He Studied Law Secretly.

Exploitation Angles: Try to sell this on the Ince name, but it would be well not to go too strong. Don't try to make them think it another "Old Homestead," but bill it as "a simple play of simple folks," and if they like it they will like it more than if it had been overboomed. You can put this over to your patrons' satisfaction working on this line.

"The House of the Tolling Bell"

Six-Part Pathe-J. Stuart Blackton Production Tells Weird Tale of Haunted House.

Reviewed by Robert C. McElravy.

IN this six-part Pathe release, produced by J. Stuart Blackton from a novel by Edith Sessions Tupper, the spectator is treated to one of the old-time, hair-raising stories of a domicile where peculiar happenings occur. It is not exactly a ghost story, yet it falls within that absorbing category of tales. There are creepy shadows, sliding panels, peering eyes, disappearing hands and all the other paraphernalia of spookdom—to say nothing of the tolling bell itself! Such a picture is not for sensitive children or adults, though it will do no more than pleasantly thrill the average spectator. The events, for all their uncanny nature, have a human origin and the denouement is a cheerful one, in which the ominous bell rings out wedding chimes.

Some good melodramatic effects have been achieved in this picture. It is finely keyed in the matter of atmosphere, the house of mystery being located on a Louisiana plantation, where the superstitions of the colored folks give a natural exaggeration to the reports concerning it. There are some abrupt transitions at times which tend to modify the strength of certain situations, but as a whole the action is satisfactory.

May McAvoy is charming as Lucy Atherton, the girl heroine, and Bruce Gordon plays the hero acceptably. Morgan Thorpe gives a good account of himself as Anthony Cole.

Cast.

Lucy Atherton .....May McAvoy
Richard Steele .....Bruce Gordon
Anthony Cole .....Morgan Thorpe
Ducros, the innkeeper.....Edward Elkas
Lola .....Eulalie Jensen
Jules La Rocque.....William R. Dunn
Aunt Stella .....Edna Young
Old George.....William Jenkins

Produced by J. Stuart Blackton.
Adapted from the book of the same name by Edith Sessions Tupper.
Length, Six Reels.

The Story.

Anthony Cole, in "The House of the Tolling Bell," is the lonely inhabitant of the house described in the title. He had years before refused to recognize his daughter because she ran away with a music teacher. The daughter had since died, leaving a son named Richard Steele.

One stormy night the tolling of the bell on the lonely house announced the passing of Anthony Cole. Relatives from far and near were summoned to the reading of the will. Richard, a freelance writer in New York, also obeys the call and is seen riding to the house. There he gets a glimpse of pretty Lucy Atherton, one of the heirs, in whom he immediately becomes interested.

Richard Steele is the only relative who at once accepts the challenge in the will, which says the property will descend to the relative who sleeps in the house for one year. Richard remains, but he does not sleep much, for a succession of weird occurrences prevent this. Then Lucy Atherton, persecuted by a distant kinsman named Jules La Rocque, comes to the house to live with the servants. She meets Richard under exciting circumstances. Later the mystery is solved and they are wed.

Program and Exploitation Catchlines:

A Weird Tale of a Haunted House.

Not a Ghost Story, but One That Will Take You to Spookdom.

An Exciting Story About a Haunted House.

Exploitation Angles: Play this up as a corking good ghost story with a bunch of thrills. Use the producer's name for a guarantee of the class of the production and play on the superstition angle.

"Good Night Nurse"

One-Reel Reelcraft Comedy Starring Alice Howell Is Funny Without Being Foolish and Is Capitally Acted.

Reviewed by Edward Weitzel.

EXHIBITORS who are looking for one-reel cemodies that are amusing without being silly will find that "Good Night Nurse" is just what they need. This is farce and broad farce at that, every foot of it, but it has a good imitation of a plot and is so well acted and produced that no one need apologize to himself for laughing at it. A fascinating and frisky nursemaid is sought by two bold policemen and she keeps them both busy running after her when they are not more busily engaged in chasing each other. A baby carriage, a live infant, a large dog, an expensive cat and a real villain help along the dramatic interest, but the biggest factors of all are the clever invention of the person responsible for the general action and the bits of business and the clever acting of the star and her co-workers in the cause of comedy.

Alice Howell is unique in her line and does all sorts of falls, water stunts and rough stuff with the finish that elevates her acting into a fine art. Her management of the scenes in the interior of the bathhouse alone would entitle her to such a verdict. The two actors who play the policemen deserve special praise. "Good Night Nurse" is good enough for any program.

"Seven Bald Pates"

Snappy Little Christie Comedy With a Live Story Involved.

Reviewed by Louis Reeves Harrison.

AT last a farce-comedy that deserves the name comedy because it is not altogether farcical. There is a bright idea involved, and it is carried out with all the zip of good farce without compelling laughs by old business. A young man about to be married draws near the bride's home with some trepidation—he has been informed that a bald-headed man is about to serve him with a summons. In his hurry he drops his marriage license. A bald-headed man picks it up and runs after him to return it, but the wary groom flees, the other following him into the house. Two friends agree to put any bald-headed man out of commission, and they do it with a vengeance. Besides the license bearer, they tie up the bride's father, the clergyman and others in various closets, while the real server of the summons turns out to have plenty of hair. The mixup is more than amusing. It is hilarious at times, if one may judge from its reception at the Rivoli Theatre.

"Love, Honor and Obey"

Metro Adaptation of Charles Neville Buck Novel "The Tyranny of Weakness" Not First Class.

Reviewed by Margaret MacDonald.

THE action of the Metro production "Love, Honor and Obey" moves slowly at times and fails to present a thoroughly convincing interpretation of the Charles Neville Buck novel "The Tyranny of Weakness." While the production heads for the plane of legitimate drama, there is evident a tendency toward the melodramatic in situations which hardly justify it. The theme of the production is one that could easily allow for an extremely interesting development, built as it is on the teachings of a book called "The Impulse of Freedom," against whose theories are pitted the puritanical ideas of a deacon of the Episcopal Church. The direction of the picture is at fault and very little of the action rings true. The players, with one or two exceptions, are beset by a stiffness that interferes with what should be a smooth flow of action. Claire Whitney does some of the best work in the cast.

Cast.

Conscience Williams.....Wilda Bennett
Marion Holbury .....Claire Whitney
William Williams.....Henry Harmon
Stuart Emmett .....Kenneth Harlan
Eben Tollman .....George Cowl
Jack Holbury .....E. J. Ratcliffe

Adapted from the novel "The Tyranny of Weakness," by Charles Neville Buck.
Scenario by Eugene Walter.
Direction by Leander de Cordova.
Length, Five Reels.

The Story.

Conscience Williams, the daughter of an Episcopal deacon, is the heroine of "Love, Honor and Obey." One day when she is horseback riding a young man, Stuart Emmett, is thrown from his automobile and injured in an effort to avoid a collision with her horse. At her request he is taken to her home, where she cares for him and incidentally discovers that he is the author of a book, "The Impulse of Freedom," containing some radical sex theories. The young people fall in love with each other and for a time happiness reigns.

Eben Tollman, a man to whom the father of Conscience is beholden financially, sees the book and, knowing that it will displease the old man, proceeds to draw his attention to it. He is infuriated and orders Emmett from the house, to the delight of Tollman, who is also in love with Conscience.

Letters written by the lovers to each other are intercepted by Tollman, and in the weeks that follow Emmett's name becomes connected with a scandal of which he is afterward proved innocent. Conscience, however, forced to believe the newspaper story which has been brought to her attention by Tollman, finally consents to marry him. On the evening of the marriage Marian Holbury, whose name has been falsely connected with Emmett's, comes to Conscience and tells her the truth. The next morning Conscience discovers her husband drunk and in his hand the letters which he intercepted. A scene ensues and she telephones to Emmett to come to her rescue. On his arrival the two men engage in a fight, which carries them into the garden, where Tollman falls into a pool and is drowned.

Program and Exploitation Catchlines:

It Was the Evening of Her Marriage and the Someone Came and Whispered in Her Ear—Did She Wed the Man After That?

An Adaptation of the Stage Play "The Tyranny of Weakness."

A Story About the Ways of Women.

Exploitation Angles: Play up the fact that this is taken from the Buck novel and scenarioized by Eugene Walter, author of many famous stage plays. Play hard on the title, directing most of your appeal to the women.

"The Secret Gift"

Five-Reel Universal Subject Tells Sentimental Story of Two Generations.

Reviewed by Robert C. McElravy.

AN entertaining little story of real life is unfolded in this five-reel Universal production, "The Secret Gift," written by George C. Hull and directed by Harry L. Franklin. It follows the fortunes of two Hollanders arriving as immigrants in America, in company with an orphan girl named Bertha. One of the young immigrants marries the girl, and then follows a lapse of twenty years, after which the plot centers about the love affair of the daughter of this first couple. The second Hollander, Jan, who is really the leading

Tut—Tut, Mustn't Throw It!
Hank Mann being reprimanded by the helpless one in his latest Arrow comedy.

character in the tale, grows up without marrying, having secretly loved Bertha himself.

The story contains a lot of good sentiment, but relies too much on this valuable quality. It is fresh and appealing at the beginning, but in the later situations becomes obvious in plot and has scarcely enough dramatic strength. It is at the same time a convincing and agreeable sort of story, and the character of old Jan is one of decided appeal.

The character types are unusually good. The two young men and the girl, landing as immigrants fresh from Holland, make a pleasing impression. Lee Kohlmar and Rudolph Christians act the roles of Jan and Peter in later years.

Cast.

Jan .....Lee Kohlmar
Peter .....Rudolph Christians
Bertha .....Doris Baker
Winnie .....Gladys Walton
Sydney Ullman .....Carl Gerrard
Benjamin Ullman .....Fred Gamble
Larry .....Carl Ullman
Aunt Sophie .....Jennie Lee
Timmy .....Verne Winters

Story by George C. Hull.
Directed by Harry L. Franklin.
Length, Five Reels.

Jan Saxe and Peter Harlingen, two young men from Holland, in "The Secret Gift," arrive as immigrants in New York in the year 1890. On the same ship with them comes a pretty orphan girl, Bertha Krueger, who is going to live with her aunt. Both Jan and Peter love Bertha and Jan secretly puts up $500 for an operation to save her aunt from blindness. Bertha, thinking Peter made the gift, marries him.

Twenty years elapse and both Jan and Peter are successful in their own way, Peter in worldly goods and Jan in contentment with his work as a watch repairer. Peter's daughter, Winnie, comes often to see "Uncle Jan," as she calls him, and once in the shop she meets Larry, a young man Jan has helped from boyhood. The day previously Larry had saved Winnie and a companion from drowning.

Peter desires Winnie to marry Sydney Ullman, the son of a business friend to whom he is under obligations. The girl does not care for Sydney, having learned to love Larry. Uncle Jan is anxious to have her marry for true love and stands out for his protege, who is now assistant district attorney. Peter at first proves obdurate, but after a quarrel with Ullman finally consents.

Program and Exploitation Catchlines:

Story of Two Hollanders Who Arrive as Immigrants in America.
A Sentimental Story of Two Generations.
A Drama of Sentiment.

Exploitation Angles: Play on the sentiment of the picture and make your appeal to those who prefer sentiment to sensation. Work along the lines of "If you are tired of the noise and claptrap of melodrama, come and see 'The Secret Gift,' etc." You can put it over nicely with a teaser to start with asking what is the secret gift.

"Big Happiness"

Robertson-Cole Production, Presenting Dustin Farnum in Romantic Melodrama.

Reviewed by Louis Reeves Harrison.

THE perennial mood of romance pervades the Robertson-Cole picture "Big Happiness," though it is essentially a drama of adventure. It starts off with the right atmosphere, one of mystery, crime revealed in a storm and a romantic change of environment for a man so completely disheartened that he is beyond other redemption than that of a suddenly favorable transformation in his life wrought by circumstances over which he has no control. There is a fascination about such stories for the spectator when they are well told. There is a dangerous fascination about them for the producer who disregards plausibility. In this case the producers begin with the least believable part—good construction—and get the spectator interested before he has time to reason. The romantic situation is that of a twin who takes his brother's place just after the latter's hasty marriage.

Dustin Farnum plays both roles with skill, especially when he has big opportunity in the closing scenes. Detrimental to his fine acting and the capable interpretation of Kathryn Adams is a tendency to unduly prolong those scenes in which they appear together, especially in the closeups. They would both appear to better advantage and the action be given more snap by some sharp editing in those places. Perhaps the greatest charm of "Big Happiness" lies in the manner in which its fine cast is backed up by the right sort of environment. Great skill and fine taste have been shown by the director in difficult scenes laid in Paris and Switzerland. "Big Happiness" was well received at the Broadway Theatre. A fine entertainment.

Cast.

John Dant } .....Dustin Farnum
James Dant }
June Dant .....Kathryn Adams
Raoul de Bergerac.....Fred Malatesta
Mlle. DeFarge .....Violet Schram
Alick Crayshaw.....Joseph J. Dowling
Watson .....William H. Brown

Length, Five Reels.

The Story.

The "Big Happiness" of John Dant comes to him one stormy night when he has almost given up hope. By flashes of lightning he watches a bitter conflict between a man and a woman in a room opposite his window in a Paris street and the man's face is impressed on his memory. His thoughts are suddenly diverted by the appearance of his twin brother, James, from whom he has long been separated. James is on the edge of a great financial deal which requires his temporary disappearance in spite of the fact that he is just married. John is persuaded to take the groom's place and keep up appearances so far as the world is concerned, James trusting to his brother's honor in the matrimonial venture. The brothers change places and John unconsciously starts on a very perilous enterprise. He quickly learns that his bride has been a purchase, and he is relieved that she elects to be a "wife in name only."

John's finer nature, far less sordid than that of James, wins socially wherever he and his wife go. She overcomes her prejudice when he saves her life through a daring exhibitition of horsemanship. She grows fond of him because of his delicate conduct toward her. But there are sinister influences at work to expose the change of identity. Proof now comes that James has gone down on an Atlantic liner, and John is free to love the woman chance has placed within his reach as a wife.

He is threatened with exposure by a man he recognizes as the one he saw by the flash of lightning, who committed murder that night. When he is disposed of, back comes James, a physical wreck. James is no Enoch Arden. To the contrary, he lays claim to the wife, now grown beautiful through love's influence. He turns his brother out of doors and attacks his wife like a madman. At the height of his excitement and struggle his weak heart fails. He dies, and John's "Big Happiness" is now assured by kindly fate.

Program and Exploitation Catchlines:

Dustin Farnum in a Romantic Melodrama.
Story of a Twin Who Takes His Brother's Place After Marriage.
Dustin Farnum in Romantic Love Drama.

Exploitation Angles: Throw most of the advertising to Farnum and go on to tell that this is a part which might have been written to order for him. Don't spoil the story by giving it away, but tell of the exchange of identities and get interest in what happens after that by not telling. The title will lend itself well to novelty advertising.

Grouping of the World Motion Picture Co., Inc., Executives.
Left to right, front row: E. J. Howarth, James B. "Smiling Jimmy" Kelly, Peter C. Heidelberger. Standing: Dave Murphy, James F. Hartigan, M. F. Tobias, Alfred Walker and Edward L. Ramsay.

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FOX FILM CORPORATION

SPECIALS.

The White Moll (Pearl White). Vol. 45; P-507.
If I Were King (William Farnum).
The Skywayman (Lt. Ormer Locklear).
While New York Sleeps (All-Star Cast).
The Face at Your Window (All-Star Cast).
My Lady's Dress (All-Star Cast).
Over the Hill to the Poorhouse (All-Star Cast).
A Connecticut Yankee in King Arthur's Court (All-Star Cast).

WILLIAM FARNUM SERIES.

The Joyous Troublemakers (William Farnum—Six Reels). Vol. 45; P-251; C-R, P-369.
Drag Harlan.
The Scuttlers.

PEARL WHITE SERIES.

The Thief.
The Tiger's Cub.
The Mountain Woman.

TOM MIX SERIES.

3 Gold Coins. Vol. 45; P-371.
The Untamed. Vol. 46; P-114.
The Texan.
Prairie Flowers.

WILLIAM RUSSELL SERIES.

The Man Who Dared. Vol. 45; P-932.
The Challenge of the Law.
The Iron Rider.

SHIRLEY MASON SERIES.

Merely Mary Ann.
Joan of Rainbow Springs.
Chin Toy.

GEORGE WALSH SERIES.

From Now On.
Number 17.
The Plunger.

20TH CENTURY BRAND.

Firebrand Trevision. Vol. 45; P-637.
The Husband Hunter (Eileen Percy).
The Little Grey Mouse (Louise Lovely).
Sunset Sprague (Buck Jones).
Beware of the Bride (Eileen Percy).
The Rangers (Buck Jones).

SERIAL.

Bride 13 (Marguerite Clayton—Fifteen Episodes). Vol. 45; P-934.

SUNSHINE COMEDIES.

Mary's Little Lobster.
A Waiter's Wasted Life.
His Wife's Caller.

CLYDE COOK COMEDIES.

Kiss Me Quick.

MUTT AND JEFF CARTOONS.

The Cowpunchers.
Home, Sweet Home.
Napoleon.
The Song Birds.

FAMOUS PLAYERS-LASKY

May.

Why Change Your Wife? (Cecil B. DeMille Special). L-7,175 Ft. Vol. 43; P-1678; Ex. 828, 1087, 1332, 1596; C-R, P-1359.
Mrs. Temple's Telegram (Bryant Washburn). Vol. 46; P-862; C-R, P-1233; L-4,138 Ft.
The Sea Wolf (George Melford Special). L-6,797 Ft. Vol. 44; P-1236; C-R, 1359.
The Dancin' Fool (Wallace Reid). L-4,124 Ft Vol. 44; P-982; C-R, P-1233.
A Lady in Love (Ethel Clayton). Vol. 44; P-1238; C-R, 503.

June.

Old Wives for New (DeMille Special Reissue) L-5,663 Ft.
Below the Surface (Thomas H. Ince Special). L-5,987 Ft. Vol. 44; P-16 3; Ex. 1330; C-R, P-1787.
Paris Green (Charles Ray). L-4,257 Ft.
Remodeling Her Husband (Dorothy Gish. L-4,844 Ft. Vol. 44; P-1630; C-R, P-1787.
The City of Masks (Robert Warwick). L-4,708 Ft. Vol. 44; P-1789.
Sick Abed (Wallace Reid). L-4,327 Ft. Vol. 44; P-1793; C-R, P-369.
Sand (William S. Hart). L-4,869 Ft.; C-R, 503.

ARTCRAFT.

Rebecca of Sunny Brook Farm (Mary Pickford Reissue). L-5,382 Ft.

July.

The Sins of St. Anthony (Bryant Washburn). L-4,656 Ft. Vol. 15; P-371.
Away Goes Prudence (Billie Burke). L-5,046 Ft. Vol. 45; P-370.
Let's Be Fashionable (Doris May—Douglas McLean—Ince). L-4,501 Ft. Vol. 41; P-1503; C-R, Vol. 45; P-117.
The Ladder of Lies (Ethel Clayton). L-4,271 Ft. Vol. 45; P-251; C-R, 503.
Homer Comes Home (Charles Ray). L-4,555 Ft. Vol. 45; P-252; C-R, 369.
The Fourteenth Man (Robert Warwick). L. 4639.

August.

The World and His Wife (Cosmopolitan Production). L-6,702 Ft. Vol. 45; P-638.
The Fighting Chance (Special)—L-5,894 Ft. Vol. 45; P-778.
The Prince Chap (W. DeMille Productions). L-6,168 Ft. Vol. 45; P-506; C-R, P-63 .
Crooked Streets (Ethel Clayton)—L-4,570 Ft. Vol. 45; P-779.
The White Circle (Maurice Tourneur Production). L-4,017 Ft. Vol. 45; P-639.
What Happened to Jones (Bryant Washburn) L-4,539 Ft. Vol. 45; P-1066; C-R, P-1211.
Guilty of Love (Dorothy Dalton).
Hairpins (Enid Bennett)—L-4,796 Ft.; Vol. 45; P-934; C-R, P-1064.

PARAMOUNT.

September.

The Right to Love (George Fitzmaurice Production). L-6661 Ft. Vol. 45; P-1066.
The Village Sleuth (Charles Ray-Ince Production). L-4082 Ft.
Lady Rose's Daughter (Elsie Ferguson). L-4585 Ft.
What's Your Hurry? (Wallace Reid). L-5040 Ft. Vol. 45; P-1214.
Humoresque (Cosmopolitan Production). L-5987 Ft. Vol. 44; P-982.
Half An Hour (Dorothy Dalton). L-4667 Ft.
Civilian Clothes (Thomas Meighan-Hugh Ford Production).
Little Miss Rebellion (Dorothy Gish). L-4835 Ft.

COMEDIES.

Aug. 1—Vacation Time (DeHavens—Two Reels).
Aug. 15—Great Scott (Sennett—Two Reels).
Aug. 29—Never Again (DeHavens — Two Reels.
Sept. 5—Don't Weaken.
Sept. 12—Kids Is Kids.
Sept. 19—It's a Boy.
Sept. 26—A Reckless Romeo.

PARAMOUNT-BURTON HOLMES TRAVEL PICTURES.

(One Reel.)

July 25—In Flanders Fields.
Aug. 1—Cocoanuts and Copra.
Aug. 8—Heroic Leige.
Aug. 15—Hunting for Formosan Headhunters.
Aug. 22—The Sentence of the Sarre.
Aug. 29—Souvenirs of the Dingapore.
Sept. 5—Alsation Days.
Sept. 12—Luzon Lingerie.
Sept. 19—In Rural Belgium.
Sept. 26—Farmers of Famosa.

PARAMOUNT MAGAZINE.

(One Reel.)

Aug. 1—Masks and Mummers.
Aug. 8—Beach Pirates.
Aug. 15—Dying as a Fine Art.
Aug. 22—The Unseen Land.
Aug. 29—Why Do They Do It?
Sept. 5—Human Tides.
Sept. 12—Milady's Wardrobe.
Sept. 19—Dangerous Occupations.
Sept. 26—The Art of Tanning.

POST NATURE PICTURES.

Sept. 5—From a Piscatorial Angle.

FIRST NAT'L EXHIBITORS

July—The Perfect Woman (Constance Talmadge). Vol. 46; P-777; C-R, P-930.
July—Go and Get It (Marshall Neilan Production). Vol. 45; P-642; C-R, P-30, 913.
July 19—Yes or No/ (Norma Talmadge). Ex. Vol. 46; P-80.
Aug. 16—The Jack Knife Man (King Vidor). Vol. 45; P-932.
What Women Love (Annette Kellerman). Vol. 45; P-1068; Ex. P-1013-77.
Aug.—The Notorious Miss Lisle (Katherine MacDonald). Vol. 45; P-1212; C-R, Vol. 46; P-109.
Aug. 30—Forty-five Minutes from Broadway (Charles Ray).
Sept. 6—The Scoffer (Allan Dwan Production).
Sept. 13—Harriet and the Piper (Anita Stewart).
Sept. 20—Smilin' Through (Norma Talmadge).
Sept. 20—The Master Mind (Lionel Barrymore).
Oct. 4—The Woman.
Oct. 11—Peaceful Valley (Charles Ray).
Oct. 18—R. A. Walsh Productions.
Oct. 25—Nomads of the North(James Oliver Curwood Productions).
Oct. 25—Old Dad (Mildred Harris Chaplin).
Nov. 1—Curtain (Katherine MacDonald).
Nov. 8—Twin Beds (Mr. and Mrs. Carter DeHaven).
Nov. 15—The Heart of a Fool (Allan Dwan Production).
Nov. 22—The Honorable Peter Sterling (Lionel Barrymore).
Nov. 29—The Girl of Gold (Norma Talmadge).
Nov. 29—Penrod (Marshall Neilan Production).
Dec. 6—The Woman in His House (Mildred Harris Chaplin—Six Parts). Vol. 45; P-1214; C-R, Vol. 46; P-109.
Dec. 13—The Human Chess-Board (Constance Talmadge).

AMERICAN FILM COMPANY

Six Feet Four (William Russell). Vol. 41; P-1793.
Eve in Exile (Charlotte Walker). Vol. 42; P-854.
The Valley of Tomorrow (William Russell). Vol. 43; P-463.
The Honey Bee (Mme. Marguerite de Sylva). Vol. 44; P-600.
The Dangerous Talent (Margarita Fisher). Vol. 4 ; P-2011; C-R, Vol. 44; P-134.
Slam Bang Jim (William Russell)
The Thirtieth Piece of Silver (Margarita Fisher). Vol. 44; P-981.
The House of Toys (Seena Owen). Vol. 44; P-1502; C-R, P-1787.
Peggy Rebels (Mary Miles Minter).
The Week End (Margarita Fisher—Six Reels). Vol 45; P-933.
A Live Wire Hick (William Russell).

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W. W. HODKINSON

BENJAMIN B. HAMPTON—GREAT AUTHORS PICTURES.

The Sagebrusher (Hampton Production). Vol. 43; P-207; C-R, P-1010.

ZANE GRAY PICTURES, INC.

Riders of the Dawn (Six Parts—Hampton). Vol. 44; P-980; C-R, P-1105.
Desert Gold (Hampton Production).

J. PARKER READ, JR., PRODUCTIONS.

The Lone Wolf's Daughter (Louise Glaum—Seven Parts). Vol. 42; P-1010.
Sex (Louise Glaum—Seven Reels). Vol. 43; P-2013; Ex. 1331.
Love Madness (Louise Glaum—Seven Reels). Vol. 45; P-1067; C-R, P-1211.

DIETRICH-BECK, INC.

The Bandbox (Six Parts—Doris Kenyon).
The Harvest Moon (Doris Kenyon—Six Reels). Vol. 44; P-302; C-R, P-723.

DIAL FILM COMPANY PRODUCTIONS.

King Spruce (Mitchel Lewis—Seven Reels). Vol. 43; P-2177; C-R, Vol. 44; P-723.

ARTCO PRODUCTIONS.

Cynthia-of-the-Minute (Leah Baird—Six Parts). Vol. 45; P-154; C-R, P-777.

ROBERT BRUNTON PRODUCTIONS.

Live Sparks (J. Warren Kerrigan). Vol. 43; P-777.
$30,000 (J. Warren Kerrigan). Vol. 43; P-777.
The Dream Cheater (J. Warren Kerrigan). Vol. 43; P-2013; C-R, Vol. 44; P-299
No. 99 (J. Warren Kerrigan). Vol. 44, P-1234; C-R, P-777.
The Green Flame (J. Warren Kerrigan). Vol. 45; P-505; C-R, P-633.

JOSEPH LEVERING PRODUCTIONS.

His Temporary Wife (Rubye de Remer). Vol. 43; P-773; C-R, 2002.

LOUIS TRACY PRODUCTIONS.

The Silent Barrier.

PATHE EXCHANGE, INC.

Pathe Review (One-Reel Educational) and Topics of the Day (One-third Reel) Issued Weekly. Pathe News (Topical) Issued Every Wednesday and Saturday. Warner Oland and Eileen Percy are stars of "The Third Eye" and George B. Seitz and Marguerite Courtot of "Pirate's Gold."

Releases for Week of August 1.

One Hour Before Dawn (H. B. Warner).
No. 11 of The Third Eye (The Long Arm of Vengeance).
Young Buffalo Series (The Hobo of Pizen City—Two Reels).
Rolin Comedy (One Reel).

Releases for Week of August 8.

No. 12 of The Third Eye (Man Against Man).
Young Buffalo Series (The Hold-Up Man).
Little Miss Jazz (Beatrice LaPlante—One Reel Comedy).
The Girl in the Web (Blanche Sweet—Six Reels—Hampton). Vol. 45; P-640; C-R, P-777.

Releases for Week of August 15.

No. 13 of The Third Eye (The Blind Trails of Justice).
No. 1 of Pirate Gold (In Which Hoey Buys a Map—Three Reels). Vol. 45; P-1214.
Run 'Em Ragged (Rolin-Pollard—One Reel Comedy).

Releases for Week of August 22.

No. 14 of The Third Eye (At Bay).
No. 2 of Pirate Gold (Dynamite).
A London Bobby (One Reel).
Get Out and Get Under (Harold Lloyd—Two Reels).

Releases for Week of August 29.

Lahoma (Edgar Lewis Production—Seven Reels). Vol. 46; P-112.
No. 15 of The Third Eye (The Triumph of Justice).
No. 3 of Pirate Gold (The Dead Man's Story).
No. 1 of Ruth of the Rockies (The Mysterious Trunk—Three Reels—Starring Ruth Roland).

Releases for Week of September 5.

The House of the Tolling Bell (Bruce Gordon and May McAvoy—Six Parts).
No. 4 of Pirate Gold (Treasure—At Last).
No. 1 of Ruth of the Rockies (The Mysterious Trunk—Three Reels—Starring Ruth Roland). Vol. 45; P-1216.
A Regular Pal (Beatric La Plante—One Reel).

Releases for Week of September 12.

Felix O'Day (H. B. Warner).
No. 5 of Pirate Gold (Drugged).
No. 3 of Ruth of the Rockies (The Tower of Danger).
Go As You Please (One Reel).

Releases for Week of September 19.

No. 6 of Pirate Gold (Kidnapped).
No. 4 of Ruth of the Rockies (Between Two Fires).
Rock-a-By-Baby (Harry Pollard—One Reel).

UNIVERSAL FILM MFG. CO.

Releases for Week of July 19.

The Girl in the Rain (Anne Cornwall). Vol. 44; P.
No. 13 of The Moon Riders (The House of His Doom).
No. 7 of The Vanishing Dagger (Plunged to His Doom).
His Mis-Step (Bartin Burkette—One Reel).
Off His Trolley (Jessie Fox-Billy Engel—Two Reels).
The Red Hot Trail (Loo Maloney—Two Reels).

Releases for Week of July 26.

La La Lucille (Lyons and Moran); P-508.
No. 14 of The Moon Riders (Unmasked—Two Reels).
No. 8 of The Vanishing Dagger (In Unmerciful Hands—Two Reels).
Thru the Keyhole (Davey and Burkette—One Reel Comedy).
A Birthday Tangle (Century Comedy, Henley and Jamison—Two Reels).
Fighting Pals (Magda Lane—Two Reels Western).

Releases for Week of August 2.

No. 15 of The Moon Riders (The Hour of Torture).
No. 9 of The Vanishing Dagger (The Lights of Liverpool).
Cards and Cupid (Bartine Burkette and Austin Howard—One Reel).
Won by a Nose (Connie Henley and Charles Dorety—Two Reels).
The Great Round Up (Leo Maloney—Two Reels).

Releases for Week of August 9.

The Adorable Savage (Edith Roberts). Vol. 45; P-931.
No. 16 of The Moon Riders (The Flaming Peril).
No. 10 of The Vanishing Dagger (When London Sleeps).
Ringing His Belle (Bartine Burkette and Austin Howard—One Reel).
An Oil Can Romeo (Lillian Byron and Charles Dorety—Two Reels).
The Smoke Signal (James Warner—Two Reels).

Releases for Week of August 16.

Under Northern Lights (Leonard Clapham and Virginia Faire).
No. 17 of The Moon Riders (Rushing Waters).
No. 11 of The Vanishing Dagger (A Race to Scotland).
Cutting Out His Vacation (Bartine Burkette and Austin Howard—One Reel).
The Breath of the Gods (Tsuru Aoki and Arthur Carew—Six Reels). Vol. 45; P-933; C-R, P-1064.
A One Cylinder Love Riot (Billy Engel and Lillian Byron—Two Reels).
The Smilin' Kid (Hoot Gibson—Western—Two Reels).

Releases for Week of August 23.

Blue Streak McCoy (Harry Carey). Vol 45; P-
No. 18 of The Moon Riders (Clearing Skies).
No. 12 of The Vanishing Dagger (An Evil Plot).
No. 1 of The Dragon's Net (The Mysterious Murder—Marie Walcamp Serial). Vol. 46; P-111.
The Nuisance (Bartine Burkette and Austin Howard—One Reel).
Shipwrecked Among Cannibals (Cannibal Feature—Six Reels).
Brownie the Peace Maker (Two Reels).
Blazing the Way (James B. Warner—Two Reels).

Releases for Week of August 30.

No. 13 of The Vanishing Dagger (Spears of Death).
No. 2 of The Dragon's Net (Thrown Overboard).
Who's Crazy Now (Bartine Burkette and Austin Howard—One Reel).
The Devil's Pass Key (All-Star Cast—Seven Reels). Vol. 45; P-
A Movie Hero (Jimmy Adams and Louise Fortune—Two Reels).
The Lone Ranger (Leo Maloney and Mae Busch—Two Reels).

Releases for Week of September 6.

In Folly's Trail (Carmel Myers). Vol. 45; P-1215.
No. 14 of The Vanishing Dagger (Walls of Doom).
No. 3 of The Dragon's Net (A Watery Grave).
Her Night Out (Bartine Burkette and Austin Howard—One Reel).
Once to Every Woman (Dorothy Phillips—Six Reels).
You Tell 'Em Lions, I Roar (Century Lions—Two Reels).
The Champion Liar (Hoot Gibson—Two Reels).

VITAGRAPH

SPECIAL PRODUCTIONS.

The Sporting Duchess (Alice Joyce—Seven Reels). Vol. 43; P-1840; C-R, P-597; Ex. P-1086.
Captain Swift (Earle Williams). Vol 44; P-728; C-R, P-989.
Dollars and the Woman (Alice Joyce—Six Reels). Vol. 44; P-1501; C-R, Vol. 45; P-117.
The Courage of Marge O'Doone (James Oliver Curwood—Seven Reels). Vol 44; P-1239; C-R, P-1787; Ex. Vol. 46; P-82.
Sept.—Trumpet Island (All Star Cast—Special).
The Silent Avenger (William Duncan—15-Episode Serial).
The Invisible Hand (Antonio Moreno—15-Episode Serial).

CORINNE GRIFFITH.

June—Bab's Candidate. Vol. 45; P-370; C-R, 503.
Sept.—The Whisper Market.

EARLE WILLIAMS.

The Fortune Hunter (Earle Williams—Seven Reels).
Sept.—The Purple Cipher.

ALICE JOYCE.

Sept.—The Prey. Vol. 45; P-639.

LARRY SEMON COMEDIES.

School Days.
Pals and Pugs (Jimmy Aubrey).
Solid Concrete.
Sept.—The Stage Hand.

BIG V COMEDIES.

(Two Reels)

A Parcel Post Husband (Earle Montgomery).
He Laughs Last (Jimmy Aubrey).
July—The Laundry (Earle Montgomery).
August—Springtime (Jimmy Aubrey).

Current Film Release Dates

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GOLDWYN DISTRIBUTING

The Blooming Angel (Madge Kennedy). Vol. 43; P-1286.
The Loves of Letty (Pauline Frederick). Vol. 43; P-1290.
The Little Shepherd of Kingdom Come (Jack Pickford). Vol. 43; P-1522.
Water, Water, Everywhere (Will Rogers). Vol. 43; P-1113; C-R, Vol. 44; P-455; Ex. 85.
Partners of the Night. Vol. 43; P-1342; C-R, Vol. 44; P-123.
Dangerous Days (Rex Beach Production). Vol. 44; P-2175; C-R, Vol. 45; P-117.
The Street Called Straight (Basil King—All Star). Vol. 43; P-1293; C-R, Vol. 44; P-134.
The Woman in Room 13 (Pauline Frederick). Vol. 44; P-138; C-R, P-597; Ex. 949.
The Woman and the Puppet (Geraldine Farrar—Seven Reels). Vol. 44; P-142; C-R, P-723.
The Strange Boarder (Will Rogers). Vol. 44; P-729; C-R, P-979.
Out of the Storm (Barbara Castleton). Vol. 44; P-1107; C-R, P-1211.
Jes' Call Me Jim (Will Rogers). Vol. 44; P-1361; C-R, P-1499.
Dollars and Sense (Madge Kennedy). Vol. 44; P-1363; C-R, Vol. 45; P-250.
The Return of Tarzan (Gene Pollar). Vol. 44; P-1504; C-R, Vol. 45; P-117; Ex. P-910.
Scratch My Back (T. Roy Barnes and Helene Chadwick). Vol. 44; P-1632; C-P., P-1787; Ex. Vol. 46; P-82.
The Great Accident (Tom Moore). Vol. 44; P-1634; C-R, Vol. 45; P-250.
Double Dyed Deceiver (Jack Pickford). Vol. 44; P-1791; C-R, Vol. 45; P-250.
The Slim Princess (Mabel Normand). Vol. 45; P-254; C-R, P-369.
Going Some (Rex Beach Production). Vol. 45; P-637; C-R, P-777.
Cupid—The Cowpuncher (Will Rogers). Vol. 45; P-780.
The North Wind's Malice (Rex Beach Production). Vol. 45; P-1068.
The Penalty (Lon Chaney). Vol. 45; P-1069.
Earthbound (All Star—Seven Reels). Vol. 45; P-1069; C-R, Vol. 46, P-109.
Stop Thief (Tom Moore). Vol. 45; P-1215.

BRAY PICTOGRAPHS.

(One Reel)

Pheasants, Aristocrats of Birdland.
Professor B. Flat—A Musical Novelty.
Guardians of Our Gateways.
Famous Robberies.
High Cost of Courting.
Taos Indians and Other Subjects.

FORD EDUCATIONALS.

(One Reel)

June 6—To Suit Man—No. 204.
June 13—Chu Chu—No. 205.
June 20—Wickerware—No. 206.
June 27—Little Comrades—No. 207.
July 4—Tropical Gems of Florida—No. 208.
July 11—Water as Power—No. 209.
July 18—Just Write—No. 210.
July 25—Current Occurrance—No. 211.
Aug. 1—Into the Big Cypress—No. 212.
Aug. 8—Starting Life—No. 213.
Aug. 15—To a Queen's Taste—No. 214.
Aug. 22—"Aqua"—No. 215.
Aug. 29—Out of the Woods—No. 216.

L. J. SELZNICK ENTERPRISES

Distributed by Select Exchanges.

SELZNICK PICTURES.

The Man Who Lost Himself (William Faversham). Vol. 44; P-150.
The Flapper (Olive Thomas). Vol. 44; P-1239; C-R, P-1499.
Aug. 2—Panthea (Norma Talmadge).
Aug. 2.—Johnny (Herbert Kaufman Masterpiece—One Reel).
Aug. 9—Darling Mine (Olive Thomas). Vol. 45; P-1213.
Aug. 23—The Point of View (Elaine Hammerstein). Vol. 45; P-1065; C-R, P-1211.
Aug. 30—The Poor Simp (Owen Moore).

SELECT PICTURES.

July 10—The Sowing of Alderson Cree (Bernard During).
Aug. 16—Just Outside the Door (Edith Hallor).

NATIONAL PICTURES.

March—Just a Wife. Vol. 44; P-458; C-R, P-979.
March—Blind Youth. Vol. 44; P-600.
The Invisible Divorce (Leatrice Joy—Walter McGrail). Vol. 45; P-252.
July 19—Marooned Hearts (Conway Tearle).
Aug. 23—Out of the Snows (Ralph Ince).

REPUBLIC PICTURES.

Distributed by Republic Exchanges.
Kinograms (News Reel).
July 12—Mr. Wu (Special Cast).
July 19—Baby (Special Cast).
July 26—Mountain Madness (Special Cast).
April—The Gift Supreme. Vol. 44; P-727; C-R, P-1499.
The One Way Trail (Edythe Sterling). Vol. 44; P-1236; C-R, Vol. 45; P-250.
The Great Shadow. Vol. 44; P1237.
Man's Plaything (Montagu Love-Grace Davison). Vol. 44; P-1792.
Girl of the Sea (Williamson). R-507.
Children Not Wanted (Edith Day). Vol. 45; P-642.

METRO PICTURES CORP.

May 31—The Best of Luck (All Star—Six Parts). Vol. 44; P-1791; C-R, P-633.
July 5—Parlor, Bedroom and Bath (All Star—Six Parts). Vol. 45; P-372.
July 19—The Misfit Wife (Alice Lake—Six Parts). Vol. 45; P-638; C-R, P-777.
Aug. 2—Held in Trust (May Allison—Six Parts). Vol. 45; P-1065; C-R, P-1211.
Aug. 16—The Chorus Girl's Romance (Viola Dana—Six Parts). Vol. 45; P-1213.
Sept. 1—The Hope (All-Star—Six Parts). Vol. 46; P-113.
Sept. 13—The Price of Redemption (Bert Lytell—Six Parts).
Sept. 20—The Saphead (Crane-Keaton—Six Parts).
Sept. 27—Clothes (All Star—Six Parts).
Oct. 4—The Hope (All Star—Six Parts).

NAZIMOVA PRODUCTIONS.

January—Stronger Than Death (Seven Reels). Vol. 44; P-631.
April—The Heart of a Child (Seven Reels). Vol. 44; P-459; C-R, P-857.

C. E. SHURTLEFF, INC.

Aug. 23—The Mutiny of the Elsinore (All Star Cast—Six Reels). Vol. 45; P-636; C-R, P-777.
Nov. 22—The Star Rover (All Star—Six Reels).

TAYLOR HOLMES PRODUCTIONS.

April—Nothing But Lies (Six Reels). Vol. 44; P-1235; C-R, P-1787.

ROBERTSON-COLE

A Woman Who Understood (Bessie Barriscale). Vol. 44; P-139; C-R, P-597.
The Brand of Lopez (Sessue Hayakawa). Vol. 44; P-302; C-R, P-45o.
The Third Woman (Carlyle Blackwell). Vol. 43; P-2174; C-R, Vol. 44; P-299.
Bright Skies (ZaSu Pitts). Vol. 44; P-859; C-R. Vol. 45; P-250.
The Devil's Claim (Sessue Hayakawa). Vol. 44; P-984.
The Fortune Teller (Marjorie Rambeau). Vol. 44; P-1107; Ex. P-1598.
The Notorious Mrs. Sands (Bessie Barriscale). Vol. 44; P-1108; C-R, 503.
The Wonder Man (Georges Carpentier—Six Reels). Vol. 44; P-1502; C-R, P-1737.
The Heart of Twenty (ZaSu Pitts). Vol. 45; P-118; C-R. 503.
Uncharted Channels (H. B. Warner). R-506.
Li Ting Lang (Sessue Hayakawa). Vol. 45; P-505; C-R. P-633.
Life's Twist (Bessie Barriscale). Vol. 45; P-640; C-R, P-777.
Arabian Night (Sessue Hayakawa).
Big Happiness (Dustin Farnum—Six Reels).
Occasionally Yours (Lew Cody—Six Reels).

Supreme Comedies.

Artistic Temperament.
In Room 202.
Come Into the Kitchen.
Take Doctor's Advice.
Oh, You Kid!
Letty's Lost Legacy.
Becky Strikes Out.

MARTIN JOHNSON.

Lonely South Pacific Missions.
Recruiting in the Solomons.
The City of Broken Old Men.
Marooned in the South Seas.

ADVENTURE SCENICS.

Sons of Salooskin.
Ghosts of Romance.

PIONEER FILM CORP.

Thoughtless Women (Alma Rubens).
Place of Honeymoons (Emily Stevens with Montagu Love).
Midnight Gambols (Marie Doro).
What Women Want (Louis Huff).
Where Is My Husband? (Jose Collins).
Out of the Depths (Violet Mesereau and Edmund Cobb).
Empty Arms (Gail Kane and Thurston Hall).
Finders Keepers (Violet Mesereau and Edmund Cobb).
His Brother's Keeper (Martha Mansfield, Rogers Lytton and Gladden James).
The Inner Voice (E. K. Lincoln).
Bubbles (Mary Anderson).
A Moment's Madness (Marguerite Namara).
Idle Hands (Gail Kane and J. Herbert Frank).
A Good Woman (Gail Kane and J. Herbert Frank).
Luke McLuke's Film-osophy.
Sonny Series.

REALART PICTURES

Special Features.

The Deep Purple (R. A. Walsh Production—Six Reels). Vol. 44; P-983; C-F, P-1233; Ex. P-1594-1744. Vol. 45; Ex. 746.
The Law of the Yukon (Charles Miller Production—Six Reels).

Star Productions.

Jenny Be Good (Mary Miles Minter). Vol. 44; P-984; C-R, P-1233; Ex. 1478.
Miss Hobbs (Wanda Hawley). Vol. 44; P-1630; Ex. 1599-908; C-R, Vol. 45; P-117.
A Cumberland Romance (Mary Miles Minter). Vol. 45; P-641.
A Dark Lantern (Alice Brady). Vol. 45; P-934; C-R, P-1064.
The Soul of Youth (Lewis Sargent). Vol. 45; P-1216; C-R, Vol. 46; P-109.

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EDUCATIONAL FILMS CORP.

Chester Comedies.

(Two Reels)

Four Times Foiled.
An Overall Hero.

Christie Comedies.

(Two Reels)

Kiss Me Caroline (Bobby Vernon).
A Seaside Siren (Fay Tincher).

Torchy Comedies.

A Knight for a Night (Johnny Hines).
Torchy Comes Through.

Mermaid Comedies.

A Fresh Start (Marvel Rea).
Duck Inn (Lloyd Hamilton).

Specials.

The Why of Volcano.
The Valley of Ten Thousand Smokes. Vol. 44; P-1362.
A Day with Carranza.
Modern Centaurs.

Robert C. Bruce Scenics.

The Wanderlust.
The Log of the La Viajera.
The Song of the Paddle.

Chester Outing Scenics.

(One Reel)

Wanter—An Elevator.
Pigs & Kava.
Dreams Come True.

Screenics.

(Split Reel)

Forbidden Fanes.
Barks and Skippers.

HALLMARK PICTURES CORP.

HALLMARK RECREATED STAR PRODUCTIONS.

Chains of Evidence (All Star).
High Speed (Gladys Hulette and Edward Earle). Vol. 43; P-467.
Carmen of the North (Anna Boss). Vol. 44; P-726.
The Veiled Marriage (Anna Lehr and Ralph Kellard). Vol. 43; P-1342; C-R, Vol. 44; P-299.
The Evil Eye (Benny Leonard—15 Episode Serial). Vol. 43; P-2147.
A Dangerous Affair.
July—The Coward (Frank Keenan).
July—The Lamb (Douglas Fairbanks).
July—The Aryan (William S. Hart).
July—The Deserter (Frank Keenan).
July—Wild Winship's Widow (Dorothy Dalton).

BURTON KING PRODUCTIONS.

Love of Money (Virginia Lee).
The Common Sin (Grace Darling and Rod La Rocque).

PLIMPTON PICTURES.

What Children Will Do (Edith Stockton).
Should a Wife Work? (Edith Stockton).

COMEDIES.

Madcap Ambrose.
Thirst.
The Betrayal of Maggie.

MISCELLANEOUS RELEASES

AMERICAN CINEMA CORPORATION.

The Inner Voice (E. K. Lincoln). Vol. 44; P-140.

UNITED ARTISTS.

Romance (Doris Keane—Seven Reels). Vol. 44; P-1239; C-R, P-1787.
June 13—The Mollycoddle (Douglas Fairbanks—Six Reels).
June 27—Suds (Mary Pickford—Five Reels).
August—The Love Flower (D. W. Griffith). Vol. 46; P-110.

EQUITY PICTURES.

For the Soul of Rafael (Clara Kimball Young). Vol. 44; P-983. Vol. 45; Ex. 745.
Whispering Devils (Rosemary Theby and Conway Tearle—Six Reels). Vol. 46; P-112.

FEDERATED FILMS EXCHANGES OF AMERICA, INC.

Nobody's Girl (Billie Rhodes).
Bonnie May (Bessie Love).

MONTE BANKS COMEDIES.

(Two Reels)

His Naughty Night.
A Rare Bird.
Nearly Married.

CAPITAL FILM COMPANY.

(Two Reels Each)

Escaped Convict.
The Square Gambler.

DEMOCRACY PHOTOPLAY COMPANY.

Democracy. Vol. 46; P-113.

MATTY ROUBERT PRODUCTIONS.

Heritage (Matty Roubert). Vol. 45; P-1070; C-R, Vol. 46; P-109.

SPECIAL PICTURES CORPORATION.

(Comedyart—Two Reels Each)

Uneasy Feet. Vol. 43; P-2176.

FINE ARTS.

Up in Mary's Attic (Five-Reel Comedy) (Eva Novak and Harry Gribbon). Vol. 45; P-781; Ex. 146; 1015; C-R, 930.

STATE RIGHT RELEASES

ARROW FILM CORPORATION.

Bachelor Apartments (Georgia Hopkins).
Circumstantial Evidence (Glenn White). Vol. 44; P-1632.
The Trail of the Cigarette (Glenn White). Vol. 44; P-1503; Ex. P-1747.
The Bromley Case (Glenn White). Vol. 44; P-1502.
Woman's Man (Romaine Fielding).
Love's Protege (Ora Carew).
Blazed Trail Productions (Every Other Week)
Lone Star Westerns (Every Other Week).
Lightning Byrce (Serial).
The Lurking Peril (Serial).
The Fatal Sign (Serial).

COMEDIES.

Arrow-Hank Mann (Two releases a month).
Muriel Ostriche Productions (One a month).
X L N A Ardath (One a month).

CELEBRATED PLAYERS FILM CORP.

Gump Cartoons (One Reel).
Andy and Min at the Theatre.
Andy Visits the Ostepath.

GROSSMAN PICTURES INCORPORATED.

$1,000,000 Reward (Lillian Walker—Serial). Vol. 43; P-1523.
Face to Face (Marguerite Marsh).

HALL ROOM BOYS COMEDIES.

June 10—Misfortune Hunters.
June 24—Back on the Farm.
July 8—Stung Again.

GREIVER EDUCATIONALS.

The Spirit of the Birch.
Suds.
Precisely as Polly.

JANS PICTURES, INC.

Love Without Question (Olive Tell—Six Reels). Vol. 44; P-141; C-R, P-597.
A Woman's Business (Olive Tell). Vol. 44; P-1505.
Madonnas and Men (Seven Reels). Vol. 44; P-1790.

FIDELITY PICTURES COMPANY.

The Married Virgin (Six Reels).
Frivolous Wives (Vera Sisson). Vol. 44; P-1140.

GAUMONT COMPANY.

In the Clutches of Hindoo (Serial).
Husbands and Wives (Vivian Martin) Vol. 44; P-142.

PHOTO PRODUCTS EXPORT CO., INC.

Shirley Mason Revivals.

The Awakening of Ruth.
Light in Darkness.

Flagg Comedy Revivals.

(One Reel)

The Man Eater.
The Superstitious Girl.
The Artist's Model.

REELCRAFT PICTURES CORPORATION.

Billy West Comedies.

(Two Reels)

The Dreamer.
Hands Up.

Texas Guinan Comedies.

(Two Reels)

The Night Rider.
The Wild Cat.

Alice Howell Comedies.

(Two Reels)

Her Bargain Day.
Rubes and Romance.

Billy Franey Comedies.

(One Reel)

The Hasher.
Play Hookey.

Milburn Moranti Comedies.

(Two Reels)

Bungalow Bungle.
Barber Shop Gossip.

Napoleon & Sally Comedies.

(One Reel)

Dreamy Chinatown.
Perils of the Beach.

Gale Henry Comedies.

(Two Reels)

Help!
The Movies.

Burrud (Sunset) Scenics.

(One Reel)

The Mountain That Was God.
The Wind Goddess.

JOAN FILM SALES.

The Invisible Ray (Ruth Clifford and Jack Sherill—Serial). Vol. 45; P-1070.

ROYAL COMEDY SERIES.

(Two Reels)

Aug. 15—Snakes (Billy B. Van).
Aug. 30—Plucky Hoodoo (Billy B. Van).

RADIN PICTURES, INC.

829 Seventh Avenue.

Johnny Dooley Comedies (Two each month).
Brind's Educationals (One every week).

SUPERIOR PRODUCTIONS.

Female Raffles Series.
The Oath of Vengeance (Two Reels).

MURRAY W. GARSSON.

A Dream of Fair Women (Two-Reel Feature).

WILK AND WILK.

Ashes of Desire.

PROJECTION

By F. H. RICHARDSON

Small Town Theatres and Service

THE editor of this department is in receipt of the copy of a letter sent by a small town Missouri exhibitor to a Kansas City film exchange. Request is made that we forward the copy to the headquarters of the producer operating the exchange, which has been done. The letter in question, in part, reads:

This is to advise that it would be impossible for this theatre to in the future accept film in the condition of the feature we are now running. The danger of fire and the severe criticism of our patrons compels me to say that I will darken the house before I will run film in such miserable and dangerous condition. Should you find film booked to this theatre to have gotten out of condition, kindly either substitute another subject or notify us of your inability to provide service.

The Right Stand.

In the opinion of the editor this particular theatre manager has taken exactly the right stand. The sending out of films in poor condition is, in our opinion, bad business from any and every viewpoint. A theatre which cannot and will not pay a sufficient price for service to enable the sending to it of films in good mechanical condition has, we believe, no right to exist. We hold that the popularity of the motion picture as a form of amusement depends greatly upon the perfection of the reproduction of the original upon the screen, and most emphatically a perfect reproduction cannot possibly be obtained if the films be in poor condition, with misframes, broken or strained sprocket holes, oil, dirt or rain.

This department many years ago took the position that the sending out of films in anything less than good mechanical condition is an unwise business policy, an injustice to everyone concerned, including the producer, and a stab at the very vitals of the motion picture industry.

Meniscus By-Convex

Charles B. Stebbins, Schenectady, N. Y., asks our advice as follows:

I want your advice as to using the M. Bi-Convex condensers. One of our theatres uses them and the projectionist is loud in his praise of them. I myself saw them tried on one projector first, and the difference in the result with the two projectors was remarkable.

I am projectionist at the Schenectady Screen Advertising Company. Have an 18 x 20 foot screen situated outdoors. From the projector to the screen is between 150 and 165 feet.

I project slides only, and use a single 22-inch focal length objective.

The condensers I am now using are 7½ back and 9-inch front; voltage runs 35 to 40 and the amperage 70 to 75; use ⅞-inch special white A. C. carbons, top and bottom. It is 22½ inches from the slide to the lens and the arc in working position is about 4 inches from the collector lamp.

Get fairly good results on the screen, which is a metal surface painted white. Picture is white, though not brilliant. It is clearly and evenly illuminated.

My greatest trouble is breaking the slides from the heat, but this I have overcome to an extent by an improvised cooling system. What I want to know is, would I gain anything by using Meniscus By-Convex combination, and if so, what focal lengths should I use.

The screen is on top of a building on the main street. There are illuminated signs on both sides, and street lights which shine both on the screen and in the eyes of the public. Also there are trolleys flashing, etc. Everything considered, I get what I believe is a good picture.

Have you any other suggestions other than the condensers?

The Only Advantage.

As has been many times explained, the only advantage in the use of Meniscus Bi-Convex condenser for motion picture projection is that by its use a greater distance is obtained between the condenser and the film, which operates to confine the divergence of the ray beyond the aperture, thus enabling the objective to pick up a higher percentage of the light. Very likely the reason the projectionist of the theatre in question obtained such remarkable results was that his plano-convex lens system was itself wrong. I venture the guess that he was not using a lens chart.

I know of no advantage to be gained under your conditions by using a Meniscus Bi-Convex condenser set for the projection of slides, but will ask Brother Griffiths to look the matter over and communicate with you if in his opinion the Meniscus Bi-Convex would be helpful.

A great many projectionists blunder along blindly with a condenser system that is absolutely wrong. As an experiment they try something else which happens to be a little more nearly fitted to their local condition, whereupon they exclaim with surprise at the "remarkable results" obtained. The lens charts are the thing, provided the amperage be below 60.

In the August 14 issue are diagrams which will enable any projectionist to fit his condenser system to his local condition in so far as applies to motion pictures.

To Prevent Slide Breakage.

We would suggest that you prevent the slide breakage by securing a small electric fan, encasing the same in a metal hood in such way that it would blow into a pipe leading to a flat-mouthed opening immediately under the slide, so that a strong blast cold air would be blown up constantly around the slide.

In using this kind of a device the projectionist should be careful that the fan be started before the arc lamp is lighted, and be kept constantly running. Don't turn the fan on and shut it off while the condenser is hot, else you will be likely to break your front lens.

You might gain by bringing your arc closer to the lens and reducing the amperage. This could be accomplished by shortening the focal length of the condenser combination.

Later Griffith says:

With reference to the letter from Schenectady, 22½ inches is quite a long distance to project the spot of a 70 ampere crater. He could project the same size spot with Meniscus Bi-Convex condensers of the same focal length and collect more light, or he could project a smaller spot to the lens and collect the same amount of light by increasing the focal length of the front lens by one inch. The latter would improve the definition when using an uncorrected single lens.

That single uncorrected lens is wasting real money. A good large stereopticon lens would be a good investment under those conditions, I think.

In Justice to the Motiograph

A. C. Draher, Kennebec, South Dakota, sends in four dollars for a handbook, and remarks:

Lately I notice you spoke of the Motiograph still holding to their "grease-packed" intermittent movement. I think if you look up this matter you will find that the idea has been abolished for a reasonable length of time—at least long enough for those interested to inform themselves. I have been looking for someone to make this correction. The Motiograph I have been working on uses the oil well, and I believe it is the proper thing. Would like to see you make this correction. In other words, give the Motiograph its due, although I don't mean by this to intimate that you are showing favoritism, but merely that this feature may have escaped your notice. In closing let me compliment you on your straight-from-the-shoulder remarks in the department and the valuable facts you therein set forth from time to time.

I do not remember having said that the Motiograph still retains its grease-packed intermittent. If I did it was an unintentional error. I have no desire to set forth anything of any kind whatsoever concerning any projector which is not fact, but I still maintain the attitude assumed at the beginning of this department eleven years ago, namely, that it is up to the manufacturer to advise this department when changes are made, and our

Notice to All!

PRESSURE on our columns is such that published replied to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matters which, for any reason, cannot be replied to through the department remit one dollar.

QUESTION BOOKLETS.

We have two paper covered booklets containing 150 questions designed as a guide to study. They indicate what the projectionist should know.

Either booklet, postpaid, twenty-five cents; both, forty cents. United States stamps accepted; cannot use Canadian stamps.

THE LENS CHART.

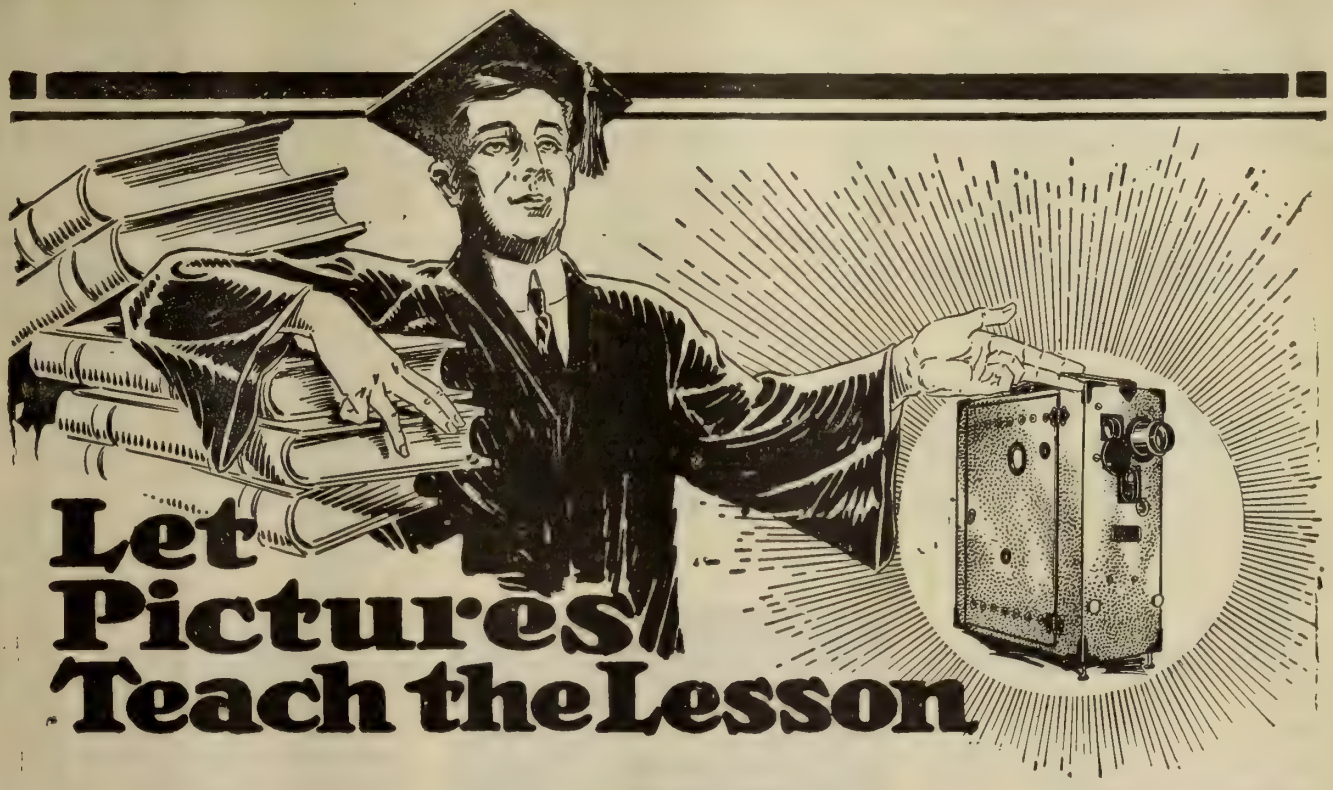
Are You Working by "Guess" or Do You Employ Up-to-Date Methods?

You demand that your employer keep his equipment in good order and up to date. He owes it both to himself and to you to do so, but you owe it to him to keep abreast with the times in knowledge and in your methods.

The lens charts (two in one, 11x17 inches, on heavy paper for framing) are in successful use by hundreds of progressive projectionists.

Don't "guess." Do your work RIGHT. Price, fifty cents, stamps.

Address Moving Picture World, either 516 Fifth Avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callendar Building, Los Angeles, Cal.



Let Pictures Teach the Lesson

Teaching from books, maps, or charts is dull at best. Too much brain energy is consumed before sufficient interest is aroused or attention given to the subject.

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SAMUEL S. HUTCHINSON, President

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(1296)

records show that we have had no advice from the Enterprise Optical Company to the effect that the grease-packed intermittent idea has been abandoned. I therefore think you will find upon investigation that I did not make any assertion in the matter, though I may have said that the Motiograph at one time did recommend that their intermittent be packed with vaseline, and might still be doing so, for all I know.

Hartford, Connecticut

Recently while in Hartford, Connecticut, the editor paid his admission and, without anyone knowing of his presence, viewed a performance at one of the leading photoplay theatres.

Not so very long ago we wrote the Hartford local offering to give them an illustrated lecture on the optics of projection. After a long delay we were informed that while a few of the men wanted it, the rest were indifferent.

We think we must have watched the work of one of the indifferent ones that night. Two or three times the tail piece "End Part 2," or whatever the number was, appeared on the screen. Two or three times there was very bad discoloration at the bottom of the screen, and once **the entire picture was obliterated by discoloration.** There were other serious faults in the work.

We did not visit the projection room to find out what the trouble was, but most emphatically part of it was directly up to the projectionist, nor will the excuse "I have to do other things" serve, because the projectionist has absolutely no business doing other things when the picture is on, and a local union has every right to protect its members from being compelled to do things which will operate to the detriment of the result on the screen.

What We Saw.

What we saw that night was an outrage to us personally, because we had paid to see a photoplay properly placed on the screen. We had not paid an admission, or in fact two of them, for we had a friend along, in order to see any such punk performance as that, and what is true of us was true of every single person in that audience who had paid an admission. Just to that extent that we and our companions in the audience (there must have been considerably more than a thousand of them) failed to see that photoplay well projected, according to modern standards of excellent projection, we were swindled —a rough word, yes, but that is precisely what it amounts to, nor will the excuse that "money will be refunded to unsatisfied patrons" answer.

We did not want our money refunded, and, anyhow, the refund of our money would not recompense us for the time wasted sitting through a poor performance. If the manager wanted to recompense us to the extent of our admission **plus the pay for the time,** all right. That would be fair and just, but you can bet your last suspender button that such a suggestion would meet with small favor from friend manager.

We are talking to the manager now, because the manager is the man directly responsible for the acts of his projectionist, particularly if he has failed to supply the necessary things to keep the apparatus in good condition, or if he is hampering the work by improper observation ports, or if he is compelling his projectionist to do rewinder boy duty and other chores while the show is running.

Please Understand.

Please understand that we do not like to write thus. We, however, take the position that when a man advertises that he will show a certain feature, those who come to his theatre have an absolute right to expect that that feature will be placed on the screen in at least an acceptable way, and this certainly was not done in this particular theatre on that particular occasion.

"Such things will happen," do you say? Well, we'd like to see a thing of that kind happen in the Rivoli Theatre in New York. It would be interesting to see what Hugo Riesenfeld would do. We would like to see it happen in the Capitol Theatre of New York. We'll bet forty-seven dollars against ten cents that Sam Rothapfel would be up in that projection room with a hod of brick and a verbal gatling gun in less than two minutes, and that what Rothapfel left Tom Walker would soon finish cleaning out.

And what can be done in the Rivoli and the Capitol in the way of perfect projection can be done in the theatre in question if they want to do it, and—there you are.

John Griffiths, Ansonia, Connecticut

At last we have pried away a photograph from our old friend John Griffiths.

John Griffiths

We know the department men will appreciate a glimpse of the face of one who has done so much for them. Here it is, and, believe me, it's a good honest face, too.

We have before said, and now reiterate, our belief that John Griffiths is today the best posted man in the world on the practical optics of projection.

From Pueblo Colorado

From our old stamping ground, Pueblo, Col., comes a letter from Walter Munn, Local Union 448, in which appears the following:

Would like to know what the department has to say about the upkeep of extralite shutter. The shutter just naturally picks up a certain amount of dust, and perhaps some oil. We have been wiping the blades with a clean cloth, then using a soft brush to clean out the perforating. I am afraid to bear down very heavy on the brush for fear of ruining the filler. Please let us know the best way to keep the perforation open and clean.

We are looking forward to your visit to Pueblo, and hope that you will be coming soon. Several of us have lens charts, but none of us have optical train as it should be, therefore your lecture on optics will find interested listeners here.

Recently I was obliged to run on A. C. for a few moments. I did not put on a two-wing shutter and was surprised to find that if I increased the speed to 78 a minute it did away with all the flicker. At 75 the flicker would be very bad, but it greatly decreased with increased speed and disappeared at 78. As the speed was increased to 80 and 85 the flicker reappeared.

Don't suppose this occurrence is new to you, but I have never before heard of it, hence thought I would set it down.

The Remedy.

With regard to the extralite, the Precision Machine Company recommends the following:

Inasmuch as the general accumulation of foreign substances picked up by the perforations of the extralite shutter usually consists of dry matter, we recommend the use of a fairly stiff bristle brush, which should be passed carefully across the surface of the shutter blades.

In doing this, however, care must be taken that the brush be perfectly dry, as the application of moisture or liquid would damage the filler materially, which same is very susceptible to moisture.

As to making a trip to the West next fall, the press of work is going to be so great that I have been compelled to abandon the idea, but I hope to meet you all in 1921. Sorry, gentlemen, but that is the situation. I cannot be in two places at once, and there is so much to do for the next eight months that trips will be entirely out of the question. Out of that eight months, however, will come something which I believe will prove of inestimable value to the profession.

With Regard to A. C. and Flicker.

With regard to A. C. and the flicker, your letter isn't very clear. I think what you must have had at 75 was a genuine bona fide "flicker," which would disappear as the speed mounted.

What then appears to have happened is that your shutter blades got into synchronism with the alternations when the speed was increased to between 80 and 85. This might easily be, provided your current cycle be a little bit higher than 60.

This latter would not produce a flicker, but a sort of waving effect in the light. The light on the screen would dim down and then come up. I cannot, of course, say positively that this is what happened, but it is all I am able to make out of it from your description. Please convey our best regards to the men of 448.

Suggests an Answer

Alvin E. Hammell, New York City, says:

Referring to the question "Can Anyone Answer," page 648, July 31 issue, beg to offer the following as a possible solution. The feature was damaged by one projectionist having two projectors to operate.

In making his change-over he probably stops one machine by using a cord tied to the motor switch, and, when he fades in his third, fifth and seventh reel he stops reel two and four and six before the film has entirely run through. Then in order to take off reel two, four and six he starts the motor again and, there being more or less slack film in the upper magazine, the jerk of starting the upper reel, particularly if it binds a little, is so great that it pulls the film off the upper sprocket and probably tears it.

"Hearts of Humanity" is rather an old subject, and unless he had a new print thereof I would suppose that it had quite a few splices by now. If my theory is right I would suggest that the cord be tied to the dowser instead of the motor switch. The same result would be accomplished without possibility of damage, as the second machine then would run the film clear through before being stopped. The reason reels numbers one, five and seven are not damaged is that the projectionist, standing between the two projectors, is able to douse the running machine by hand when he fades in reels two, four and six.

Who Are the Members?

And now, old timer, whisper, who are the members of that nomenclature committee

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you refer to on the other side of the above-named page, and what did they ever do to get such a name?

You never mentioned them to me over on Madison Square when I called in to see you on East 23d street a good many years ago. In fact I never heard of that committee until I read the Moving Picture World projection department last Saturday. What is the committee all about anyway? We always got along pretty well together, so why bother about "societies of motion picture engineers." You know the old saying, "A rose by any other name smells just as sweet." So let's be a good sport and let them have their own way, if it will do them any good. You may also tell them, for me, that I have painted a sign on the door of the projection room (which was a coop when built, and nothing has been changed but the name) which reads: "Danger, 11,000 volts," and for seven years nobody has ever challenged that notice, and several members of the Society of Motion Picture Engineers have called in to see demonstrations of one or another new "dingus" which poor I had the pleasure of inventing.

Why not start a general roundup of faults which are commonly found through carelessness of exchange in examining film? We men are really the goats, under present conditions, to such an extent that there should be some return for extra work forced on us by exchanges.

They get big money for renting film and very often we, the projectionists, must spend a great deal of our own time cutting out bad parts, sub-titles which are too short to be read, mis-frames, poor patches, etc., besides suffering through being compelled to use oily film.

We Will Not Comment.

We will not comment upon brother Hammell's solution of the film damage problem, leaving that to our readers.

As to the nomenclature committee and the Society of Motion Picture Engineers, we cannot agree with him. The nomenclature committee is an excellent institution, provided it will function properly, which we hold that up to date it has not done.

It is quite true that for many years we did get along very well without a "society of motion picture engineers" or a nomenclature committee, but the fact remains that we might have gotten along better had we had both of those useful institutions.

For more than ten years during the time the editor of this department was fighting the battle of better projection, better projection rooms, better projection room conditions, better projection equipment, etc., practically single handed and alone, he would have welcomed the advent of just such a body as the Society of Motion Picture Engineers. During the many years he was trying to establish some sort of uniform nomenclature, as applied at least to projection affairs, he would have welcomed the assistance of the nomenclature committee of a Society of Motion Picture Engineers, but the trouble now is that, for some reason or other, this particular committeee, while it seems quite ready to standardize names in other branches of the industry, refuses point blank to standardize names with regard to the projection room, or at least to adopt as their standard those names which we have at least partially established through many years of effort before the nomenclature committee began to function, and it is to this that we object.

We Could Go Along.

True, we could go along the even tenor of our way and tell the nomenclature committee to go plumb to the devil and stay there, but that is not our way of doing things. If the nomenclature committee saw fit to adopt other names than those we have established we might even consider that, notwithstanding the fact that it would create a very bad condition of affairs and for several years at least would cause a great deal of confusion. We also believe that those names which have been selected and adopted by the men who have been working at and with projection for many years would probably be more appropriate than anything selected by a nomenclature committee, not one of whom ever worked for a single day, so far as we know, as a practical theatre projectionist.

As to the film fault matter, why, friend Hammell, we have carried on a running fight on that proposition for at least five or six years. We have made a great many at least temporary enemies by so doing, and that, too, without practically any active assistance whatsoever from unions, and none too much from projectionists themselves.

Our Opinion

From a projectionist in a certain town in Connecticut comes the following:

Dear Brother Richardson, would you be good enough to express your opinion of a man who, doubtless having charge of an equipment worth hundreds of dollars and hundreds of dollars' worth of film each day,

would perpetrate such an outrage as is evidenced in the attached clipping. I have expressed mine, but it is not fit to print.

I noted your statement in the July 24th issue where you said you were going to Lynn, Mass., to look over the Mazda situation. Would suggest that you take a trip down to ———, where in the ——— Theatre they have a Mazda equipment in operation. The manager of that theatre told my boss he was compelled to install Mazda because his projectionist (?) had the habit of reading and letting his arc flame causing a blue streak across the screen.

It would be impossible to express my opinion in print of such an outrage as the film clipping displays, and, anyhow, the man who would perpetrate a thing of that sort has a hide and a conscience too thick to be punctured by anything short of an axe. He has no place in a projection room.

I do not think I could learn much by visiting a theatre where projection is in charge of a man of that kind. I will say, however, that I have small respect for the manager who will tolerate that sort of thing.

Excellent Signal Device

E. W. Hewlett, Chicago, has sent his change-over signal device to this department for examination.

The device is simple, entirely mechanical in its operation, requires no mutilation of the magazine in the act of installation except the drilling of a 5/16-inch hole in the rear wall.

We had intended having the device tested, but circumstances have prevented this. It is, however, sufficiently simple and easily understood to make the practical test unnecessary. We can commend it to our readers as cheap, simple and efficient.

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A Little Question

A. P. Howell, Jr., projectionist, Huntsville, Ala., says:

For eight years I have been what you might call a projectionist, and this is my first serious trouble. I have been at the Grand Theatre, Huntsville, Ala., for three months, and have broken three condensers. Cannot locate the cause. Am using two Power's 6 B with 75 ampere transverter. I use 5/8-inch National carbons top and bottom, with 45 amperes—never more than 50. The lamphouse cools twenty minutes before trimming arc, as I use 14-inch reels. The projectionist before me broke at least two condensers a week. This is a new theatre and the best picture house in the South and we cannot stand for broken condensers. Any suggestion as to the possible cause of our trouble will be highly appreciated.

Difficult to Diagnose.

It is sometimes a difficult matter to properly diagnose a condenser breakage case, and you have not given me the complete data. In a postscript Howell remarks: "I use 7½ condensers in back and 6½ in front." This is wrong to start with.

I would recommend that he adopt up-to-date methods and use a lens chart. For 45 amperes D. C. he should have two 6½ plano convex lenses, set with the apex of their curved surfaces not to exceed 1/16 of an inch apart, and he should have 17½ inches between the center of the condenser combination and the film.

This will automatically place his crater the correct distance from the lens and give a normal size spot.

Other possible reasons than incorrect optical system adjustment are: First of all, poor lamphouse ventilation, which causes increased temperature inside the lamphouse; second, the binding of the lenses in the mount, which is not, however, possible with the Power's mount; third, improper ventilation in the condenser casting itself; fourth, the lens making uneven contact with the metal in the mount; fifth, a blast of air blowing directly on the lamphouse might have the effect of causing the condenser breakage.

We Would Suggest.

We would suggest trying the lens combination we have given. In any event you have largely reduced the trouble as against that experienced by the former man, and we would direct your attention to the fact that, except where very low amperage is used, few projectionists would seriously object to the breakage of as few as one condenser a month. We would not ourselves call that at all abnormal. As to your carbon combination, a silver tip negative would be much more efficient. The caved lower gives a softer illumination, but it is very wasteful.

Lens Book Free

As noted in this department some time ago, the Gundlach Manhattan Optical Company is putting out a most excellent booklet on lenses and their care. This book is free to projectionists. The Gundlach Manhattan Optical Company informs us that, due to the notice in the department, a large number of books have been sent out, but that it wants the book to be in the hands of ALL projectionists.

We would therefore suggest that such of you as have not already made request of the Gundlach Manhattan Optical Company, Rochester, N. Y., for their book on lenses, get busy and do it at once. You really cannot afford to miss this opportunity of securing this most excellent instruction book free of cost.

Your name and address and the statement that you are a projectionist or manager at a certain theatre is all that is necessary. A postcard will do.

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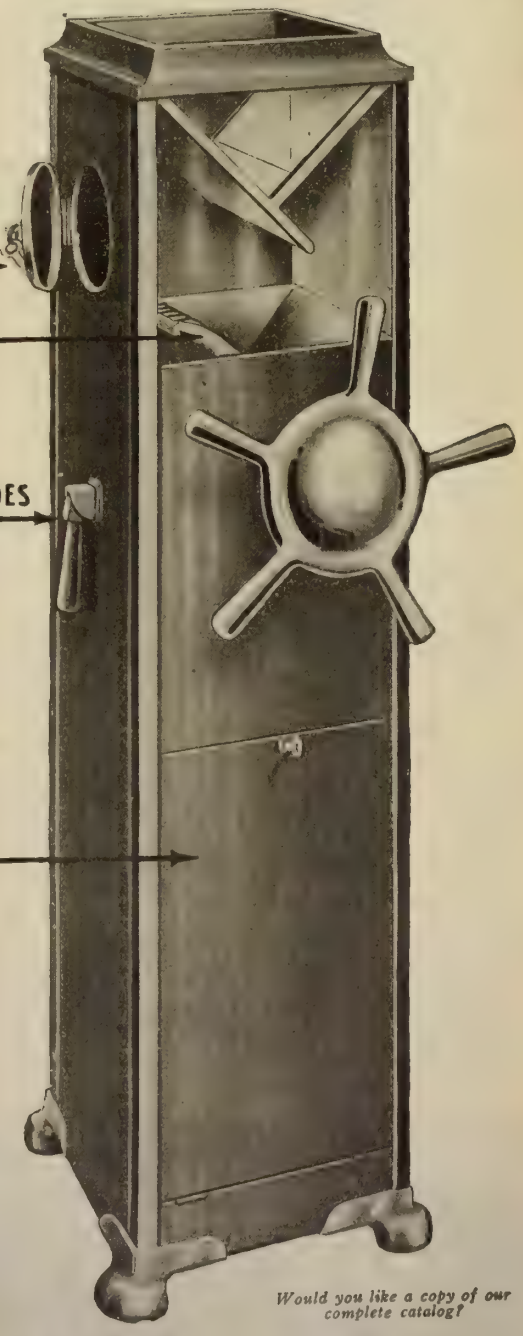

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Steam Heat Leads in Baltimore, But Some Managers Would Test Gas and Hot Water

THAT gas stoves with burners measuring over eighteen inches can be very effectively used for heating a theatre of the residential variety in case of emergency, has been proved by Frederick Clement Weber, manager of the McCoy Theatre, Fulton avenue and Baker street, the western section of Baltimore.

During the latter part of last February, the back part of the McCoy boiler cracked, due to an inexperienced man running cold water into it when the hot water was low and there was a blazing fire beneath.

This necessitated quick action on the part of Mr. Weber, who bought ten gas stoves with over eighteen-inch burners, had plumbers lay the piping and attached the stoves by hose and in this way obtained enough heat to make the house very comfortable.

The cost of this emergency heating arrangement included: $120 for the ten stoves at wholesale price; $25 for the hose and pipe, and $55 for the work of installation. This brought the entire bill to $200.

The McCoy measures 43 by 138 feet and the ceiling is twenty-seven feet high. It is a one-story house in the residential section and is used for moving pictures alone. The seating capacity is 495 and it has no gallery.

Has Its Own Plant.

This house has always had its own heating plant and it is warmed by steam. Soft coal has been used and an average of twenty tons a year has been necessary. Mr. Weber states that he is perfectly satisfied with the way this plant has worked and the only method he thinks might be better, if feasible, would be the hot water system.

As his furnace burns either hard or soft coal and the latter is listed at the present time at $18 per ton, he will use hard coal this season if that is any cheaper. Last year coal cost him $7.50 a ton, but when he opened the theatre it was $3.25 a ton.

The accident to the boiler mentioned above is the second incident of its kind to happen, although it was both times caused by an incompetent man, and it will cost $140 to have it replaced.

The gas system that Mr. Weber employed during the emergency was very successful.

The name on the furnace is that of Cuyler & Mohler, Baltimore, Md. When this firm was asked who manufactured it, they stated it was especially made for them and they did not care to give out information regarding its maker.

To Our Readers

THIS is a free for all. Kick in with your ideas on the subject without waiting for an engraved card of invitation. Let us hear what methods you use and describe any particular stunts that you've found effective in keeping heat up and fuel bills down.

And don't confine yourselves to the successes that you've attained. Tell us about the stunts that did not work.

Heated Theatre Like Country Store.

The patrons of the Fairmount Theatre, 121 North Clinton street, which is in the eastern section of Baltimore, found that theatre a very comfortable place where they could discuss the affairs of the day. It was heated on the order of a country store in that two egg shell stoves were used. The Fairmount has a seating capacity of 400 and measures forty by fifty feet, has a balcony and the highest point of the auditorium is fifty feet.

One of the stoves was located near the entrance, while the other was placed down near the screen. The coal bin for the two stoves was located back of the piano. Five tons of coal were necessary to heat this theatre throughout the season and No. 2 and 3 hard coal was used.

Wallace High, the proprietor, relates that the people in the neighborhood, as this is a residential house, would come in before the show started and while the women and children went down and sat in the auditorium, the men in the families would stand around the stove to talk things over.

"They would light their pipes," smiled Mr. High, "even though it was not supposed to be allowed, and then stand around the stove with one foot on the railing placed around it, and gossip with each other. When the show started, they would all go down and sit with their families and everything would go along nicely until the fires would get low and the theatre become cool. Then someone would call out, 'Gettin' cold in here, put some coal on the fire.' When this reminder was given the usher would go down and fill both stoves with coal while the show proceeded." This will all be changed next season as Mr. High is thoroughly remodeling the Fairmount and will install a different system of heating. He will probably use the gas and hot water system.

Started With Gas—Changed to Hot Water.

When the Goodtime Theatre, 1401-3 North Milton avenue, in the eastern section of Baltimore, which is also a neighborhood house, was being constructed by the Goodtime Amusement Company, Inc., of which William E. Stumpf is president and manager, it was decided to try out a gas system of heating. But finding that the system contemplated did not work out in another theatre where it was installed, it was determined to put in a hot water heating system.

The theatre was opened in May, seven years ago, so this eliminated any need for heat until the following fall. As the theatre was built without a cellar, the problem arose as to where the furnace should be located. The company owns a lot on the side of the theatre as well as in the rear. So a brick building 15 feet square was built on the side lot and in this was installed the furnace and boiler. Then the remaining work of placing the radiators and pipes for the hot water system did not amount to much trouble.

Rialto, Echo, McCoy and Comedy of Baltimore

These four houses are steam heated, but during an emergency the proprietor of the McCoy used ten large gas radiators with satisfactory results.

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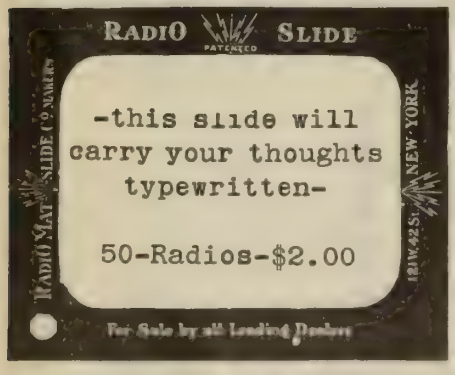

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New Theatre, Baltimore
In which two boilers give ample reserve upon which to call in extremely cold weather.

The Goodtime measures 35 by 113 feet and the ceiling is 18 feet high. It has a seating capacity of 360. Since it was built it has employed the hot water system. Right in front of this theatre is a large open lot, over which a northwest wind can sweep in the winter. Thus as the theatre is open on all sides it needs a good furnace to heat the house.

Averages Three Tons a Month.

An Arco Ideal water boiler, heated by an American Radiator Furnace, No. 524W, patented Dec. 27, 1904, generates the heat. An average of three tons of No. 2 hard coal a month is burned.

Mr. Stumpf says the plant has been very satisfactory, but if he had occasion to make any change, he believes he would try out the gas furnace system which furnishes the heat for the hotwater radiation known as the gas and hot water system.

The reasons given by him for trying this out are: because there would be no coal to bother with, the janitor service would be eliminated and the furnace may be kept warm all the time if not needed very hot.

Also Believes in Gas System.

J. Rabinowich, manager of the Comedy Theatre, 412 East Baltimore street, which is owned by Peter Oletzky, who manages the Baltimore Film Exchange, says also that if he had occasion to put another system of heating in his theatre he would use the gas and hot water system.

At present the Comedy Theatre is heated by steam, which is generated by a sectional boiler.

This furnace and boiler has been steadily used for the past four years, but one trouble Mr. Rabinowich has had is that the sections and flues become clogged with soot every once in a while, when soft coal is used.

This has never interfered in any way with the heating of the theatre because it could be cleaned out quickly. The seating capacity of the Comedy is 225 and the building measures 25 by 125 feet with a ceiling 18 feet high.

It is located on one of the busiest parts of Baltimore streets, one of the main business thoroughfares of Baltimore. This heating plant is used only to heat the theatre. The second and third floors of the same building are heated by the City Heating System. Nine pounds of steam are necessary only for the cold weather. Five radiators including three of twelve sections and two of five sections are supplied from this plant.

No. 2 hard coal is generally used and from 5 to 12 tons a year is burned, according to the weather.

Mr. Rabinowich says also regarding the gas and hot water system, from what he has observed at the Palmore & Homand Building, that it is safe, clean and sure.

Downdraft Furnace Gives Satisfaction.

The Hart and Crouse Downdraft Boiler, which has been employed in the heating of the Rialto Theatre, North avenue at Linden, northwestern section of Baltimore, has given perfect satisfaction in heating this theatre since June, 1916, according to Arthur B. Price, manager.

The seating capacity of this theatre is 602, the measurements of which are 45 by 150 feet and the ceiling is 19 feet high near the entrance and 25 feet high near the screen.

The furnace and boiler are located in the rear of the cellar and according to Mr. Price it only requires one hour to get the theatre heated and the fire never goes out. The steam system is employed. Two pounds of steam are sufficient to make the theatre comfortable. From 20 to 25 tons of soft coal is the required amount per year. If Mr. Price was building another theatre he would employ the same system of heating.

System Satisfactory for Eleven Years.

The two Spencer steam boilers which have been used at the New Theatre, 210 West Lexington street, the shopping district, for heating this playhouse with a seating capacity of 1,700, which has two balconies, has proved satisfactory for the past eleven years, since the theatre was opened with vaudeville and moving pictures and then changed to moving picture

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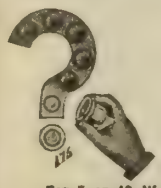
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The Garden Theatre, Baltimore
One ton of soft coal per week heats this 500-seat house, also two stores and a billiard hall.

alone, according to Louis A. DeHoff, the manager.

This theatre is one of the Whitehurst Theatrical Enterprises and the same system of heating will be employed in the new Century, which is now being built on Lexington street near Charles by the same people.

The measurements of the New Theatre are approximately: auditorium 80 by 100 feet; lobby 20 by 74 feet. The theatre is built on an L shape, and the two stories in the building on Lexington street, the lower part of which forms the lobby and entrance, are also heated by this plant.

Ten pounds of steam has been found enough to give the required amount of heat in very cold weather. Buckwheat coal is used. While they have two boilers, only one is used at a time, except in extremely cold weather, when both are placed in operation. Only one is usually necessary and no boiler trouble has ever occurred except when due to the fact that an incompetent person attended them.

One time the tubes in the boiler were allowed to get red hot and when they warped, the bulkhead was pulled out, but Mr. DeHoff emphasized the fact that this was not the fault of the boiler.

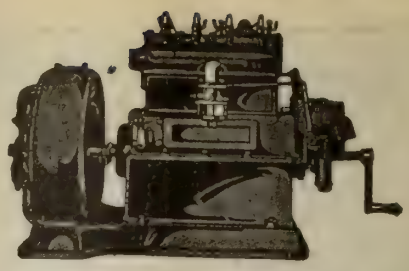
Century Will Have Three Boilers.

According to E. M. Will, superintendent of construction of the Century Theatre, which is now being built on Lexington street near Charles by the Whitehurst Theatrical Enterprises, this theatre will have a total seating capacity of 7,000, which will include the main floor, one balcony and the roof garden or theatre.

The main auditorium will measure 160 by 100 feet and the ceiling will be 120 feet high; the foyer will be 50 by 60 feet with a ceiling 120 feet high, and the entrance will measure 90 by 25 feet and have a 40-foot high ceiling.

This theatre will be warmed by its own heating plant. There will be three Spencer boilers and the system will be direct steam heat. The radiators will be concealed. Hot air will be used also in conjunction with steam. The fuel will be soft coal.

The entire structure will depend on this heating plant for warmth. The roof theatre or garden will be equipped for dancing with a restaurant service. The stage will be arranged so that musical reviews may be given as well as moving pictures. But the moving pictures are to be given exclusively on Sundays if the voters of Baltimore City pass it this coming election. This stage is built so that when the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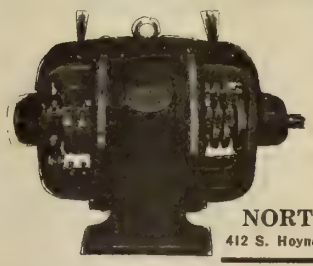
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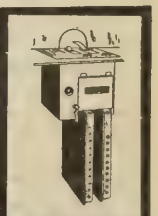

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Steam Suits Two in Southern Section.

For five years the Monitor furnace which has been heating Pacy's Garden Theatre, Cross and Charles streets, has been giving perfect satisfaction according to Walter D. Pacy, proprietor of this playhouse.

This house is located opposite the Cross street market and the heating plant also has to furnish warmth for stores on either side of the entrance and the billiard parlor beneath. The theatre has a seating capacity of 500; the lobby measures 38 by 12 feet and the auditorium is 90 by 56 feet with a ceiling 32 feet high at one end and 25 feet high at the other.

Soft coal is the fuel used and one ton a week is sufficient to make the playhouse comfortable during the winter months. Mr. Pacy says the furnace has given thorough satisfaction.

B. Rosenbauer, proprietor of the Echo Theatre, 134 East Fort avenue, which has a seating capacity of 350, says that he is satisfied with the work his furnace has given him. This is a neighborhood house. This playhouse is heated by a Peerless Heater Company furnace, Pittsburgh, Pa., 1911 series, furnishing steam heat. No. 2 hard coal is used and the approximate amount for the year is 12 tons.

The auditorium measures 110 by 31 feet with a ceiling 21 feet high.

Gas System for Palmore & Homand.

It cost $30 a month to furnish the heat for the Palmore & Homand Building, 420-22 East Lexington street, during last winter. This is the main film exchange building in Baltimore. This amount was paid for the gas fuel to heat the boilers. This building measures 30 by 30 feet and has three stories. It is cheaper than coal, it was stated. There is no coal to buy, no janitor service, nor trouble cleaning the furnace. It is equipped with an automatic thermostat which keeps the heat at a certain temperature all the time. At night the temperature can be kept at 50 or 60 degrees, or lower, and then it can be set so that at 7 the next morning the flame will be made larger automatically and by the time the people arrive for work, the building has 70 degrees heat. This system has given every satisfaction so far.

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RUDOLPH C. KNEUER, chief of the Simplex factory order division has just celebrated his eighth year of service with the Precision Machine Company. Nearly every Simplex user who has had occasion to order parts is familiar with the name of Kneuer who, as a boy came into the employ of the Company in August, 1912.

At that time B. F. Porter, who is now the Greater New York Simplex Distributor was general manager of the plant while J. E. Robin now superintendent of the International Cinema Quipment Center was sales manager. Mr. Kneuer in those days acted as telephone operator, stenographer, billing and order clerk and also as general assistant to both the general and sales managers.

When H. B. Coles assumed the managerial duties, Mr. Kneuer was installed as stenographer in the order department, of which he is now chief and which under his direction is today one of the most important of the numerous departments of the extensive Simplex plant.

Years of Expansion.

Mr. Kneuer is now but twenty-six years old but in spite of his youth, there is no one better known to the Simplex trade or who knows the numerous machine parts better than he.

On the day that he celebrated his eighth year of Simplex service, Mr. Kneuer remarked at the almost unbelievable growth of the Simplex factory since the early days when B. F. Porter and the late Francis B. Cannock were active in the building up of the business, for where, then only a very small part of the ninth floor was sufficient, the Simplex plant now includes three floors of the main twelve story building, while an entire five-story factory building along with numerous lofts in neighboring buildings, together with a $5,000 lens plant at Morris Park, Long Island are needed to take care of its ever-growing demands.

Gorgeous Uniforms for Albany Strand

Ushers at the new Strand Theatre in Albany will probably be arrayed after the fashion of the bell hops of the Chateau Frontenac, Quebec.

Mr. Kramath, who is erecting the theatre, visited Quebec a short time ago and was so impressed with the smart get-up of the bell boys in the famous hostelry that he has decided to try out boys similarly dressed as ushers. The uniform consists of a scarlet, tight fitting jacket, dark blue tight fitting trousers, with a round scarlet cap.

The ushers will carry short swagger sticks.

MINONK, ILL.—Royal Theatre has been purchased by E. E. Alger and C. R. Cruzen.

PERU, ILL.—John S. Lees, Coal Valley, Ill., has purchased moving picture theatre here.

ROCKFORD, ILL.—Frederickson, Calvert & Wilson will expend $75,000 in remodeling theatre.

SHELBYVILLE, ILL.—Charles R. Mertens has purchased site on Main street for erection of theatre.

URBANA, ILL.—August Bossen, Clinton, Ia., has purchased Colonial Theatre on North Market street. New owner will expend $10,000 for improvements and install $5,000 pipe organ.

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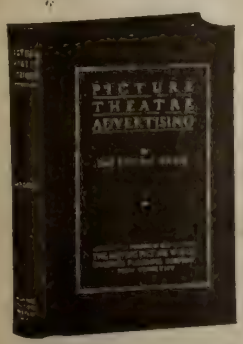

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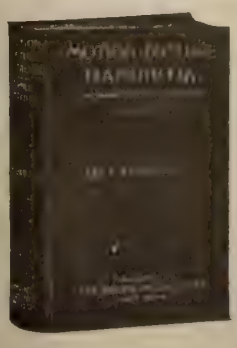

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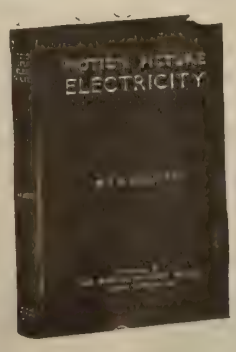

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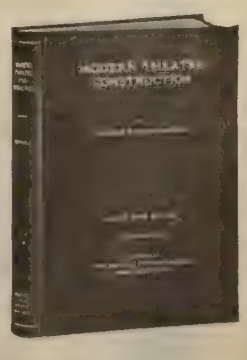

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LUCAS THEATRE SUPPLY CO.
1816 Main St.
DALLAS, TEX.
— TEXAS
SOUTHERN ARKANSAS

ALBANY THEATRE SUPPLY CO.
4 Clinton Ave.
ALBANY, N. Y.
Selling Agents
— EASTERN NEW YORK (Except Greater New York City)

AUBURN THEATRICAL SUPPLY CO.
AUBURN, N. Y.
Selling Agents
— CENTRAL NEW YORK STATE

BECKER THEATRE SUPPLY CO.
184 Franklin St.
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— WESTERN NEW YORK STATE

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NORTHERN NEW JERSEY

B. F. PORTER
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— Dutchess, Putnam, Orange, Suffolk, Sullivan, Rockland } Counties in New York State

WESTERN THEATRE EQUIPMENT CO.
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SEATTLE, WASH.
— WASHINGTON
and
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LEWIS M. SWAAB
1327 Vine St.
PHILADELPHIA, PA.
— DELAWARE
EASTERN PENNSYLVANIA
SOUTHERN NEW JERSEY
EASTERN MARYLAND

THE ARGUS ENTERPRISES, INC.
OMAHA
RETAIL BRANCH
423 South 15th Street
OMAHA, NEB.
— NEBRASKA
and
WESTERN IOWA

THE ARGUS ENTERPRISES, INC.
DES MOINES
RETAIL BRANCH
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RETAIL BRANCH
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COLORADO
MONTANA
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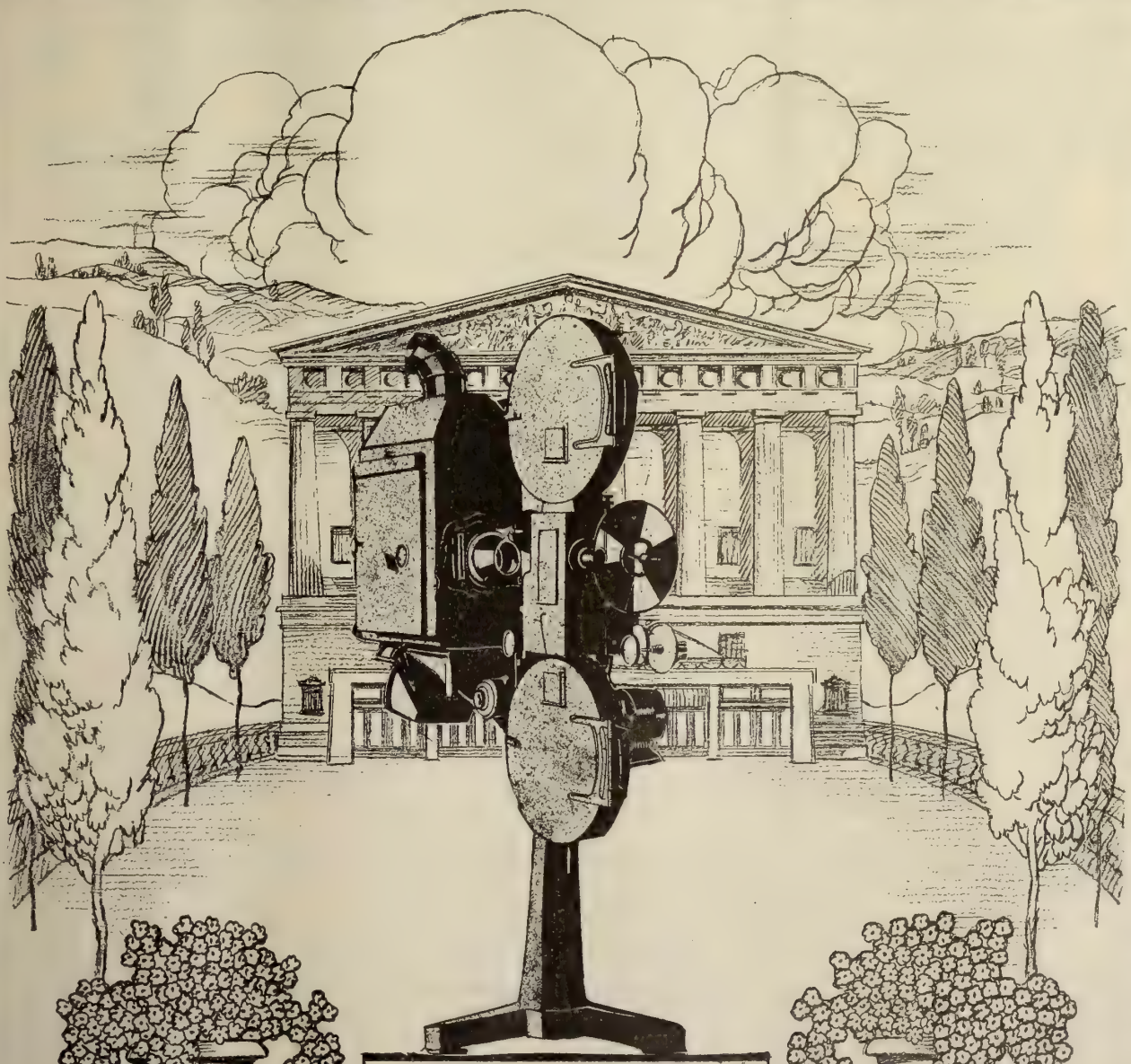
RETAIL BRANCH
SALT LAKE CITY
UTAH
— UTAH
IDAHO
EASTERN NEVADA

TECO PRODUCTS MFG. CO.
245 Loeb Arcade
MINNEAPOLIS, MINN.
— Minnesota, South and North Dakota, Northern and Eastern Iowa and Northern and Western Wisconsin.

WEBSTER ELECTRIC COMPANY
719 9th St., N.W.
WASHINGTON, D. C.
— WASHINGTON, D. C.
WESTERN MARYLAND
NORTHERN VIRGINIA

YALE THEATRE SUPPLY CO.
Film Building
17th and Main Sts.
KANSAS CITY, MO.
— WESTERN MISSOURI
KANSAS
OKLAHOMA
NORTHWESTERN ARKANSAS

Simplex



THE SPLENDID BEAUTY OF THE MODERN CINEMA TEMPLE PROVIDES BUT AN ADEQUATE SETTING FOR THE INCOMPARABLE SIMPLEX

THE PRECISION MACHINE CO. INC.
317-29 East 34th St.--New York

STANDARDIZES

ON

POWER'S

PROJECTORS

AND

ORDERS

FIFTY

MACHINES

AFTER

TESTING

OTHER

MAKES

SIGNAL AMUSEMENT COMPANY

EXECUTIVE OFFICES

CHATTANOOGA, TENNESSEE

FRANK H. DOWLER, JR.
SECY. & GEN. MGR.

June 26, 1920.

Southern Theatre Equipment Co.,
Atlanta, Georgia.

Gentlemen:

You will no doubt be interested in knowing that in the first shipment of Power's Machines, which will be a part of our order for fifty (50) of these equipments, will be included the projectors for our new Tivoli Theatre.

From the results we have obtained from the Power's Projectors, we feel sure that the projection in the Tivoli will be thoroughly up to the high standard we have set for this theatre in every line.

It has always been the policy of this Company to give special attention to projection in all of our theatres, and we take pleasure in advising you that the Power's Machines have given such satisfactory results that we have decided to standardize on this equipment.

When our order for the fifty Machines is filled, and these equipments are installed, our entire chain of theatres will be equipped—100% Power's.

In taking this step, we have of course, had under consideration, practically every other type of professional projector, as we have used at least three other makes during the past few years.

Will you kindly see that prompt attention is given our order for the first shipment, as we are very anxious to have these machines on hand in the near future, especially the equipment for the Tivoli?

Relying upon your prompt attention to shipment referred to, we are,

Very truly yours,
SIGNAL AMUSEMENT COMPANY,

D-W.

Secy. and Gen. Mgr.

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.

Vol. 46 No. 3 SEPTEMBER 18 1920 Price 15 Cents

MOVING PICTURE WORLD

FOUNDED BY J.P. CHALMERS IN 1907

LOVE·HONOR & OBEY

With an ALL-STAR CAST

Adapted for the screen by EUGENE WALTER from THE TYRANNY of WEAKNESS by CHARLES NEVILLE BUCK
Directed by LEANDER de CORDOVA. Made at the METRO Studios under the supervision of MAXWELL KARGER.

METRO
EXCLUSIVE DISTRIBUTORS

Published by
Chalmers Publishing Company, 516 Fifth Avenue, New York

A Weekly. Subscription Price: United States and its Possessions, Mexico and Cuba, $3 a year; Canada, $3.50 a year; Foreign Countries (postpaid), $5 a year. Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the Act of March 3, 1879.
Copyright, 1920, by the Chalmers Publishing Company.

The Poster Function

IF only the exhibitor's success depended upon his ticket sales the RITCHEY LITHO. CORP. would not be spending large sums of money, in advertising, to talk about them. The simple truth is that our prosperity likewise depends upon his ticket sales—it is a matter in which our interests and his are essentially united.

Precisely as merchandise is related to salesmanship. With nothing to sell the salesman cannot function—and the most desirable merchandise possible to conceive of will stay unsold unless the desirability of that same merchandise is presented convincingly to some one who can use it. Convincing a potential customer is the function of the salesman. Similarly, the proper presentation of a photoplay to the public, so that the maximum number will wish to see it, is the function of the RITCHEY poster.

The RITCHEY poster functions perfectly! It does so because the brains of the greatest poster advertising experts in the world have gone into its making. The exhibitor who uses RITCHEY POSTERS is merely taking advantage of the services of the greatest organization of poster artists and poster printers in the world.

These services are more than necessary to him—they are absolutely essential.

Ritchey

RITCHEY LITHO. CORP.

406-426 WEST 31st STREET, NEW YORK TELEPHONE, CHELSEA 8388

Paramount

Mack Sennett

Comedies

Class!

—No other two-reel comedies have ever reached the standard of the Paramount MACK SENNETT Comedies.

How could they?

For no other two-reel comedies have the same amount of money spent on making them 100 per cent sure-fire.

No other two-reel comedies are backed by the genius that is Sennett.

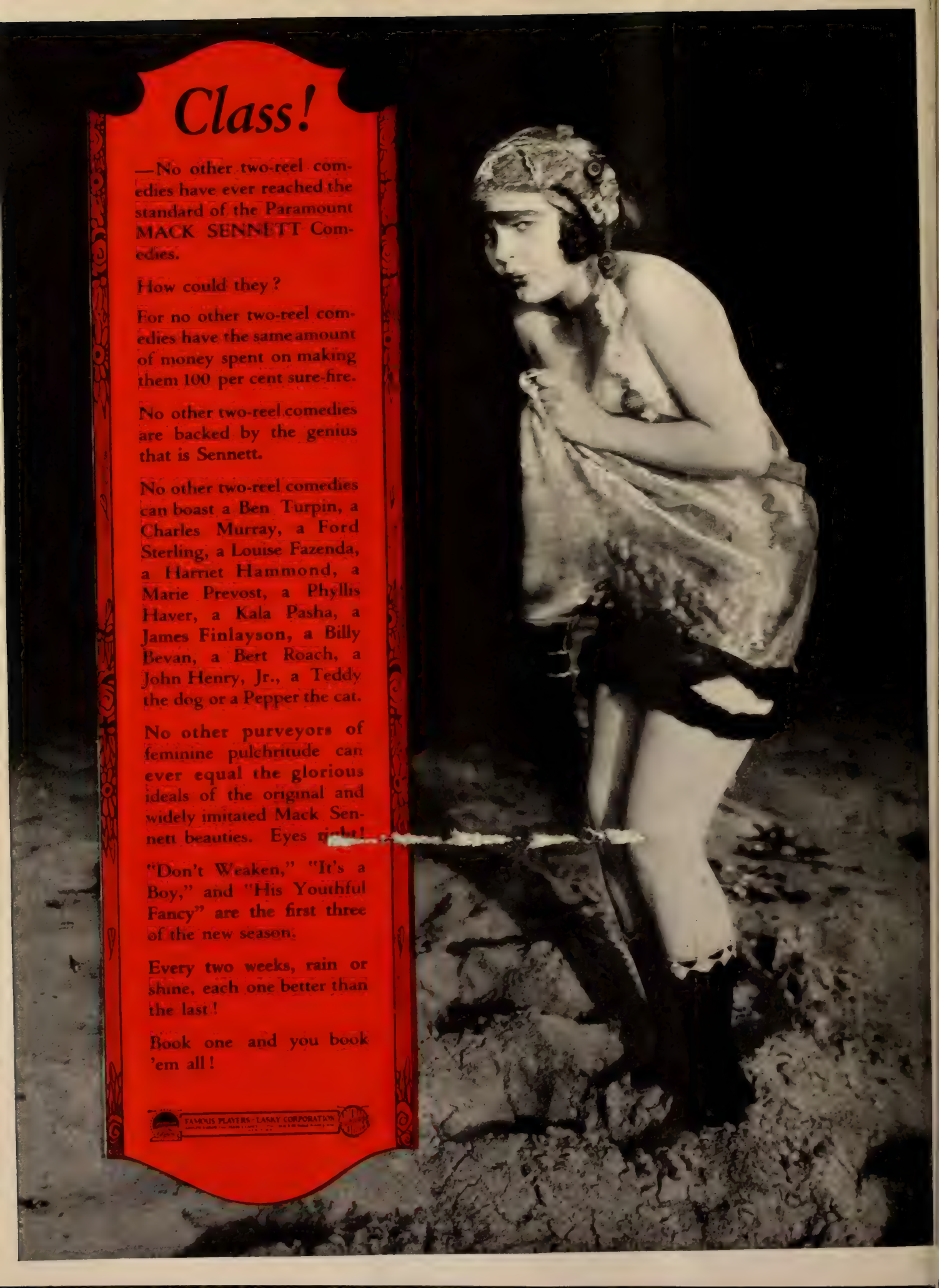
No other two-reel comedies can boast a Ben Turpin, a Charles Murray, a Ford Sterling, a Louise Fazenda, a Harriet Hammond, a Marie Prevost, a Phyllis Haver, a Kala Pasha, a James Finlayson, a Billy Bevan, a Bert Roach, a John Henry, Jr., a Teddy the dog or a Pepper the cat.

No other purveyors of feminine pulchritude can ever equal the glorious ideals of the original and widely imitated Mack Sennett beauties. Eyes right!

"Don't Weaken," "It's a Boy," and "His Youthful Fancy" are the first three of the new season.

Every two weeks, rain or shine, each one better than the last!

Book one and you book 'em all!



THOMAS H. INCE
PRESENTS

CHARLES RAY
in "A Village Sleuth"

A Paramount Picture

He had his man at last.

Through the skylight the village sleuth peered into the room below--and there was the criminal! Then—

Crash-Smash-Bang! The glass broke! And the sleuth tumbled into--what?

Gosh, but that's a funny scene! But no funnier than the whole delightful picture!

By Agnes Christine Johnston
Directed by Jerome Storm
Photographed by Chet Lyons
A Thomas H. Ince Production

THIRD ANNUAL Paramount WEEK
SEPTEMBER 1920

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

Here's Something to

A Paramount Picture

Think About ! ! !

Jesse L. Lasky
presents

Cecil B. DeMille's
PRODUCTION

"Something to Think About"

by Jeanie Macpherson

WHAT are we seeking, as we go through life? A key to the mystery of human hearts.

Cecil B. DeMille has unlocked the hearts of real human beings in this production, and he has poured their secrets out before us.

So marvelously, and so truly, has he sounded the deeps of existence, that our own hearts, with a tribute of emotion and tears, acclaim a masterpiece.

More than a picture—it is a radiance enlightening the dark places of the world.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

J. PARKER READ JR. *presents*

Louise Glaum

in

THE LEOPARD WOMAN

From the world-known novel by
STEWART EDWARD WHITE
Directed by Wesley Ruggles
Personally supervised by J. Parker Read Jr.

A production of surpassing bigness in story, action, scenic splendor and panoramic quality. Made with every essential in it to establish for it tremendous box-office power in all types of theatres.

Released nationally September 26, "The Leopard Woman" is definitely one of the great star and production sensations of the new picture year.

MARSHALL NEILAN ALLAN DWAN GEORGE LOANE TUCKER MAURICE TOURNEUR
J. PARKER READ JR. THOMAS H. INCE MACK SENNETT

ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY

HOMESPUN FOLKS

All Star Cast with Lloyd Hughes

Story by Julien Josephson

MOTION PICTURE NEWS says: *"Homespun Folks"* will draw them in on its title . . . . A story that moves with vigor and vitality . . . . The atmosphere of the picture is splendidly real. Bring out the charming atmosphere in your advertising.

NEW YORK REVIEW says: This picture will be a big success. Mr. Ince and staff have handled the story in admirable fashion. The strongest note is that which is spoken of as "human" or "heart" interest.

MOVING PICTURE WORLD says: *"Homespun Folks"* will have a special appeal for lovers of rural drama It has touches of melodrama and considerable suspense.

MARSHALL NEILAN ALLAN DWAN GEORGE LOANE TUCKER MAURICE TOURNEUR
J. PARKER READ JR. THOMAS H. INCE MACK SENNETT

ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY

ROCKETT FILM CORPORATION

ROCKETT PICTURES
ARE RIGHT PICTURES

Mr. Exhibitor:

Meet your Next big box-office Go-Getter

"The TRUANT HUSBAND"

Story by
Albert Payson Terhune

Scenario by
Daniel Frederick Whitcomb

Staged by
Thomas N. Heffron

All star cast including Mahlon Hamilton, Betty Blythe, Francelia Billington and other famous players

FRC

TRADE PAPER REVIEWS PRAISE "THE LOVE FLOWER"

"'The Love Flower' suggests Mr. Griffith in one of his happiest moods. That it will prove one of the year's strongest box-office attractions is a prediction based on careful consideration, and attention must be called to the fact that this photoplay is among the best of the Griffith pictures not strictly confined to the class of 'massive photoplays'. That it is a super-feature, no one will dispute."

Exhibitor's Trade Review.

"It was long ago recognized that Mr. Griffith is an artist of the first rank. That was in the days of his first productions. It is with the release of 'The Love Flower' that he will be acclaimed as a poet—who feels and knows and what is more, understands human beings, to transmute them with vivid intensity to the silver screen."

Dramatic Mirror.

"After seeing 'The Love Flower' at the Strand this week we once more understand why D. W. Griffith stands at the head of the directorial profession. It is not mainly be ause his pictures have the advantages of good stories and fine acting, but because they contain that most important characteristic—human touches."

New York Review.

"Without drawing the spectator's attention from the story development of 'The Love Flower', Mr. Griffith has accentuated beauty, but always fitting the setting to the spirit of the play. The whole production met with high approval at the Strand Theatre, and it will probably be so received wherever shown."

Moving Picture World.

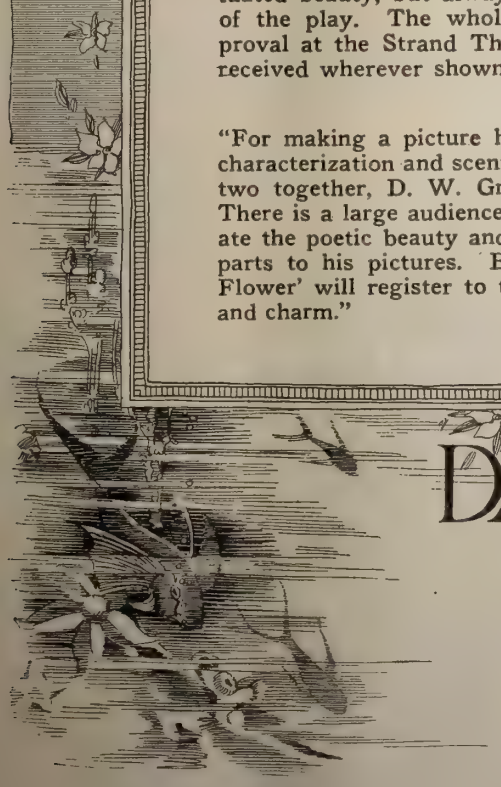
"For making a picture hold through the sheer beauty of characterization and scenic investiture and the coupling the two together, D. W. Griffith certainly has no superiors. There is a large audience ever ready and eager to appreciate the poetic beauty and realistic drama that Griffith imparts to his pictures. Before such audiences 'The Love Flower' will register to the fullness of all its rare beauty and charm."

Wid's.

United Artists Corporation

MARY PICKFORD
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
D.W. GRIFFITH

HIRAM ABRAMS
PRESIDENT



DAVID WARK GRIFFITH'S

new production

"The LOVE FLOWER"

From the Collier's Weekly Story "Black Beach" by Ralph Stock

What's all the News?

WANDA HAWLEY

in

"FOOD FOR SCANDAL"

Based on the play "Beverly's Balance" by Paul Kester

Directed by James Cruze — *Scenario by Edith Kennedy*

For clever situations, spice, surprises, ginger, romance, rollicking comedy and (when it counts) genuine drama, this picture is a winner. All the way thro that joyous, mischievous, bubbling, glad-to-be-alive-ness in which no one can excel WANDA HAWLEY ~ is absolutely irresistible

REALART
PICTURES CORPORATION
469 FIFTH AVE. NEW YORK CITY

ROBERTSON-COLE
PRESENTS

OTIS SKINNER
IN
KISMET
Directed by
GASNIER

The most stupendous production the history of motion pictures has ever recorded

R-C PICTURES

MAKING PICTURES

Is the Producer's Business

EXPORTING PICTURES

Is *Our* Business

THIS is an age of specialization!

The Producer's efforts are concentrated upon the manufacture of a high-grade product; that is *his* business.

The American Distributor who conducts a business largely confined to national boundaries concentrates his sales efforts towards domestic distribution; that is *his* business.

The successful marketing of high-grade American production in foreign film markets is Inter-Ocean's business.

We are looking for *additional* business!

INTER-OCEAN FILM CORPORATION

INTER-OCEAN BUILDING 218 W. 42nd ST. NEW YORK CITY

PAUL H. CROMELIN PRES. & GEN'L. MGR.

EXHIBITORS: ATTENTION!

Announcing

Robert Browning's
Immortal Classic

A LIGHT WOMAN

By Special Arrangement with Houghton Mifflin & Co.

IMPORTANT ANNOUNCEMENT!

ONE OF THIS YEAR'S BIGGEST PRODUCTIONS

A Personal Statement
By Samuel S. Hutchinson

I announce as the first subject of our 1920-21 season *the finest picture ever produced by American Film Company.*

It will pack the finest theatres in America at advanced prices—will book for *at least* TWO WEEKS. Some houses will hold it for a MONTH!

Are you a Big League showman? If so, you'll jump at the chance offered by "A LIGHT WOMAN." If you are satisfied with anything that will run through a projection machine, you'll not be interested.

"A LIGHT WOMAN" was secured at enormous expense by special arrangement with Houghton, Mifflin & Company, publishers of Robert Browning's works.

Months were spent in its making. A superb all-star cast headed by Helen Jerome Eddy, Charles Clary, Hallam Cooley and Claire DeBrey enacted it. It was personally supervised and directed by George L. Cox.

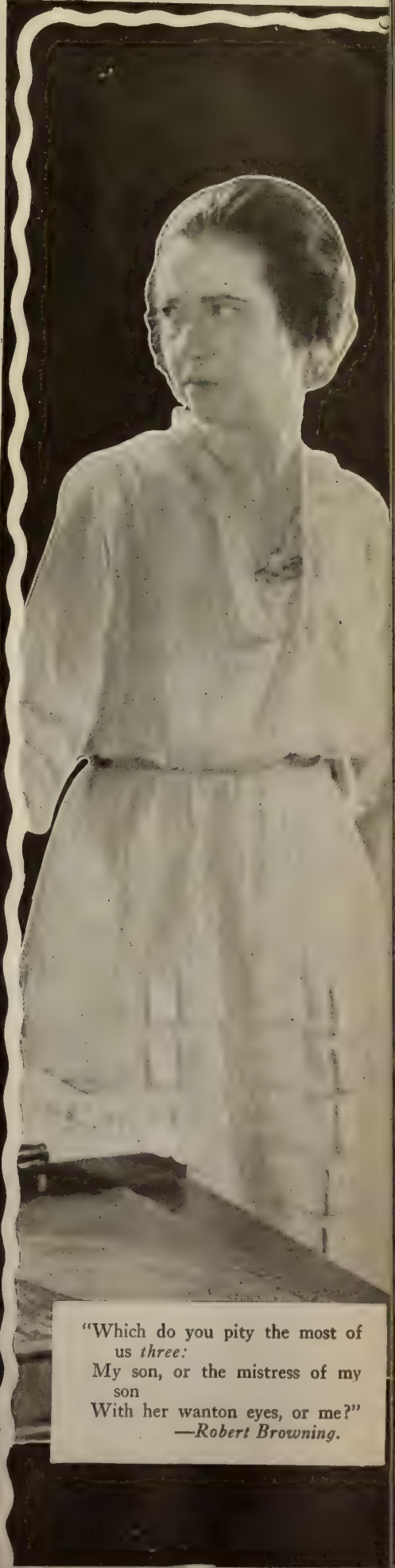
I am positive "A LIGHT WOMAN" is the biggest production to be released this season by ANY film manufacturer. Within a few weeks exhibitors will be fighting for it.

I ask every exhibitor to verify my judgment by seeing this picture screened by American representatives at any Pathe Exchange. Contracts are now being signed. You know how exhibitors cleaned up on "The Miracle Man" and "Sex." If you act *today* you can be one of the first to present "A LIGHT WOMAN."

Don't take MY word for its drawing quality. See it screened by applying to American representatives at your nearest Pathe Exchange.

SAMUEL S. HUTCHINSON, President
AMERICAN FILM COMPANY
INCORPORATED
6227-35 BROADWAY CHICAGO, ILL.

AMERICAN FLYING A PICTURES



"Which do you pity the most of us *three:*
My son, or the mistress of my son
With her wanton eyes, or me?"
—*Robert Browning.*

NATIONAL PRODUCTIONS

Presents

The

KENTUCKY COLONEL

by

OPIE READ

Featuring

JOSEPH DOWLING

"The Miracle Man of the Screen"

Produced by

NATIONAL FILM CORP. of AMERICA

Distributed by

W. W. HODKINSON CORPORATION

Thru PATHE' Exchange Inc.

A HODKINSON Release

A Great Picture

from a Great Novel with a Great Star

Thousands have read and loved Opie Read's great book,—it has been printed in every language and published in every country in the world, That alone insures ready made audiences.

Thousands have seen and loved Joseph J. Dowling upon the screen,—as the Patriarch in "The Miracle Man," he created for himself a never-to-be-forgotten place in the hearts of the picture-going public.

The KENTUCKY COLONEL IS THE GREATEST SOUTHERN DRAMA EVER PRODUCED,—and with the combined appeal of Opie Read's fame and Joseph J. Dowling's popularity behind it, must prove a sure-fire money-maker for you.

IT IS THE TYPE of PICTURE that DELIGHTS AUDIENCES and EXHIBITORS ALIKE

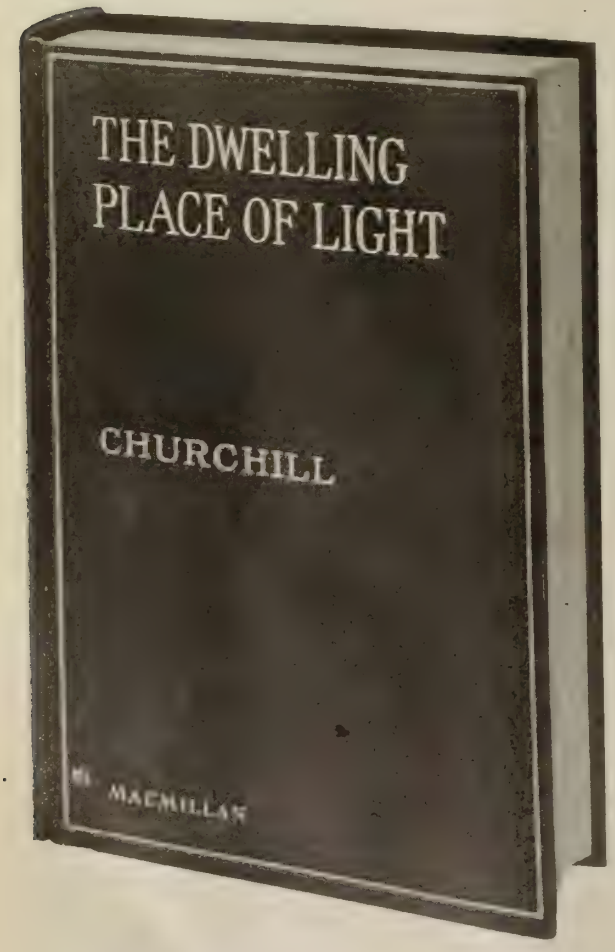
W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ Exchange, Incorporated

2,500,000 READERS

of Hearst's magazine Applauded it.

Repeat Printings Demanded

of the Publishers and now, better than the book, the screen version



A Benj. B. Hampton Production

"The DWELLING PLACE OF LIGHT"

From the Novel by Winston Churchill

Directed by Jack Conway

with an all star cast including CLAIRE ADAMS, ROBERT Mc KIM and KING BAGGOT

Book this picture and you book ready-made audiences! A

W. W. HODKINSON CORPORATION

527 Fifth Avenue, New York City

Distributing through PATHÉ Exchange, Incorporated

Foreign distributor, J. FRANK BROCKLISS

A MAN IS KNOWN BY HIS WORK

All exhibitors and their patrons have known for years the name of HAMPTON DEL RUTH in connection with the production of successful comedy films.

All exhibitors and their patrons will accept this producer's name as a positive guarantee of individuality and merit.

A HAMPTON DEL RUTH PRODUCTION

WILLIAM FOX

presents

SKIRTS

HAMPTON DEL RUTH'S

Hippodromic Spectacle of Comedy
in Six Parts

with All Star Sunshine Comedy Cast
including
The Singer Midgets and the Famous
Sunshine Widows

Personally Directed
by the Author
HAMPTON DEL RUTH

Money Spent in Lost Time Is Money Poked Down a Rat Hole

Brunton Efficiency and Brunton Service Have Stopped the Rat Holes of Lost Time in Picture Making

TIME IS MONEY

LOST TIME

is the greatest financial drain in the motion picture production.

BRUNTON SERVICE HAS MADE TIME SAVING A SCIENCE

Because

Producers Operating at Brunton Have:

Sixty-Five acres of buildings, permanent sets and locations.

Ninety-Five Thousand square feet of covered stages. $150,000 worth of electrical apparatus.

Seven warehouses of properties.

Automobiles, trucks, taxis, motor vehicles of all kinds.

Scenario writers, Continuity writers, Publicity writers. Carpenters, Electricians, Stage Hands, Technical experts.

AND ALL JUST AT THE OTHER END OF A PUSH BUTTON

BRUNTON Service and BRUNTON Equipment

Have made LOST TIME A LOST ART with those making pictures at this perfectly equipped plant.

THE ROBERT BRUNTON STUDIOS, Inc.

5341 Melrose Avenue **Los Angeles, California**

PLAIN WORDS

THE Attorney-General, the Department of Justice and the Federal Trade Commission are among the important Government agencies that never sleep — they are always on the job.

It is through these agencies of the American Government that free people are permitted and guaranteed to live in a free country, to conduct their business in a free and independent manner, and never to live in fear of tyrannical domination and oppression under the heel of unscrupulous would-be monopolists.

WILLIAM FOX.

"July 23, 1920.

"National Association of the
Motion Picture Industry,

"Attention Chairman
of Distributors' Division,

"1520 Broadway, New York City.

"Gentlemen:

"Herewith I tender the policy of Fox Film Corporation with reference to group booking with all booking agencies in America, as requested in your letter of July 20th.

"Booking agencies formed and operated for the purpose of making group bookings on behalf of exhibitors are bound in a short time to develop into a monopoly of a most destructive character. Exhibitors are invited into the plan on the pretext of lower rentals and of booking protection for their theatres. But that is only the ingenious, sugar-coated, sweet and innocent invitation to join the booking agency at the beginning.

"Facts and conditions of the past prove that very shortly after the exhibitor places himself and his theatre in the hands of a booking agency he loses control of the management of his house, and by cut-throat, black-jack and monopolistic methods the exhibitor very soon is compelled to give up fifty percent or more of his theatre or be driven out of the motion picture exhibition line.

"Exhibitors will remember in 1908 and succeeding years my tremendous effort and the long, up-hill legal battle against the General Film Company and the Motion Picture

(Continued from opposite page)

Patents Company to keep the business open and free to competition.

"The then growing success and popularity of the motion picture was the result of the splendid competitive opportunities afforded to any person or set of persons in the production of pictures that would entertain and educate. In the regular course of events this condition permitted the exhibitor to make a handsome profit and to build up a substantial business. The exhibitor was his own boss.

"Twelve years ago a combination of men attempted to strangle the industry and to create an all-powerful monopoly. Fortunately for the public and the exhibitor, and I feel free to state largely due to my effort, this attempt resulted in disaster. The group of men who by every means endeavored to take possession of the motion picture industry in every branch, were brought before the United States Courts and their monopoly was ordered dissolved and the screen was free again. Then once more the exhibitor became boss of his theatre.

"Today the exhibitor is confronted with a more daring and dastardly attempt to dominate his business. The formation of booking companies to deal with distributors in group bookings spells the stagnation of the industry should it meet with favor by exhibitors. A group of booking offices in the principal sections of America would soon control the motion picture industry in every branch. The exhibitor would be the biggest loser.

"The American public will not support a monopoly in the art of the motion picture. No longer would the exhibitor be the boss of his theatre. The booking agency trust would boss and command the picture theatres after kicking the exhibitors into business oblivion.

"Every branch of the business lends itself to absolute domination if the nation-wide booking agency trust is an established fact. No longer would progress be the guiding star of the industry. In its place would come greed, the tyrannical domination by a small group of men, and the elimination of the exhibitor of today.

"Fox Film Corporation places itself on record as absolutely opposed to group bookings with all booking agencies. It will deal exclusively with the exhibitor direct.

"No person or persons or company is authorized to use the name of Fox Film Corporation or the undersigned in the promotion of booking agency schemes. It was reported from two sections of the United States that booking agency promoters had promised Fox pictures, which is an indication of the misleading, unauthorized and greedy tactics that are being used.

"The Fox Film Corporation and the undersigned stand on record for free and competitive dealing in the motion picture industry. We are opposed to monopoly in any form.

"We hope the above has made our position clear.

"Very truly yours,

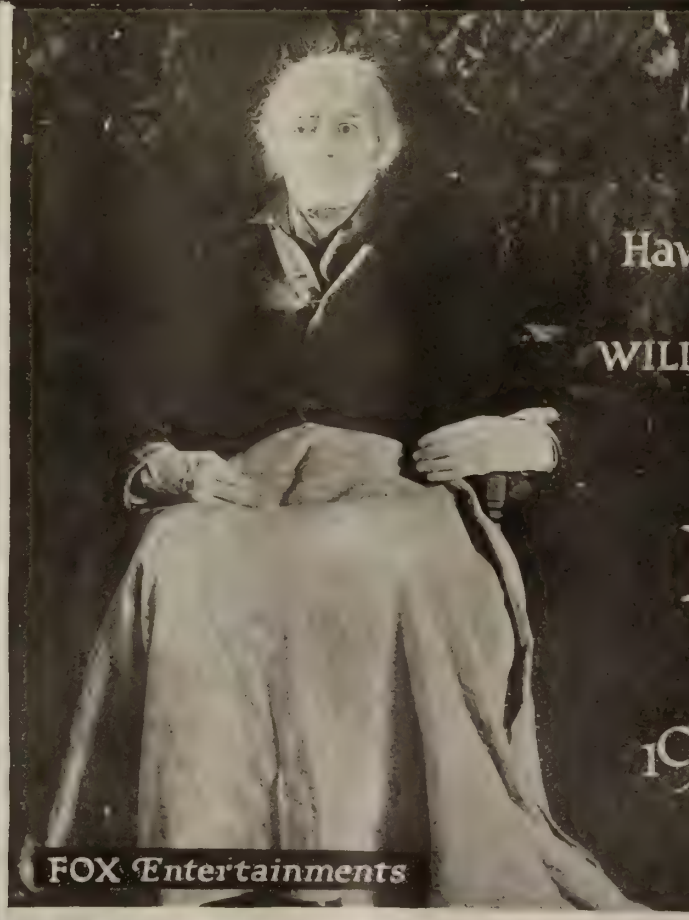
"FOX FILM CORPORATION,
"(Signed) WM. FOX,
"President."

In New York, San Francisco and London—
Everywhere the Same Story
Star at his Best
Picture Superb

WILLIAM FOX *Presents*:

WILLIAM FARNUM
in If I Were King

From the great stage success and novel by JUSTIN HUNTLY McCARTHY
Scenario by E. LLOYD SHELDON ··· *Directed by* J. GORDON EDWARDS



Everyone is talking about the wonderful paralytic and his magnetic eyes.

Have you booked this great Success?

WILLIAM FOX *Presents*:

WHILE NEW YORK SLEEPS

1920 Cinemelodrama of life in the Great Metropolis

Staged by CHARLES J. BRABIN

FOX *Entertainments*

PEARL WHITES millions of admirers are clamoring for this picture and swamping the houses showing it

WILLIAM FOX *Presents*

PEARL WHITE *in* The White Moll

by FRANK L. PACKARD

Directed by HARRY MILLARDE ··· *Scenario by* E. LLOYD SHELDON

Never before a picture like this – never such stunts – never such thrills ! Your patrons are waiting

WILLIAM FOX *Presents:*

Lt. ORMER LOCKLEAR *in* The SKYWAYMAN *with*

LOUISE LOVELY

by JULES G. FURTHMAN

Directed by JAMES P. HOGAN

WILLIAM FOX *Presents*

TOM MIX *in*

The Untamed

Story by
MAX BRAND
Scenario by
H·P·KEELER
Directed by
EMMETT J·FLYNN

Three strange companions, a man, a horse and a dog— immutable in their friendship, implacable in their enmity— and the girl who loved the trio.

WE SAY THE GREATEST WESTERN EVER!

You'll agree Just See It

FOX Entertainments

Your folks will love the quaint little heroine of Israel Zangwill's immortal stage story
WILLIAM FOX Presents
SHIRLEY MASON
in
Merely Mary Ann
The great stage success by
ISRAEL ZANGWILL
Direction and Scenario by
EDWARD J. LESAINT
FOX Entertainments

WILLIAM FOX *Presents:*

CLYDE

Every expression a scream–
Every motion an uproar–Every
action brings a side-splitting
tempest of laughter

FOX

COOK

EARTH'S FUNNIEST MAN

in

Kiss Me Quick

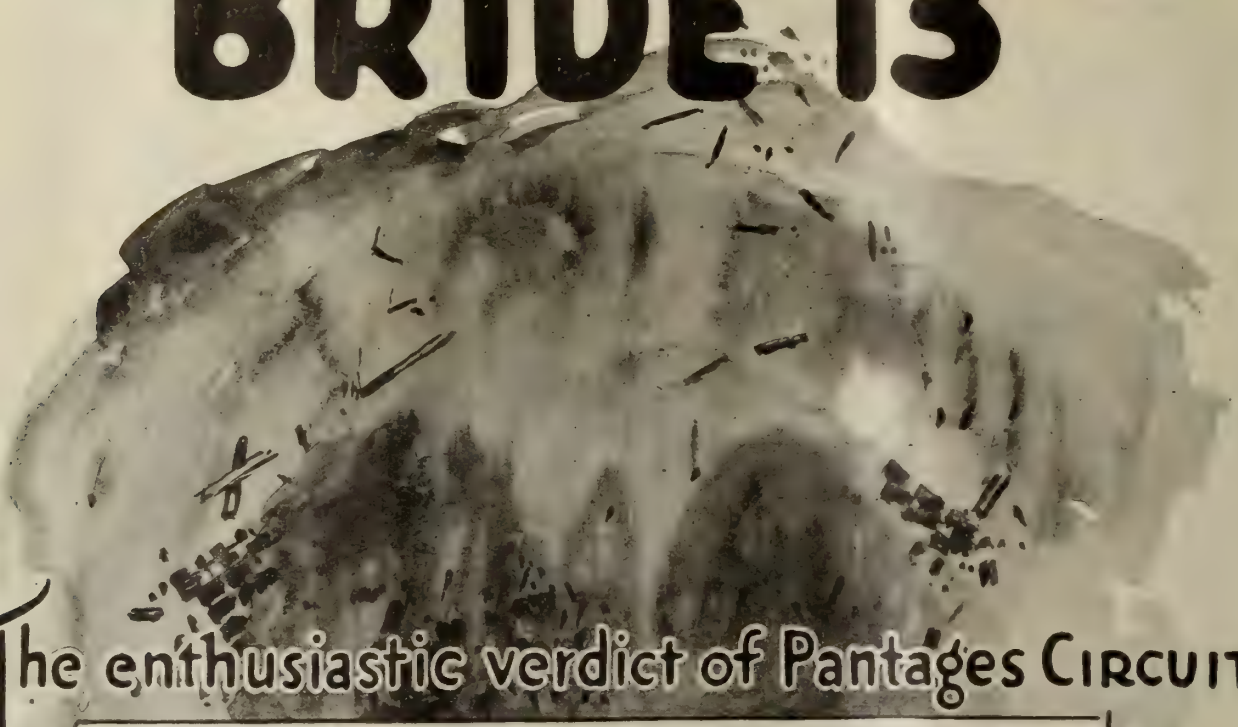
The Man with Jelly Legs–
Irrepressible Knees–
Hypnotic Elbows–
Elastic Joints–
A Circular Spine–
Liquid Muscles–
Electric Nerves and an India Rubber Body

Directed by
JACK BLYSTONE

Entertainments

A ROAR OF APPLAUSE GREETS

"BRIDE 13"



The enthusiastic verdict of Pantages CIRCUIT

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MR WILLIAM FOX

PRESIDENT FOX FILM CORPN WEST 55TH ST NEWYORKCITY NY

STARTED YOUR BIG SERIAL BRIDE THIRTEEN TODAY STOP OUR BUSINESS WAY BEYOND EXPECTATIONS STOP RECEIPTS WAY ABOVE AVERAGE NO S R O SIGN AS THERE IS NO STANDING ROOM PACKED ALL DAY STOP WISHING YOU SUCCESS YOURS TRULY

ROY STEPHENSON RESIDENT MANAGER PANTAGES THEATRE

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Fox Entertainment's

Prove you are a wise Showman

by booking this serial supreme NOW.

A man is known by the company he keeps. Showmen with vision have booked BRIDE 13- and been glad; join them!

WILLIAM FOX
presents

"BRIDE 13"

A serial in fifteen acts

Staged by Richard Stanton

Story by E. Lloyd Sheldon

Scenario by Edward Sedgwick

Book now to share in the harvest.

Cash in on William Fox's newest bonanza for exhibitors. You know what the name Fox has done for those who show pictures. Here is Fox showmanship applied to serial production.

When a Clever Woman of the World is Bent on Conquest

Wondering if He will Accede to her last Request

"She will Dance here no more"

"But Not Enough—I want More than Money"

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Presents

JOSEPHINE EARIE

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"THE FALL OF A SAINT"

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GAUMONT COMPANY
101 West 42nd Street

Nightly at the Rat Rouge——

"You Dare to Say I have Compromised your Name!"

"Just a Few Friends for Dinner, dear"

"If there is any Killing to be done, HE Won't do it"

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The Biggest, Timeliest, State Right Production On the Market Today

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RAY STUDIOS
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"They cover New Orleans like a blanket," writes A. Harrison, Jr., of the Harcol Film Co. "The leading houses have them—*without exception.*"

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Every one of these exhibitors has expressed his delight with

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They add prestige to your house

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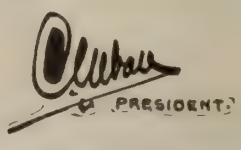

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Enter BUSTER KEATON

Here is the comedy sensation of the year, introducing a new stellar comedian, who is going to reach the peaks of funmaking. Buster Keaton has graduated from vaudeville — where for years he was a member of the famous THREE KEATONS *Fatty Arbuckle has nominated this nimble and talented young man as his legitimate successor in the field of short comedy subjects... That's what he thinks of* BUSTER

HIS FIRST SIDE-SPLITTING COMEDY — PRESENTED BY JOSEPH M. SCHENCK

Written and Directed by BUSTER *himself and* EDDIE CLINE *- is*

ONE WEEK

which starts him on his larger career. He begins where other comedians left off. He has packed his first two-reel subject with a bundle of brand new "gags" that will set your patrons laughing until (if they wear 'em) their false teeth will drop out and their waist-bands will "shimmy".

METRO

In this superb production Mr. Lytell excels all his previous great successes. . . . In wealth of story, direction and acting it will rank second to none. . . .

TWELVE YEARS in HADES
Besotted drunkard and slave to cocaine~ his ideals gone, along with his self respect! That was the cost to Leigh Dering of a loveless marriage.

METRO announces

The PRICE of REDEMPTION

Starring Mr. BERT LYTELL

is a Screen Drama so vital & gripping that it will hold your audiences tense & breathless

Adapted by JUNE MATHIS from the widely read novel THE TEMPLE OF DAWN by I.A.R. WYLIE. Directed by DALLAS M. FITZGERALD. Photographed by SOL. POLITO. A METRO Special Production.

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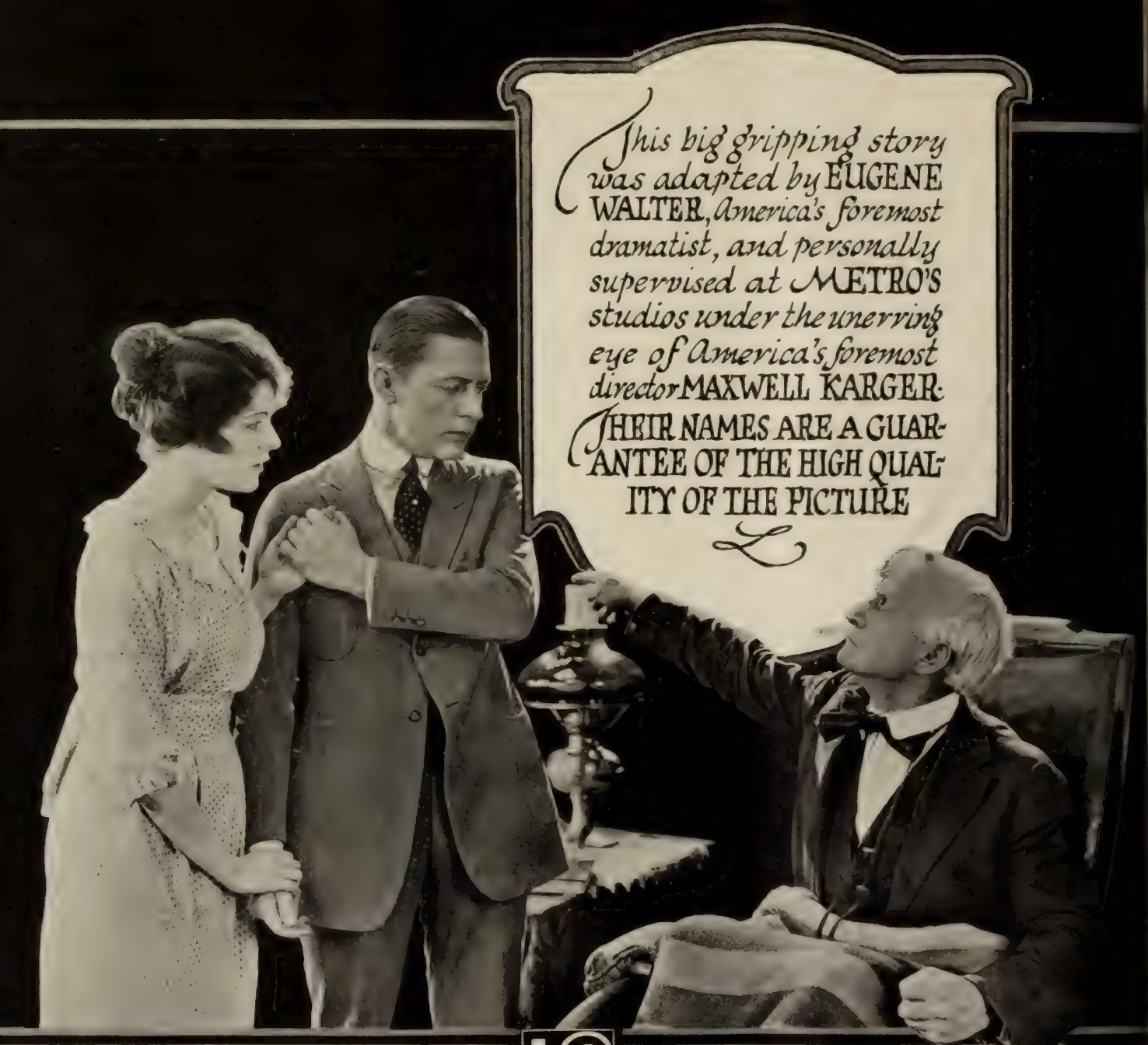

This big gripping story was adapted by EUGENE WALTER, America's foremost dramatist, and personally supervised at METRO'S studios under the unerring eye of America's foremost director MAXWELL KARGER. THEIR NAMES ARE A GUARANTEE OF THE HIGH QUALITY OF THE PICTURE

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LOVE ~ HONOR & OBEY

With an ALL ~ STAR CAST

Based on CHARLES NEVILLE BUCK'S *famous novel* THE TYRANNY OF WEAKNESS. *Directed by* LEANDER de CORDOVA

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OUT OF THE DUST

STATE RIGHTS—EXCLUSIVELY!

Every exchange in the country that is able to book pictures on a merit basis will have an opportunity to bid for "OUT OF THE DUST." No matter who tries to tie up or control the market—really good productions cannot be denied, because there are not enough of them.

JOHN P. McCARTHY Author and producer of "OUT OF THE DUST" is the Director-sensation of the year. With true Art in his eye, as well as in his brain and soul, he has caused the blasé commercial critics to confess that he made them gulp hard and fight back their tears. In "OUT OF THE DUST" they recognized a master-hand, a conjuror of human emotions, an artist who breathed life and action into the stilled brush of FREDERIC REMINGTON.

THE CAST RUSSEL SIMPSON, ROB'T McKIM, LITTLE "PAT" MOORE, DORCAS MATTHEWS

A STORY SO SIMPLE, SO CLEARLY TOLD, YOU FORGET IT IS A PICTURE.

By special arrangement with Collier's Weekly, every theatre will be enabled to give a free lobby exhibit of the original Remington's from Collier's exclusive color plates.

A LINE OF PAPER (BY RITCHEY), PRESS MATTER, AND NOVELTY AIDS NEVER BEFORE OFFERED TO THE TRADE

SCREENINGS MAY BE ARRANGED FOR NOW!

P. P. CRAFT—APEX PICTURES—LEON J. RUBINSTEIN, ASSOCIATE
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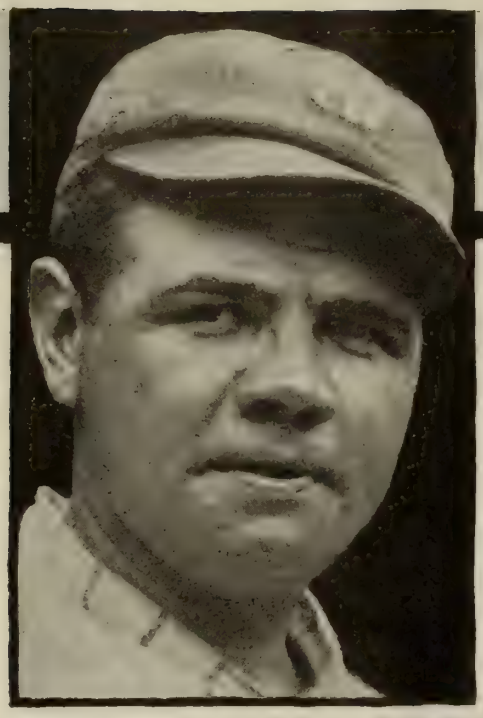

I warn you!

That *no picture* except "HEADIN' HOME" is *my picture* and none save KESSEL & BAUMANN have the distribution of it.

Babe Ruth

Headin' Home

starring Babe Ruth

HARRY CROSS *in the New York Times says this about the greatest attraction of the day.*

Ruth has become such a hero that he blocks the traffic going to and from the club house. Men and boys fought with one another yesterday after the game to reach his side and grasp the mighty hands which clutch the home run bat. Girls and women make him pose for snapshots and proud fathers edge their lads up to him to lay his mammoth paws on their curly heads. At the gates hawkers sell pictures of the Bazoo of Bang and others are selling the latest popular song, "Oh You Babe." Palmists hound Babe to let them read the lines of those million dollar mitts and autograph hunters armed with .45-calibre fountain pens dog his footsteps to get his signature.

Babe doesn't dare take the main streets homeward. He has to sneak through the byways in closed taxicabs to get back to his hotel. His telephone has been tinkled right off the wall and the Post Office Department is getting rich on the stream of mail which flows into Babe's hotel. And the strange part of it is that, through it all, Babe is always ready and willing to stop and thank his army of admirers for their chatter of congratulation. He still wears the same-sized hat that he did when he didn't have a darned home run to his name.

will be ready for you SEPTEMBER 20th

Get ready for it

KESSEL & BAUMANN
Longacre Building New York

WITHOUT POSSIBLE EXCEPTION

BABE RUTH

IN

"HEADIN' HOME"

Has proved to be the most talked about feature produced since the birth of the Motion Picture Industry.

After seeing but half of the picture Herbert H. Yudkin organized a special corporation to exploit the picture in New York and Northern New Jersey and

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paid more money for the rights than has ever been paid for any production anywhere anytime.

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EVENING EDITION ONE CENT

HITTIER HERALD

FRIDAY, AUGUST 3, 1917

Weather: Fair, Slightly Cooler.

CRIMINAL ESCAPES
CONVICT AT LARGE

Officials Completely Baffled

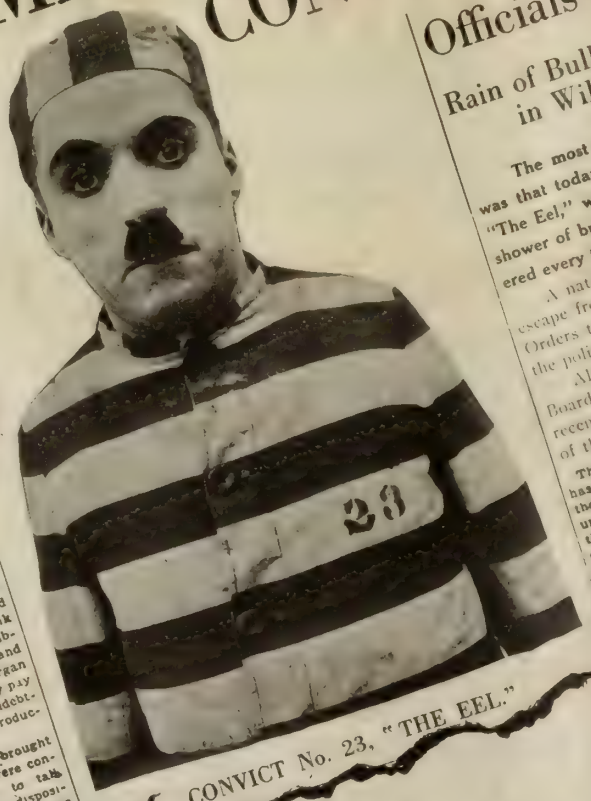
Rain of Bullets Fail to Stop Convict No. 23 in Wild Dash from State Prison.

The most daring escape in the history of the State Prison was that today of Convict No. 23, known to the authorities as "The Eel," who gained his freedom after a mad dash through a shower of bullets and who had up to a late hour successfully co

A nation-wide alarm has been sounded, and every avenu escape from the city is being closely watched by armed gu Orders to return the fugitive dead or alive have been issu the police authorities.

Already an investigation has been started by the Board in an effort to determine who is to blame for t recent outrage, and it is rumored that several of the hig of the institution will be interrogated.

The stage at one time or another for staging the battle t has dealt with every kind of sinner in of the fastest men in the whole category of crime, but Sat- compete, and which w urday night at the Astor Theatre was set apart, all to itself the first instance, so far as one re- decided upon until a calls, in which it has taken up the of Bundy and would case of the Juvenile delinquent. on the position wh "Young America," by Fred Bollard, occupied in the sing who acknowledges that the idea was R. Norris Willia suggested by certain printed stories, Loughlin, the Dam than to show the procedure of a chil- tion, L. I., came t was written for no other purpose the courts, came t dren's court. car in which W



CONVICT No. 23, "THE EEL."

$19,530,000 GOLD AMERICA PAID OUT NOW COMES BACK

Brought Here From Halifax, It Will Settle Through J. P. Morgan & Co. War Debts Contracted by Great Britain.

ABOUT $25,000,000 IN SECURITIES ALSO ARRIVE.

Guarded Treasure Is Carted Through Streets to Sub-Treasury and There Checked Up.

American gold coin to the amount of $19,530,000, which had been shipped to England in years of trade indebtedness by this country to England and lodged in the vaults of the Bank of England, was taken into the Sub-Treasury in this city yesterday and placed to the credit of J. P Morgan & Co., so that Great Britain may pay part of its large and growing indebtedness to manufacturers and producers in this country.

A block of securities was brought with the gold. These also were consigned to the bankers refused to talk about the amount, source or disposition of the stocks or bonds. Guesses accompanying the special train all the way from

Just Post the Name of and in Will Com

"THE ADVENTURER"

is one of the best comedies this master screen artist has ever made. Here it is re-cut, re-titled, and better than ever.

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IN

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CHAPLIN CLASSICS
Presented by
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(Bobbs-Merrill Co)

Directed by **IDA MAY PARKS** *and* **JOS. de GRASSE**

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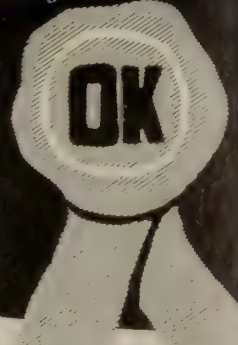

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Marie Doro
IN
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with GODFREY TEARLE

Jose Collins
IN
"Where Is My Husband?"

Violet Mersereau
AND
Edmund Cobb
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A high class producer, who knows first class comedy and has the skill and experience to present it.

A corking story—crammed with funny incidents and laughable situations.

Capable comedians who can bring out every ounce of fun.

Add some pretty women—lots of Pep and a touch of spice.

It's so good your patrons can't get enough of it!

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Presents

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Charlotte Dawn

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Mayflower Photoplay Corporation presents

An Allan Dwan Production

"In the Heart of a Fool"

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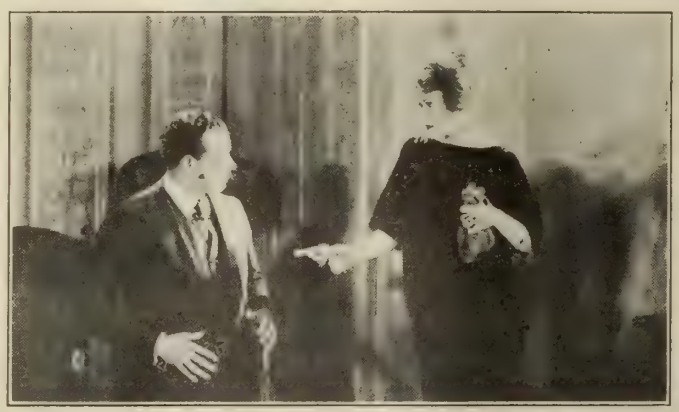

The Fool had played with one woman too many.

Reaping the tares sown in his folly.

Wreckage from the net of the Lorelei.

He could not confess to the woman he loved that the child was his own.

"No, no! You must not kill him, for I love him!"

The burning of the great mine.

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One of the Powerful Dramas of the Year

It's a BIG production, filled with tremendous dramatic situations, big thrills and moments that grip and hold you to your seats.

An Epic Drama of American Life by William Allen White

A Strong All-Star Cast
Directed by Allan Dwan

A First National Attraction

"I will not give up other women! They are the wine of my life!"

The Lorelei laid her snare!

"You have broken my home and I have come to pay."

"The child of our stolen love is dead," he announced.

Fighting death in the mine shaft.

A great burden was lifted at last, for she smiled up at him with love and trust.

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The Mirror of a Woman's Soul

KATHERINE MACDONALD, the American Beauty, holds up the mirror of life—its joys, its tragedies—to women, to your patrons, in her latest picture. It is a powerful emotional role, and her wonderful acting and splendid interpretation gives a live reflection of the soul of a woman.

Katherine MacDonald Pictures Corpn.

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The love story of an actress—from the Saturday Evening Post story.

By Rita Weiman

Directed by James Young.

By arrangement with Attraction Distributing Corpn.
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The Trade Paper of Features

ANNOUNCEMENT

I take great pleasure in announcing to the world of motion pictures that Arthur James, with this issue, becomes Editor-in-Chief of Moving Picture World.

It is only fitting that the best established trade publication in the motion picture industry should have the benefit of the vigor, experience and leadership of the best equipped man the field affords.

In entering into this association I believe that Moving Picture World is continuing in larger measure its clean record of service to the industry in all of its elements.

Founded under the wise leadership of J. P. Chalmers in 1907 this publication has become an institution with an earned reputation for fearlessness and fair play. As the industry grew, so has Moving Picture World grown until now its roots extend far and grip hard in clean and healthy growth.

Under the editorial direction of Arthur James the industry may expect the best that brains, money and character can afford.

John F. Chalmers

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Arthur James, Dynamic Force in Industry Hour as Dinner to A. M. P. A. Names Him

ARTHUR JAMES, who, with this issue of Moving Picture World, becomes its editor-in-chief, was the guest of honor at a dinner given to the Associated Motion Picture Advertisers by Chalmers Publishing Company at the Hotel Biltmore, Thursday evening, September 9. An informal affair from beginning to end, and advertised as the "special showing of 'The Feed Bag,' America's best loved mystery drama in seven satisfying reels," as the menu put it, the dinner nevertheless was a conspicuous beginning to the career of Arthur James as editorial director of Moving Picture World.

Opinion was unanimous that Moving Picture World, in bringing Arthur James to its organization as editor-in-chief, was making a move not only of importance as concerns trade journalism, but was pushing back the horizon for the industry and enlarging its scope of service and power.

Arthur James, whose dynamic personality has sunk itself into big movements for the development and broadening of the motion picture industry since he became associated with it in 1914, was the hero of the hour.

An atmosphere of good fellowship, an unmistakable air of friendship and hospitality distinguished the affair and the effect was heightened by the conflict of wit meeting wit as the A. M. P. A. speakers were ragged by lodge brothers on the floor and retorted in kind.

When Joe Dannenberg, editor of Wid's Daily, referred to the fact that he had been wearing newspaper shoes for twenty-two years, some wag wanted to know if he had followed the policy of the industry and effected a change. And Harry L. Reichenbach, prince of the jungles, stirred a laugh when he referred to the good old days of trade papers when potatoes, worn-out lodge cards and police badges were accepted for space.

But every speaker, when he had sent his shafts of wit home, turned upon Arthur James and Moving Picture World and congratulated both in terms which proved that the association of Mr. James with the World, blending power with power, was going to mean a rebirth in motion picture trade journalism and a new day in service to all elements of the industry.

Tributes from the Trade

Martin J. Quigley, Publisher of Exhibitors' Herald,—

"I have known Arthur James for a long time, and I am glad to have this opportunity to welcome him to my particular end of the film business. I want to congratulate Moving Picture World on its acquisition of Mr. James. I have found him thoroughly dependable in every particular, a man of unusual ability."

Fred Beecroft, Advertising Manager, Motion Picture News,—

"I want to say my word of welcome. I am sure we all have a deep regard for Mr. James and wish everything for his success."

Joe Dannenberg, Editor Wid's Daily,—

"You men of the A. M. P. A. have lost a good leader. Our latch-string is always out to him."

Paul Gulick, Toastmaster, Director of Publicity, Universal, Outgoing A. M. P. A. President,—

"Moving Picture World had to come to A. M. P. A. for its editor-in-chief. His going has removed one of the founders of the organization and the one who directed A. M. P. A. through its two most critical years."

Paul N. Lazarus, Director of Advertising and Publicity, United Artists, Newly Elected President A. M. P. A.—

"If Moving Picture World had asked us to select an editor-in-chief, we would have made the choice of Arthur James ourselves."

Harry L. Reichenbach, Exploitation Director,—

"Arthur James brings new blood to Moving Picture World and Moving Picture World profits by it."

C. C. Pettijohn, Assistant to the President, Selznick Enterprises,—

"I have always been one of Arthur James' sincere admirers. I know the World will prosper under his leadership, and in this new association I wish him everything he could ask for in the way of success."

Bert Adler, Personal Representative for Allan Dwan,—

"I've known Arthur James for a long time and I've fought with him for a long time. He's a good scrapper. That's why I like him."

The dinner was attended by practically every member of the A. M. P. A. It was only fitting that the first public announcement of Mr. James' new connection with the World should be made through the Associated Motion Picture Advertisers, as he was one of the founders of that body and served as president for two terms during the early stages of its development and growth into probably the most active body in the industry today.

Paul Gulick, the Complete Toastmaster.

The toastmaster of the occasion was Paul Gulick, director of publicity for Universal, and thanks to Mr. Gulick's ability to keep unperturbed and to think on his feet, he survived the volleys from his brother A. M. P. A.'s with flying colors. When permitted to be serious, Mr. Gulick registered heavily in favor of Arthur James and Moving Picture World.

"Sometime the history of motion picture journalism will be written," said Mr. Gulick, "and when it is written, Moving Picture World will occupy many of the greater, earlier chapters alone. But it takes more than an organization to make the World the living, moving thing that it is. There is a reason why the World has never deviated from its course of character and honesty. And that reason is a family—the Chalmers family. At the bottom of that family is a principle, the principle of honesty and truth."

"Modest Men."

On Mr. Gulick's right was J. P. Chalmers, Sr., president of the Chalmers Publishing Company, and on the latter's right was John F. Chalmers, the company's general manager.

"Modest men, these," said Mr. Gulick. "I asked them tonight which one of the two was the golf expert, and each one immediately pointed to the other."

"If the A. M. P. A. had been called upon to select an editor for Moving Picture World, I am sure it would have chosen none other than Arthur James," said Paul N. Lazarus, of United Artists, the newly elected president of A. M. P. A.

New A. M. P. A. President Cheered.

As he took the floor, Mr. Lazarus was greeted with a burst of cheers. The cheers grew as he presented to Mr. James, on behalf of A. M. P. A. "all the tools of his trade, with the exception of the blue pencil." The "tools" were a handsome gold fountain pen and an equally beautiful gold pencil.

The first speaker of the evening was John F. Chalmers, general manager of the Chalmers Publishing Company, over whose signature the invitations for the dinner were sent out.

Mr. Chalmers' speech was in keeping with the principles of character to which Toastmaster Gulick ascribed the high position of Moving Picture World today. It was clear, direct, and straight to the point. Mr. Chalmers said:

"It is a pleasure to meet you all this evening and extend a cordial word of welcome. We often meet in a business way, but seldom in a social way, and I hope this evening will renew old friendships and make new friends.

"Comes with Clean Record."

"The purpose of this dinner is to announce to the trade the addition of Arthur

Since He Entered It in 1914, Is Man of the Editor-in-Chief of Moving Picture World

James to the staff of the Moving Picture World. We are glad to make the connection with Mr. James, a man we all know, and who comes with a good, clean record. You must think well of him, too, when an association of keen, brainy men, such as yours, has seen fit to make him their presiding officer for two years.

"Your association believes in doing things. Early this year you advocated a uniform size for the trade papers, and saw it accomplished. I believe none of the papers have suffered by the change. I know the Moving Picture World has gained by it. It must have meant, also, a great saving of time, money and material to the companies you represent and the credit is yours. The only people who may have suffered by the change were the engravers, and they are perfectly able to take care of themselves.

"I Wanted No Change."

"It was our purpose to retain George Blaisdell in his present position as editor and managing editor and add Mr. James as editor-in-chief.

"However, Mr. Blaisdell has decided to make a change and has already tendered his resignation. We are sorry to lose Mr. Blaisdell, as he was a valuable man on the paper, has been a long time connected with us, and we hold him in high esteem.

"This is a rapidly moving industry and changes are occurring constantly. It is only yet getting well started, and its future possibilities are beyond our comprehension.

"We are each of us only cogs in its great wheel of progress, which means that we must fit and do our bit and do it honestly and well.

"Away back in 1907, on March the seventh, the Moving Picture World made its first appearance. It was a very humble beginning, as many of you know. At that date in the infancy of the industry its founder saw the need of a trade paper to help foster its interests. He laid its foundations on broad principles. As the industry grew, the Moving Picture World grew with it. It is now well rooted, is of clean, healthy growth, and I trust will be useful and live long after we are all gone."

All Agree on the "Change."

It was following Mr. Chalmers' speech that Paul N. Lazarus presented Mr. James with the gift from the A. M. P. A. Mr. Lazarus remarked also: "Mr. Chalmers refers to this industry as one of change. It might be well to add to that precept the fact that four years ago, when a handful of press agents organized A. M. P. A., the World gave it the name of 'Al-Mighty Press Agents,' while tonight it helps the A. M. P. A. to celebrate its fourth anniversary.

"The World has been a raider on the ranks of the A. M. P. A. It took Sam Spedon from us, and now it takes Arthur James, the best little fighter in our ranks."

"The Fighter" Speaks.

"The best little fighter" then arose to thank Mr. Lazarus and the A. M. P. A. for its remembrance of him and then proceeded to outline what he, as an A. M. P. A. and as editor of Moving Picture World, would do in the way of keeping up its clean reputation and co-operating with the men whom he was addressing, men responsible for the publicising, advertising and exploitation of practically the entire output of the industry.

Mr. James said:

"I want first of all to express, very definitely, my deep appreciation of the confidence reposed in me by Mr. Chalmers and the Moving Picture World as evidenced by their choosing me as captain of the ship.

"I shall endeavor to give to the Moving Picture World and through it to the industry the very best service that it is possible for me to render. I appreciate the new association with that keen feeling of delight which every man trained in the editorial field experiences when he turns from the flesh pots of publicity to the work closest to his heart. I began to smell printer's ink when I was very young and for me it still has a fragrance far finer than the pleasant odors of Araby the Blest.

"What I shall do I leave the pages of the Moving Picture World to disclose. But I may say this: the Moving Picture World will in the future, as in the past, play clean, which course has been followed through the years.

"Shall Cherish Associations."

"To you, my brothers of the Associated Motion Picture Advertisers, I desire to express how keenly I shall miss active participation in your work, but if at any time there is anything I can do to further the best interests of this body I will respond with that cheerfulness which has characterized the spirit of the Associated Motion Picture Advertisers from the first day of organization.

"My experience in the industry has covered many phases of the business, but I particularly have been interested in the advertising, publicity, exploitation, salesmanship and kindred synonyms by which your activities are covered. I think, therefore, that I may have an understanding of your problem as a result of this ex-

Arthur James, Whose Punch Now Goes into Editorial Direction of Moving Picture World.

Mr. James, whose appointment to the World takes away his active membership in A. M. P. A., was made an honorary life member at the dinner at the Biltmore.

perience which will afford the proper sort of co-operation, and to my fellow editors I pledge such cheerful rivalry and competition as may carry on without rancor or bitterness, at the same time reserving the right to be active in behalf of Moving Picture World against all comers."

Following Mr. James' speech, Martin J. Quigley, publisher of the Exhibitors' Herald, paid the new editor of Moving Picture World a neat tribute, adding that although Mr. James was a pacemaker in many particulars, the pacemaker was not always the champion, and that he therefore welcomed Mr. James into the fold.

Johnston Called Away.

William A. Johnston, president and editor of Motion Picture News, was called upon, but Mr. Johnston had been called away. Leslie Mason, editor of Exhibitors' Trade Review, had also disappeared. Fred Beecroft, advertising manager of the News, said that the boss had failed to leave the cuff with his speech on it, but Fred nevertheless extended the welcome to Mr. James.

Joe Dannenberg, whose editorial "shoes" have received earlier mention, told the A. M. P. A. that it has lost a good leader in Arthur James, and added that the latchstring at Wid's was always out to the new director of Moving Picture World's editorial policies.

Harry Reichenbach, the silver-haired and silver-tongued orator, funster and exploitationist, was called upon for some humor and delivered. A verbatim report of Mr. Reichenbach's speech is being mailed to the League for Better Sunday Schools and, at his request, to the Amalgamated Lion Tamers' Union.

Mr. Reichenbach said he would rather be frank and earn a lot of money than be subtle and diplomatic and starve to death. He therefore told the World why the acquisition of Arthur James was the best thing that could have happened to it.

Pettijohn Recalls Friendship.

C. C. Pettijohn, of Selznick Enterprises, steered the course of remarks on a kindly, good fellowship line by saying that the meetings of the A. M. P. A. were the only occasions when business matters could be put aside and things of a finer personal and social nature indulged in.

Mr. Pettijohn linked up the Biltmore dinner to the tenth anniversary dinner of Moving Picture World by saying that the latter function, to which he had been invited by Sam Spedon, was his entry into the "dinner" life of the trade. He also had a strong word of praise for Arthur James, which is given in full in another part of this story.

Bert Adler, personal representative for Allan Dwan, was called upon as "the Old Exhibitor" and served as the historian of the occasion, recalling the early days of Moving Picture World when it absorbed the Film Index, edited by James L. Hoff, now assistant general manager of Moving Picture World. To the World Mr. Adler ascribed the success of the independent movement in the motion picture field. His tribute to Arthur James is also given elsewhere in this story.

The career of Arthur James is known to the motion picture industry, but the story of his accession to the position of editor-in-chief of Moving Picture World would not be complete without the review below.

The Story of Arthur James.

Arthur James entered the motion picture field in 1914 after a successful career in metropolitan journalism, during which time he was a reporter, editorial writer on the New York World, New York Mail and Express, New York American, and for seven years Sunday editor of the New York Morning Telegraph, following a long experience as city editor of the same paper.

He joined Harry E. Aitken, then president of the Mutual, as publicity and advertising director of all the Mutual company's activities in 1914. His first work was the putting of Irvin S. Cobb's stories into screen form in co-operation with that author.

After Mr. Aitken was succeeded by John R. Freuler as the Mutual's president, Mr. James went with the Metro Pictures Corporation three months after its organization. He organized the scenario department and reorganized the publicity and advertising departments, directing the latter during the period of Metro's active growth from small beginnings to one of the most important producing and distributing organizations in the motion picture field.

First User of Color.

Mr. James was a trail blazer in the matter of advertising and exploitation methods, and is credited with being responsible for much of the advertising progress in the picture field. He conducted a series of campaigns in Metro's behalf, being the first to make use of color in the trade publications. He originated the Pictures Magazines, whcih attained a circulation of one million copies weekly.

Mr. James was active in the organization and was a vice-president of the old Mo-

Paul Gulick
Retiring president of A. M. P. A. and "the complete toastmaster" at the Biltmore dinner.

tion Picture Board of Trade, but resigned when the issue lay between the exhibitors and that body, successfully exploiting the Motion Picture Exposition in Grand Central Palace, which ran as a rival to the Board of Trade's Exposition in Madison Square Garden. The exhibitors' exposition was conspicuously successful and the Board of Trade's exposition was a sad week in the history of that body.

President of A. M. P. A.

When the National Association of the Motion Picture Industry was formed, Mr. James was elected a director and served as vice-president and a member of the executive committee for two years. He was one of the founders of the Associated Motion Picture Advertisers, generally regarded as the most alive body in the industry at the present time. Mr. James was president for two terms, and has subsequently been active as a director in that body.

In June, 1919, Mr. James assumed the supervision of the advertising and publicity departments of Fox Film Corporation, handling campaigns for that organization throughout the world and a million-dollar campaign in twenty-eight nationally circulated magazines in the United States. A conspicuous chapter was the reception to the Prince of Wales at Mr. Fox's Academy of Music, which from its inception to its successful completion was in his personal charge. Mr. James' experience in motion pictures covers production, distribution and exploitation in all their ramifications.

A Pennsylvanian.

Arthur James was born in Pennsylvania and is the son of Rev. Dr. John Sexton James. He was educated in the public schools of Philadelphia, the Collins Street Classical School of Hartford, Conn., and Bucknell University. His first newspaper work was on the old Altoona Gazette, where he began as a reporter and completed his services as editor. He then became a special correspondent for the New York Sun under Chester S. Lord, and continued actively in newspaper work until he entered the motion picture field.

When city editor of the Morning Telegraph he conducted the Town in Review column, writing sixty thousand paragraphs in six years. He is the author of "The Spirit of Broadway," "The Yellow Jackel," and upwards of six hundred magazine contributions of light verse and special articles. His "I Am the Motion Picture," written five years ago, has been published in five languages and been distributed throughout the world.

Club Member.

He served as first lieutenant of the machine gun company, Seventh Regiment, and is a member of St. David's Society, Flushing Country Club, Bayside Yacht Club, the Adventurers and other organizations.

Those Who Attended the Dinner.

Those present were: The staff of Chalmers Publishing Company, headed by J. P. Chalmers, Sr., president of the firm; R. W. Baramore, E. M. Asher, C. F. Chandler, S. S. Cassard, Howard L. Young, Eugene Zukor, Jacques Kopfstein, Pat Kearney, Victor Johnson, Henry Jaedicker, W. C. Francke, Fred Forrest, Joe Hirt, Daniel Henderson, High Harvey, Hopp Hadley, Walter K. Hill, J. B. Hall, Earl J. Hudson, Paul Gulick, N. T. Granlund, T. Green, George Gray, Harry L. Graf, Jay A. Gove, J. Gourlay, Anton Gablick, John P. Fritz, John F. Post Howard F. Dietz, Herbert Feldman, Walter F. Eberhardt, H. P. Diggs, A. B. Dick, Joseph Di Lorenzo, Harry Day, Lynde Denig, Ben Davis, P. B. Dana, Southard Brown, Colvin Brown, James C. Shaughnessy, Randall M. White, E. O. Brooks, Ralph Block, Morton B. Blumenstock, Jerome Beatty, C. W. Barrell, Tarkington Baker, E. J. Rosenbaum, Allan Rock, Morrie Ryskind, Burton Rice, Joseph Reddy, James A. Milligan, Harry L. Reichenbach, Terry Ramsaye, J. V. Ranck, Jack Pegler, Charles McClintock, Joe Mayer, F. J. McConnell, J. E. D. Meador, Theodore Liebler, J. E. Natteford, W. E. Mulligan, Edward Moffat, Harry R. Raver, Maurie Meyers, Charles McCarthy, Philip Lonergan, Robert Long, W. H. Leahy, Harry Lewis, W. W. Lewis, Arthur Leslie, Mark Larkin, Paul Lazarus, George Landy, Karl Krusada, Hal Phyfe, Harry Poppe, C. C. Pettijohn, P. A. Parsons, S. D. Palmer, C. L. Yearsley, Jack Weaver, Joe Weil, Tom Wiley, C. J. Verhalen, Sidney Singerman, Harry J. Shepard, V. M. Shapiro, Fred Schaefer, Paul Sarazan, Nat Rothstein, Charles Ryan, L. R. Thomas, Vincent Trotta, Harry King Tootle, Silas Spitzer, Julian M. Solomon, Martin Quigley, James Beecroft, Wm. A. Johnston, Fred Beecroft, Leslie Mason, Al Carmier, Joe Dannenberg, James R. Quirk.

C. C. Burr, H. Croker, Ben. Garretson, G. Allvine, L. Jordon, J. W. Krafft, R. J. Scott, Fred. Baer, A. Frienf, H. S. Field, R. Neilson, J. MacFarland, Bert. Adler, B. Grimm, A. Karpin, Al. Sebg, Jos. F. Femimore Lee, Peter Milne, Lambert Guenther.

Cohen Committee to Meet

An investigating committee of the Motion Picture Theatre Owners of America will meet on Wednesday, September 15, at 10:30 a.m., at the Hotel Astor, New York City, to hear complaints against Alfred S. Black and the Famous Players-Lasky Corporation in New England

George Blaisdell Resigns as Editor of Moving Picture World After Eight Years' Service in Chalmers Publishing Company

ALTHOUGH it was the intention of the Chalmers Publishing Company to keep the present editorial staff of Moving Picture World intact following the creation of the position of editor-in-chief and the appointment of Arthur James to fill it, George Blaisdell, editor, presented his resignation to take effect September 9.

It was with regret that the Chalmers company was obliged to accept Mr. Blaisdell's resignation as for the past eight years he has been a loyal and efficient member of the staff, serving in a general reportorial capacity up until January 4, 1919, and becoming editor of Moving Picture World at that date.

A Self-Made Career.

George Blaisdell's career is unique in the history of trade journalism. After serving an apprenticeship and working as a journeyman printer on the Lynn Item and Lynn Bee, Lynn, Mass., he came to New York in the nineties and went to work in the composing room of the New York Times. From the Times Mr. Blaisdell went to the Tribune, back to the Times, and in 1909 to the Brooklyn Eagle.

On the Eagle Mr. Blaisdell served both as a compositor and as a reporter. Due to the fact that he had mastered shorthand, he was frequently given assignments requiring a verbatim report of proceedings. He upset the routine of the Eagle one night by "writing" a story on his linotype machine, without copy in order to save time. Everyone along the line from the copy boy to the head reader asked "Where's copy on this?" and had to be told there was no copy with it.

Mr. Blaisdell was always interested in motion pictures and in 1911 became a contributor to Motion Picture News, writing a page a week of comments on current pictures. It was at this time that he attracted the attention of J. P. Chalmers, founder of Moving Picture World, and was subsequently brought from the Brooklyn Eagle to Moving Picture World in May, 1912.

Gave World Many Scoops.

Among the equipment which he brought to the World was his knowledge of shorthand, his ability to write which enabled the World to score many beats over its competitors, particularly in the reporting of the big speeches at motion picture conventions. The most recent of these scoops was made at the Atlantic City convention of New Jersey exhibitors, where his clean-cut account of the speeches of Sydney S. Cohen and Al Lichtman stood out in contrast with the inaccurate reports of the other trade publications. Mr. Blaisdell's verbatim report of Marcus Loew's speech at the Cleveland convention, one of the high spots of that historic meeting, gave the World another important scoop.

While on the staff of Moving Picture World Mr. Blaisdell edited the most important of the books put out by Chalmers Publishing Company. A big chapter in his service was a five months trip from coast to coast in 1915, a trip which gave the trade valuable editorial matter, the feature of which was a sixty-page West Coast Number, a huge job for one man, and which was rightly called by a Coast publication "the handsomest and most complete and representative number ever published by a motion picture trade journal."

Will Stay in Film Business.

The gap between the composing room of the Lynn Bee and the editorship of Moving Picture World was a big one, but was closed by Mr. Blaisdell greatly to his credit when he assumed the editorial direction of the World in January, 1919. In the editorial chair he earned a reputation for fair play to every one in the trade. His resignation has been the cause of deep regret to Chalmers Publishing Company.

Mr. Blaisdell did not wish to make a statement concerning his future connections, but said that it was his intention to remain in the film business. His wide personal acquaintance among exhibitors of the country and his knowledge of the history and politics of exhibitor movements and organizations make him a valuable man to the industry at large.

George Blaisdell
Who has resigned as editor of Moving Picture World.

Moving Picture World Defers Price Increase Till October 16th Issue

THE advance in the price at newsstands of the Moving Picture World, from 15 to 25 cents, will not go into effect until the issue of October 16.

The date originally set was October 2, but the American News Company has asked to have the time extended two weeks.

If you have been buying the Moving Picture World at a newstand, you have been paying $7.80 for fifty-two copies. If you had been a subscriber you would have saved $4.80, because the subscription price is only $3.

The subscription price will remain unchanged on October 16. Fifty-two copies of "The Trade Paper of Features" if bought at a newstand after October 16 will cost you $13.

Why not subscribe now and save $10?

Equity Announces Sale of Its Franchise for Illinois and Indiana to A. M. Gollos

THE big news of the week from the headquarters of the Equity Pictures Corporation is to the effect that A. M. Gollos, one of the most successful and enterprising exchangemen of the West, with offices in Chicago, is to have the Equity franchise for Illinois and Indiana. Through a deal closed last week between A. J. Mack of Equity and Mr. Gollos, arrangements were made for the Gollos Enterprises to distribute the Equity pictures, beginning with "Whispering Devils," a Conway Tearle six-reel feature, and "She Played and Paid," starring Fanny Ward, to assume the name of the Equity Pictures Corporation of Illinois.

This deal is considered to be one of the most promising and profitable ever negotiated in Chicago's film history, as it marks the combination of two successful distributors. By the terms of the contract there will be the closest co-operation between the national office and Equity's Chicago franchise holder, and a similar unity of effort between both companies and the exhibitor. Plans are now being worked out in detail to make this three-cornered combination of distributor, exchange and exhibitor one of perfect harmony, so that in the end every exhibitor will reap the maximum of profit out of Equity Pictures.

A Strong Combination.

Mr. Gollos was selected as Equity's franchise holder because of his record-breaking success as a showman and distributor covering fifteen years of business in several states. There are few exchangeman who command greater confidence from the exhibitors in his territory and few who have been so instrumental in raising the standards of the industry and the profits of the exhibitors.

As a result of the Equity deal, Gollos has taken new offices at 110 South State street and doubled his staff. Many of his salesmen are the best in the field. The keynote of the new Equity branch in Chicago will be service to the exhibitor and not merely sales.

Syracuse, N. Y., Houses Report Record Business for Summer

BLESSED by a cool summer and with few counter attractions other than a state convention of a fraternal order, managers and proprietors of Syracuse, N. Y., picture theatres have had the best summer in their history and, as one manager put it, there hasn't been a single losing week to any house in the city this summer.

The Savoy Theatre, in South Warren street, now closed for improvements which will entail an expenditure of about $25,000, will open about October 1. It is about ten years old. A new heating system will be used. The entire ground floor will be replaced. A 500-seat house is being erected at Oswego and Shonnard streets by James Kernan. It will open soon.

The Strand uses a forced air arrangement in making the place comfortable for its patrons. It seats about 1,400. At the Temple Theatre, seating about 1,800, a combined picture and vaudeville bill packs the house. At the afternoon performance fifty-five minutes are devoted to pictures. In the evening, when two shows are given, only fifteen minutes are given to pictures.

Biltmore Dinner to A. M. P. A. Which Acclain

Arthur James, Editor-in-Chief of M. P. Worl

Snappy News Secured from Sundry Sources

Educational Retaliates by Suing "Babe" Ruth Company

THE Educational Film Corporation of America lost no time in retaliating on "Babe" Ruth for his action last week in bringing suit against the company for $1,000,000 damages for featuring him in a motion picture known as "How He Knocks His Home Runs," which, he claims, is without his consent or authority.

Educational already has filed suit in the Supreme Court for $250,000 damages from George H. Ruth, the Yankee Photo Corporation, Adam Kessel and Charles O. Bauman.

The plaintiffs allege that on August 28 the defendants caused to be published in the Morning Telegraph in heavy display type an article intended to convey to the public the meaning that the film was not actually a moving picture of Ruth, that its use was unauthorized, and that the plaintiff was practising a fraud upon Ruth and the public and that the plaintiff was guilty of a crime and liable to criminal prosecution.

Judgment for $250,000 is asked. The summons and complaint do not make any statement as to the plaintiff's right to the exhibition of the motion picture "Babe" Ruth takes exception to.

Albert J. Gilligham Died Suddenly in Atlantic City

ALBERT J. GILLIGHAM, owner of the Empire Theatre, Detroit, and former partner in the firm of Gilligham & Smith Theatrical Enterprises, Grand Rapids, died at Atlantic City, September 4, from heart disease. He was buried from the family residence in Detroit, 236 Arden Park, Tuesday, September 7.

Mr. Gilligham, who was 52 years old, had gone to Atlantic City with his wife, and 13 year old son and was apparently in good health.

He was born in Philadelphia and for many years was connected with various circuses. He came to Michigan and opened theatres in Grand Rapids, at one time owning every theatre there. In 1908 he came to Detroit and opened an independent film exchange; then he sold out to the General Film Co. and managed their Detroit exchange for a number of years.

He was also prominent in politics, was a man of great civic pride and had been active in many movements for the betterment of Detroit. As an exhibitor, he was interested in all campaigns for the uplift of the motion picture industry. He was a Mason and a member of the Friars Club in New York City.

First National Is Sued by Loew's Cleveland Theatre

A COURT action that may have far-reaching proportions was instituted in Cleveland on September 4 when Loew's Stillman Theatre of that city brought suit to prevent first-run exhibition at other theatres in Cleveland of First National photoplays featuring Charles Ray, Norma Talmadge and Constance Talmadge.

The theatre asserts that an attempt to break its contract with the First National Exhibitors Company of Ohio for first run exhibition of pictures featuring these stars was made through the formation of a new company called the Associated First National Pictures Company, and the sale of a franchise to the Metropolitan and Strand theatres, which included the photoplays of the above named stars.

Lawyers reached an agreement in court at the time of the filing of the suit, without prejudice to the case, permitting the exhibition in the Metropolitan and for one week beginning September 5 of "Forty-Five Minutes from Broadway," with Charles Ray, because these theatres had already heavily advertised the production and it was too late for them to change the picture.

This litigation is the result of the refusal by Loew's Stillman Theatre to take the new franchise, on the grounds that the theatre would be booked up solid and would have no open time for other films' pictures. The Stillman attorneys claim that old contract for the Talmadge picture was not completed, and that they paid an assessment on the Ray pictures last year, and that they are entitled to the fulfillment of the prescribed number of Talmadge pictures which they contracted for, and also the Ray pictures.

The Stillman also was running the Chaplin pictures last season and all of the other First National pictures that were bought outright, having had first privilege to take or turn down those handled on percentage.

H. E. and Don Hancock Both Leave Fox for Screen News

HERBERT E. HANCOCK, director in chief and Don Hancock, news editor of Fox News, will severe their connections with that organization on September 18 and on September 20 will be connected with the Associated Screen News, the former as associate editor and Don Hancock as news editor.

A year ago these brothers organized Fox News for the Fox Film Corporation, the first edition appearing October 11, 1919, and it was through their efforts that Fox News now holds the reputation of being one of the best news reels produced in the United States. H. E. Hancock's place will be taken by Roy K. Fuller and Howard P. Kingsmore, who has been assistant news editor of Fox News, will take the position of news editor.

Union Gains and Loses in Battle with W. H. Swanson

WITH the union musicians out of all houses operated by the Swanson Theatre Circuit, no further trouble is anticipated between the moving picture theatres of the city and the musicians' union.

The Paramount-Empress Theatre has compiled with union demands by granting the increased salary scale demanded, but also has dispensed with the services of three men. Thus, while the union gains a point by obtaining the salary increase, three union men lose their jobs.

The union specified the minimum number of musicians to be employed at only two theatres—the Paramount-Empress an dthe American. It was because W. H. Swanson refused to install a union orchestra of at least eleven members in the American that the union called out the orchestra at the Strand. There has been no interference with the organist at the American because he is under contract with the theatre.

The minimum number of musicians at the Paramount-Empress Theatre was fixed at seven by the union. The theatre formerly employed ten men, but upon agreeing to pay the increased wage scale as demanded, reduced the orchestra to the minimum of seven.

California Puts Ban on Electric Display Signs; Power Shortage Is Acute

OWING to the failure of city officials in Northern and Central California to heed the recent requests of the power administrator that electric power be conserved in every way possible, the State Railroad Commission has ordered the immediate snuffing out of all electrical advertising and display signs for a period of a month, with the chances that the ban will be extended.

California has experienced three extremely dry seasons, streams are at the lowest level ever known and a large proportion of the electric energy available is needed for growing crops and essential industries.

The recent order specifies that all shop windows and the interiors of stores must be kept dark when not open for business, and the ornamental illumination of buildings is prohibited. Theatres may use only sufficient light to make their lobbies safe and are not permitted to make use of their electric signs. The order is effective over about three quarters of the state, comprising the section tributary to San Francisco.

Watertown Must Quickly Agree on Its Method of Censorship

UNLESS two or three outstanding picture houses in Watertown, N. Y., fall in line with a plan of censorship which has been adopted by City Manager Charles Bingham, an ordinance will be introduced which will compel all local houses to meet with the requirements of an ordinance which was adopted by the New York State Conference of Mayors some months ago.

Censorship has been under discussion in Watertown for some time and a plan was worked out which is said to be satisfactory, but which does not include all of the houses. In fact, the Strand Theatre is the only one of the six or seven houses which is working in conjunction with the city manager.

This house furnishes the city manager with a list of releases a month previous to their showing. This list is compared with the the weekly bulletin of the National Board of Review. If the pictures have been approved by the national board they are permitted to be shown in Watertown. Only two pictures were found booked which had not been reviewed and a special report on these were secured by Manager Bingham.

The Victoria and Avon theatres have promised to co-operate with Manager Bingham.

Albany Film Exchanges

Albany, N. Y., is rapidly becoming, through its location, the center of a number of film exchanges. At present, Fox, Pathe, Paramount, Vitagraph, Selznick and Robertson-Cole are operating exchanges in the city, while Universal maintains a depot there and the Gardner Pictures, Inc., and the Merit Film Company have small offices. There has been a report that Goldwyn will shortly establish an exchange there.

Alfred S. Black Renews His Attacks on Cohen, Williams and Patterson; Will Not Appear Before Committee

IN letters addressed to Sydney S. Cohen, president of the Motion Picture Theatre Owners of America; J. D. Williams, manager of Associated First National Pictures, and Willard C. Patterson, one of the leaders in organizing a national exhibitor body at Cleveland, Alfred S. Black, president of the Motion Picture Exhibitors of America, renews his attack on the three men. He calls Mr. Cohen Nathan H. Gordon's "advance agent," indirectly charges circuit "activities" with being "the worst menace confronting the industry, at least in the New England field," and asks Mr. Patterson: "Why was it that you called your Chicago meeting at the time of the First National convention in Chicago?"

Letter to Mr. Cohen

The following letter is addressed to Sydney S. Cohen:

"I have read your recent letter in which you 'request not summons' me to meet your committee. You state that Mr. Zukor promised I would meet your committee. I believe this statement is false because Mr. Zukor knew he had no right to make such a promise. Furthermore, he told me that he advised your committee he would use his influence to have me meet you. He did so.

"The trade press reported you stated at the Atlantic City convention that I promised Mr. Zukor I would meet your committee but failed to put in appearance. Such statement is absolutely untrue. I never promised that I would even consider meeting your committee.

Called Off Tentative Conference.

"When I first heard of the suggestion, I immediately telephoned New York and insisted that any tentative conference that had been arranged with your committee be immediately called off; that, under no circumstances, would I meet your committee; that I would be in New York, as I was, and would publish an open statement immediately upon my arrival there. For reasons already stated in my recent open letter and for the further reasons following, I refused and still do refuse to recognize your committee in any way, shape or manner.

"I have never met Mr. Lynch but openly congratulate him on telling you frankly what he thinks of your methods. For the third time, I want to reiterate that I am an independent exhibitor and interested in the development of motion picture theatres in the New England territory, which your organization as constituted has no right to question.

Calls Cohen "Advance Agent."

"The Motion Picture Exhibitors of America under direction of our own officials have no need of your committee's assistance in investigating First National affairs. We believe we are well able and competent to throw light on their activities before the exhibitors of the country without the aid of your committee. . . .

"When you become Mr. Gordon's advance agent, for his Connecticut First National meeting, which you wouldn't openly deny, I consider you too prejudiced and biased to pass upon the unfairness of First National activities pertaining to the industry, and especially in New England. My partner, Mr. Rhodenizer, of Concord, N. H., a member of the New Hampshire Exhibitors' League, received your personal invitation to attend the meeting of that league held prior to the Connecticut meeting and he went to same with Mr. McClellan, representing our Strand Theatre at Dover, N. H.

Tells Alleged Conversation.

"Your committeeman, Mr. Bean, of New Hampshire, told Mr. Rhodenizer that you refused to go on with the meeting unless he and Mr. McClellan left because they were associated with me. After getting you on record, they left rather than break up your meeting.

"It seems strange that a national president couldn't talk before my partner, a member of the New Hampshire league, and you admit you knew Mr. Gordon was using the Connecticut meeting for First National purposes and did not postpone your Connecticut date.

"Strange, isn't it, that First National affairs are always so closely allied with your league and committeemen's activities—starting with your Mr. Patterson and continuing through the Cleveland convention up to the present time? It is harder to believe that the First National officials are as clever in fooling you and making a tool of you as you are in camouflaging activities from the exhibitors of the United States.

Publish the Letters, He Says.

"Regarding refusing admission of the press at your meeting with Mr. Zukor, I am told that your statement is false and that Mr. Zukor desired the press to be present but your committee objected.

"Regarding the New England letters to which you refer, I would like to have you give them to the trade press to be answered publicly. I certainly desire the fullest publicity as you can't substantiate your claim of threats and intimidations.

"Regarding the Cleveland convention, I attended the first session of your convention after assurance from Mr. Patterson, Mr. Rembusch and others of the committee of seventeen, that an amalgamation of all three leagues would be brought about for the best interests of the exhibitors of the United States. What did you do? You insulted our organization by asking me to appear before your self appointed credential committee to establish myself as an independent exhibitor.

Says O'Reilly Admitted "Mistake."

"Even Charles O'Reilly, your clever friend, politician and committeeman (the man who in my opinion, laid out the whole workings of the Cleveland convention, who had men recognized by your self appointed chairman before they were out of their seats when twenty others were already on their feet), come to me the third day of the convention, admitted the mistake and injustice and wanted me to come back into the convention without going before your credential committee. It was then too late as all of your personal plans had been carried out and an amalgamation was consequently an impossibility.

"Referring to the open circular at the Cleveland convention in which I asked you questions regarding your activities, if it still hurts perhaps it would be well to mail a copy to each exhibitor of the United States and let them judge for themselves as to same.

Throws Down Gage of Battle.

"I have never seen any trade paper state that the Cleveland convention was not manipulated irrespective of methods by your organization and that you didn't 'steal and appropriate the thunder' of the committee of seventeen of the Chicago meeting and all of Frank J. Rembusch's efforts in getting exhibitors to Cleveland.

"Publish your 'large budget of information,' I am on the 'firing line.' If, as president of the Motion Picture Exhibitors of America, I perform no other service, I propose to 'watch dog' your activities so that all 'inside play' will be eliminated and 'the straight and narrow path' followed. And some day, I believe, I will receive the grateful thanks of a united exhibitors' organization."

Letter to Mr. Williams

The following letter is addressed to J. D. Williams, manager of the Associated First National Pictures:

"Replying to your recent open letter, I note with much interest that you consider Mr. Gordon an absolutely independent exhibitor. I don't believe there is an exchange manager, theatre owner or exhibitor in New England who could, by the strongest stretch of imagination, call Nathan H. Gordon an independent exhibitor.

"Mr. Gordon's activities had been in progress many months before I entered into any booking arrangement with the Famous Players-Lasky Corporation. They were becoming so pronounced, however, that I was forced to make such a move in order to protect my large theatrical investments.

Attacking First National.

"I invite the trade press to send their representatives into New England to verify this statement. They will learn that the menace to Mr. Gordon and the First National activities to the New England independent exhibitor are far greater than those of any other organization.

"A recognized most popular and well thought of exchange manager, a man who has been most active in opposing censorship, stated to me, since my published letter, that he was very glad to finally see someone who had the nerve to attack openly the First National activities in New England; that they were by far the worst menace confronting the industry, at least in the New England field.

Talks of "Rental Joker."

"When Mr. Gordon bought the First National franchise for New England, he asked me what I thought of his proposition and he was much provoked when I told him in reply that as an exchange proposition—wonderful, but as an exhibitor's proposition

—it was a joke. Subsequent events have proven to be true.

"For one example, take the Chaplin contracts. Instead of permitting the independent exhibitors of New England to share in the advantages of his highly profitable contract, Mr. Gordon increased the rentals beyond all precedents and the contract contained the 25 per cent. increased rental joker. The exhibitors of New England know only too well just what that 25 per cent. joker cost them. This statement can be readily confirmed in hundreds of instances.

Involves Charles H. Bean.

"Mr. Gordon's activities did more to increase the film rentals in New England than any other. The results were in direct contradiction to the objects he professed he would accomplish. At the time of Mr. Gordon's purchase of the First National franchise no producers, I am positive, had one dollar investment in theatre holdings in New England. The purchase of the First National franchise by Mr. Gordon, the largest theatrical owner in New England, was the start of other producers to invade New England with theatre holdings.

"Is there any better example of the so-called distributor-exhibitor menace, with or without your booking proposition, than the First National? Even Charles H. Bean, president of the New Hampshire Motion Picture Theatre Owners and a member of Mr. Cohen's investigating committee of nine, stated to me, after the New Hampshire meeting, that Mr. Gordon and the First National activities were a greater menace to the New England exhibitor than the Famous Players ever thought of being. I don't believe Mr. Bean will deny this statement.

Calls Williams "Clever."

"It is with regret that I have any controversy with you, Mr. Wiliams, who, personally, are nationally known as 'a prince of good fellows,' but you have certainly been very clever in tying up the publicity of the First National affairs to the Chicago meeting and to the Cleveland convention and, especially, to Mr. Cohen's recent gathering of Connecticut exhibitors.

"I congratulate Mr. Gordon and your organization on being clever enough to use Sydney Cohen as your advance agent for the Connecticut meeting. If you took advantage of him, as he claims, he must feel proud of the way you put it over on him. I admit it would have been a bit worse if Mr. Cohen had eaten your luncheon but not much more so.

Denies Story of Backing.

"As to your statement that I am 'working on capital obtained presumably from production profits,' I will simply say that your statement is false. . . . . Neither am I interested in producing or distributing pictures; on the other hand, Mr. Gordon is apparently using the profits derived from increased film rentals in the development of theatre holdings. Can he deny this?

"No doubt you and your associates have felt highly elated at the attack made against other producers, which you have apparently nursed indirectly from every possible angle and even openly. It must be very distasteful now to have the spotlight turned on your New England methods.

Tells Reason for Letters.

"Heretofore I had refrained from public statements as to the First National methods in New England because I felt well able to take care of myself. But when the attacks became so bitter as to affect my theatre holdings, I felt that a full statement of facts would be helpful to the exhibitors throughout the United States. Most of those in New England do not need to get this information from me. They already know it."

Letter to Mr. Patterson

The following letter is addressed to Willard C. Patterson:

"Why was it that you called your Chicago meeting at the time of the First National convention in Chicago?

"Why was it that you let the First Nationl publicity tie up with your activities in getting exhibitors to Chicago without any statement or denial from you that your efforts in calling the meeting were not done in behalf of the First National?

"Sam Atkinson, president of the Chicago Allied Amusement Association, told me at the end of the Cleveland convention that you showed him letters with memorandum attached, containing assurances that the First National stood back of the financing of your Chicago meeting. Are you prepared to publish these letters and the attached memorandum?

Asks for Statement of Finances.

"Why don't you give the exhibitors of the United States a complete statement of the financing connected with your activities? Did not the Cleveland convention vote to pay back the expense of the committee of seventeen and then their executive committee repudiate the action of the convention?

"Can you deny that if it had not been for the refusal of Sam Atkinson and Frank Rembusch to be a party to it, that your Chicago meeting would have been a First National affair?

"Why was it that you arranged to have Mr. Williams of the First National address your meeting and thereby forced Mr. Atkinson to wire Mr. Selznick at New York and others to rush to Chicago to prevent the First National controlling the Chicago meeting?

Calls on Rembusch and Atkinson.

"I am sending a copy of this statement to Frank J. Rembusch and Sam Atkinson. Rembusch was chairman of the Chicago meeting and knows the inside story and they both know that First National backed you. I ask them for the good of the industry to make an open statement of all the facts and let the exhibitors of the United States judge how closely you were affiliated with First National affairs. I am not trying to detract from the success of your getting the exhibitors of the country aroused, but I am trying to show the real motives and the real people back of your activities. They have hidden in the 'tall grass' long enough."

Harry Levey Productions To Release Eight Feature Dramatic Films Yearly

FOLLOWING up the announcement that he has formed a new company, Harry Levey Productions, which will produce eight feature dramatic photoplays a year, Mr. Levey announces that it is his intention to make each of these pictures what may be generally described as "a picture with a purpose." It is in keeping with this policy that he has selected as his first release "Uncle Sam of Freedom Ridge," based upon the story by Margaret Prescott Montague.

"I do not mean that these are propaganda pictures in the acepted sense of that word," says Mr. Levey. "They are to be straight dramatic feature productions, which are to be given nationwide distribution in the largest motion picture theatres of the country. But there is a purpose behind them.

"Immediately following the war, people wanted the lightest, frothiest amusement material possible. They had been thinking seriously for too long and they wanted a rest from all things serious. They wanted to laugh and be merry and forget that there was ever anything but the lightest froth. We had tended to slump back into our old-pre-war ways.

"That was natural. But now, again, has come a new attitude, not the excitement of war nor the unthinking lightness and carelessness of the days immediately following the war, but something that is a combination of the two and even greater than either of them.

"It is reflecting itself in the amusements of the day and I believe that it is to have its greatest reflection in the motion picture. The public has tired of the inane, senseless love story that forms the be-all and end-all of most so-called feature photoplays. I believe that they are ready for something deeper, something that has the love story in it, too, but that also has a deeper purpose behind it all and will make them think of conditions and things as they are.

"'Uncle Sam of Freedom Ridge' is such a story. It is woven around the League of Nations, but whether one is for or against the league, it is the spirit of intense sincerity, the plea for a bigger and better Americanism that cannot help but convey a real message.

"It is my purpose to produce eight such pictures a year. I am already completing arrangements for securing the film rights to other stories with as wide and urgent an appeal. Another such release is to be 'The Forgotten Child,' one of a series of sketches on life by Tim Thrift and part of a volume known as 'Tim Talks' that has had wide circulation throughout the magazines of the country and has been syndicated to many newspapers.

World Motion Picture Company To Sell News Pictorials, Comedies and Features

ALL previous announcements emanating from the World Motion Picture Company's offices at 500 Fifth avenue, New York, have been along construction lines and with regard to the policies of the corporation. Now James B. ("Smiling Jimmy") Kelly, general manager of distribution, announces something definite regarding initial releases.

Commencing about October 15 this company will start releasing two high-class news pictorials weekly. Each will contain from twenty to twenty-five national news events. Because of its affiliation with large syndicates, the company will be able to secure exclusive and timely events. Mr. Kelly also says that by October 1 he will have from 200 to 300 cameramen out in the field gathering news and calling on exhibitors.

It is hoped to release each week from two to three times more prints of the weekly than are released by any other news weekly. In order to introduce the novelty news weekly to exhibitors the company will give exhibitors who forward the names of their theatres the first ten issues free of charge.

Following the news weeklies the company will release one and two reel comedies and three and five reel features. Definite announcements relative to these future releases will be made later and they promise to be extremely interesting.

Omaha Musicians Quit When Managers Deny Them 60 Per Cent Wage Increase

ON September 1 approximately fifty musicians in the picture theatres in Omaha, Neb., quit work because the managers had declined to grant their request for a 60 per cent. increase in salary. On Labor Day the situation had not cleared up; it was darker, if anything.

The legitimate houses which are showing pictures, granted the increase and in one instance, that of the Empress, a large downtown house, an increase in admission prices of about 33 1/3 per cent. was the result.

Under the arrangement existing in Omaha, the theatres' contracts with the musicians expired on September 1. The musicians asked for a 60 per cent. increase as long ago as August 1. The exhibitors offered to compromise at 45 per cent. but the musicians declined. The situation remained at that point until September 1 when the musicians quit. Both sides declare it is not a strike.

Get By Without Music.

For a week now the big downtown picture houses have been showing the silent drama without music, and, say the managers, they are getting by with it. The Sun and the Moon have put in electric pianos, but the Strand and Rialto management have not done that, saying the effect would more than offset the good accomplished. The managers frankly admit the present situation cannot continue indefinitely. They are planning on big orchestras this winter, but they decline to say where they expect to get them.

The musicians are doing various things. Some have sought other kind of work. Others, including the best known theatre orchestra leaders in Omaha, have gone to other cities. Some are with orchestras in legitimate houses and some are playing on dance orchestras. They have insisted they cannot return to work at less than the scale which they have asked.

Both Sides Argue In Papers.

The controversy has been carried to the newspapers. The theatre managers started it, advertising their side of the question. They admitted the musicians were entitled to more money, but they say the offered increase of 45 per cent. will give Omaha musicians a salary highly comparable with salaries in other cities. An increase of 60 per cent. will make it necessary for them to increase their admission prices to the public, they say, and this they decline to do.

The musicians advertised that they have been getting only $35 a week and that the requested increase will give them only $56, or $8 a day, an amount less than a common laborer is making. They declare the theatres have increased their admission prices from 150 to 200 per cent. since 1918, giving the musicians an increase of only 21 per cent. during that time.

Empress Raises Prices.

Owing to the increase it was compelled to grant the musicians, says the Empress, it has raised its admission prices. It has also increased the salary of the operators from $1 to $1.25 an hour. All other picture houses granted this increase to the operators beginning September 1.

For a week the picture theatres have been showing without music, and according to the exhibitors the results have been surprising. Manager John Loveridge of the Rialto, showing "Go and Get It," says his box office receipts were not only better than might have been expected, but that they approached to from $5 to $10 a day of the record. Harry Watts of the Strand, showing Katherine MacDonald in "The Notorious Mrs. Lisle," says his Thursday and Friday business, right after September 1, was better than the preceding Sunday.

May Engage Quartet.

The Strand had "Humoresque" booked for the week of September 5, however, and Mr. Watts scratched his head as he remarked, "I don't see how in thunder I can show that picture without music."

Manager Loveridge said some of the Rialto patrons had remarked to him how glad they were to be relieved of the music, which they said, according to Mr. Loveridge, was "punk." Mr. Loveridge is considering taking on a quartet which will play in the back of the theatre while the picture is being shown.

Labor organizations other than musicians have said nothing yet regarding the situation. The managers are trying very hard to avoid any serious trouble with labor as a whole.

Betty Compson Disguises Herself So as to Work in Office as Stenographer

THE fact that Betty Compson is the only star-producer in the field of motion pictures who personally attends to every detail of the business requirements of her own organization will provide unusual exploitation material for exhibitors who present her first starring vehicle, "Prisoners of Love," which will be distributed by Goldwyn.

It has just become known that Miss Compson worked as a stenographer in a Los Angeles film exchange under an assumed name for several weeks in order to absorb knowledge that would be vitally necessary properly to equip her to manage her affairs when she started producing motion pictures at the head of her own company.

Studied Production Details.

It was almost a year after Miss Compson had finished with the final scenes of George Loane Tucker's "Miracle Man" that she began work on her first starring picture, and during the intervening months she spent every bit of her spare time studying the minutest details of production and distribution. Her experience in comedies, serials, and under Mr. Tucker gave her a valuable understanding of production, but she needed an opportunity to observe distribution methods.

Studied Stenography.

She resolved to study the releasing system thoroughly. She engaged a tutor who quickly taught her stenography and typewriting. By using large spectacles with tortoise-shell rims and resorting to light tricks of makeup, she safely concealed her identity when she obtained employment in a large film exchange.

She eagerly read service books and press sheets. She studied the billboard paper and other advertising accessories. Through correspondence dictated to her and the general office routine she soon obtained much information, from the branch manager, the salesmen, the booker and even the film inspectors.

Once equipped with the information she had sought Miss Compson resigned her position and devoted all possible leisure to reading stories and keeping abreast of the current film productions so she might study the methods of the stars and producers.

"Away You Insect! Don't You Dare Strike My Promising Heavyweight Again!"
Says Viola Dana. A scene from "The Chorus Girl's Romance," which is being released by Metro.

Alternating Currents

Sifted Through a News Transverter

Wellington Wales' Oil Well

Wellington Wales, business manager of the Marshall Neilan studio, became suddenly rich the other morning—or rather he thought so for about five minutes.

In Wellington's back yard at Hollywood there is a big well many feet deep. Water is drawn from said well by means of an old Dutch windmill. Drawing water from aforementioned well, Wellington found oil instead of the usual aqua pura.

Great excitement! Congratulations by neighbors. Business of figuring out design of new car, location of palatial home and style of yacht. Then—the appearance of Wellington, Jr., with: "Hello, Daddy, I'm playing oil man," whereupon the youngster dumped the contents of another perfectly good can of lubricating oil fresh from the garage into Wellington Wales' well. Well?

Back to the Farms

F. H. Andrews, who used to run a theatre in Washington, N. J., quit it about two jumps ahead of its quitting him and went into the advertising end of the Strout Farm Agency.

Last month he severed his connection to branch out for himself to specialize in North Jersey real estate. A former newspaper man, he knows the country like an automobile pathfinder, and contends that there are still some pre-war bargains to be picked up.

Dropping Into Poetry

Although we are not strong for poetry, T. S. da Ponte says he will do better than this with a little encouragement, and out of curiosity we are extending the requested encouragement. If you think you can do any better, why shoot it in and let's see it. If we like it, we'll transvert it, and if we don't we'll just electrocute it.

All set? Here goes!

We watch the movie hero
With thrills and with delight;
We see him save a damsel, and
Whip ten men in a fight.

He risks his life to pull a dog
From underneath a train,
Or dives into a foaming stream
And saves the heroine.

A precipice he climbs to pluck
A flower, at risk of life,
Nor heeds the villain's threats, and smiles
Serenely at his knife.

These things we watch upon the screen,
And marvel at "reel" life,
But seldom is a movie star
A hero to his wife.

Page the Nickelodeon

Somebody please page the man who used to contend that a ten-cent admission would smash the picture business.

It's not so long ago that the exhibitors ran S. Barret McCormick off a Denver newspaper because he would not stop urging them to raise the price from five to ten cents. Denver was the last stronghold of the five-cent show, but McCormick went down to San Francisco, learned how to run a theatre, came back and made the town like the ten and fifteen cent price.

But probably not even McCormick ever imagined that Griffith would make it $5 a throw for "Way Down East," which is more than three times as much as they got for the original stage production at the old Standard Theatre, where William A. Brady was both house and production manager and where Bill Gane later got his big start.

That was just before the building of the Pennsylvania Terminal. Most of the property on the block between Thirty-second and Thirty-third had been sold or condemned, and Gane took the house to run until it came down, getting it for the cheapest rental probably paid for a Broadway theatre in the last quarter century.

Fine for the Girls

Over at the Paramount offices, the girls in the filing room have been having a treat of late. The press department is too busy a place to lend itself well to interviews, yet Dr. Vandenberg, who has just returned from Central Africa, has been giving a lot of interviews of late.

For the sake of privacy they turned him into the more quiet filing room, and the filing clerks have become experts on the Mumbati and all the other tribes between the two coasts.

The doctor's advent was always the signal to knock off work, or at least to find work at a cabinet close to where the explorer was sitting, and the girls should be able to give out pretty good interviews themselves by this time.

Houdini Was There

Harry Houdini does not overlook any exploitation bets. Not even Alexander Herrman excelled him as an off-stage advertiser, and that is saying a lot.

His latest stunt was to do his straitjacket escape at the Police Field Days in New York the last two Saturdays in August, playing to an audience of more than 100,000 on the two days.

To give everyone a chance to see him, he was hoisted some fifty feet into the air, but he's used to little things like that.

The Gander Got His

"What's sauce for the goose is sauce for the gander" has taken on a new meaning to F. H. Richardson since he plowed up a few hundred yards of Connecticut road lately and hurt himself almost as much as he did the road.

Now he remembers back a few years when he dumped his better half off the rear seat of his go-devil while he was on a pleasure trip through New Jersey.

He rode two miles before he missed her—when he needed her to pump up a tire—and rode back to find her still sticking in a sand bank and making the high sign of distress with her feet.

That was when they bought the side car, and it didn't happen again, but Mrs. Richardson smiles every time she looks at his scratched nose. She knows how it feels.

Perhaps the Cutting Room

To get the full flavor of this story from Russell Holman, of the Famous Players, you must remember that he is over in Philadelphia, where the senseless censors become incensed at anything less moral than a six-inch kiss and faint dead away when an osculatory embrace runs over that footage.

They do say that they are going to make 'em tag all villains, "Object matrimony," like the old Herald personals, though this is not official.

Anyhow, the F. P. Philadelphia branch has a negro porter who is not up in the motion picture patois. The other day he ran into a group of women out in the corridor.

"Was you ladies looking for the operatin' room?" he asked with his most Chesterfiendian manner, and he doesn't know yet why Holman laughed.

Times Have Changed

Times change in the picture business. Today T. Hayes Hunter is proclaimed a great director. Not so very long ago everyone professed to stand aghast at the prodigality with which he produced "The Seats of the Mighty."

This was the first picture to be made by modern methods, and the excess negative caused the film world to gasp. Today no one thinks anything of shooting 20,000 feet of negative for a five-reeler, but Hunter was a couple of years ahead of the rest and he gave the business a distinct sensation.

Today the director who turned in only 10,000 feet of film for a five-reeler would cause almost as much of a sensation, but as late as eight years ago one company used to issue film according to the footage of the scene. If a scene was scheduled to run 50 feet, each cameraman got 60 feet of film and no more, and seldom was a scene made twice.

And Then They Struck

Paul Gray, who helps Eddie Hyman run the Strand Theatre, Brooklyn, got off a car the other night in front of the theatre and slipped three passes to the conductor for calling out "Strand Theatre, all out."

The conductor told his story to his brother fare grabbers and Paul developed writer's cramp signing passes.

And just as he had those conductors all trained, the entire Brooklyn trolley system was tied up by a strike and Paul will have to start all over again.

The strike put an awful crimp in the Brooklyn "downtown" houses, and no one ran bus lines because the busses were all doing jitney service taking the Brooklynites home, and once a Brooklyn man got home, he stayed there until next morning.

From the Palmy Days

Berthold A. Baer, known in Eastern America as "the man who popularized death," is an old-time picture man and was general manager for the Lubin company up to about 1909.

Since then he has been doing a little of everything, but almost overnight he broke into national fame through the series of prose poems he wrote for a New York undertaker when half a dozen advertising agencies assured the planter that it could not be done.

Now he goes around with his hat just a tiny bit on one side of his head and the proud consciousness that he broke into F. P. Adams' column in the New York Tribune more often than any of the regular contribs.

Lloyd vs. Chaplin

According to a well-known oculist, Harold Lloyd should be given a medal or a loving cup or something.

"It used to be pretty hard," he explained, "to persuade the kids to wear their eye glasses, but now I put them into tortoise rims, tell them they look just like Harold Lloyd, and they fairly want to sleep in them.

"Chaplin's contribution was a walk which made good business for the doctors and the orthopedists, but Lloyd has a better influence for good."

Michigan Exhibitors Enter Politics and Elect Their Man After Hot Fight

FOR the first time in the history of the screen in Michigan, exhibitors united by a common cause threw precedent to the four winds by entering a political campaign and staging a winning battle that found a stamping ground on every silvered sheet in the Wolverine state.

In this, their first entry into a political fight, the exhibitors not only won at the polls a great victory for the industry in general, but demonstrated more clearly and with greater force than ever before what a powerful weapon for good or evil in national life they hold.

Never Allowed Political Propaganda.

It long has been a policy with the Michigan Motion Picture Exhibitors League never to allow its screens to be used for political propaganda. The single exception to this rule comes in the instance where a man in public life who has done some good for the industry is attacked by those who are attempting his downfall.

This was the exception to the rule that gave Michigan exhibitors the opportunity to line up strongly for Tom Read as their candidate for lieutenant governor as against another who was receiving the backing of the censorship agitators. An overwhelming victory for Read at the polls in the Republican primaries held on August 31, proved a fitting finale for the campaign carried on by the exhibitors of Michigan in defense of the industry.

Came Out in the Open.

Mr. Read, who comes from the western part of the state, had been a member of the state legislature and was speaker of the house during its last session. During Mr. Read's tenure of that position he had defended the industry against the attacks of its agitators and placed himself as being fully opposed to anything that looked like a censorship board.

When Mr. Read a few months ago declared himself a candidate on the Republican ticket for the office of lieutenant governor, to which office the details in connection with the state's amusements are assigned, he immediately was asked by the unfriendly picture interests to come out in the open with his motion picture stand.

Read didn't hedge a trifle. He placed his cards flat on the table and without the use of candied words stated his platform in that respect—that if he was elected to the office he would do everything within his power to discourage the establishment of a state censorship board.

"This Perfectly Awful Man."

Right then and there Read stirred up a kettle of fish. The anti-bathing girl agitators shouted about this perfectly awful man from the street corners, they enlisted the services of sons of the strongest-lunged ministers in the state and through pulpit and Tuesday afternoon meetings of the Ladies' Aid Societies of Michigan came fierce denunciations of the "carryings on" in the "movies" and this terrible man who was going to uphold such films. In other words, some of Read's opponents would have the voters believe that Michigan's moral status would be on a par with that of Rome at the time of Nero the moment he took office.

Notwithstanding the fact that Read made perfectly clear his ideas about motion pictures—that he was strongly opposed to the obscene or anything else that might be of harm morally to the people of the state, his opponents continued to misunderstand him and to help other people do likewise. The fact that he was opposed to their ideas of censorship was the grave in which they sought to bury his political aspirations.

Opposition Snowed Under.

But the Michigan Exhibitors League got busy early in the fight. Through Secretary Arthur Woeller, they circularized the state screens with special slides of Tom Read's face and his ideas about pictures until his name became almost as popular as the featured player on the daily programs.

The net result was that the Read opposition was literally snowed under and the exhibitors' candidate came romping under the wire with one of the greatest pluralities ever given a candidate for the office of lieutenant governor in Michigan.

And, with the victory won, the Michigan Motion Picture Exhibitors League put their war clubs on the shelf, never to haul them down again for another political fight —unless——.

State Officials Like Albany Pictures; Films Keep People Satisfied in Town

NEW YORK STATE officials all the way from Governor Alfred E. Smith down are ardent patrons of Albany picture theatres and there is hardly a night that from one to ten or more of the officials cannot be seen at Proctor's, the Clinton Square, Leland or some of the other houses. The officials declare there is nothing equal to a good picture for driving away the worries and cares of state.

Governor Smith has always been interested in pictures. This was shown some months ago when he took the keenest interest in the movement to compel state censorship and which he disapproved. Governor Smith also has been instrumental in bringing about Sunday opening, leaving the situation to the cities themselves.

Films are being shown at frequent intervals at the Fort Orange, University, Elks and other clubs, and some of the exchanges have built up a very good business in supplying films to such audiences.

Films Keep Folks at Home.

"Men, or at least those in this city, do not like silly romances," says B. M. Moran, manager of the Pathe exchange. "They prefer the news weeklies or pictures which have a trend of mystery, while there is also quite a demand for serials, particularly those that have a large number of characters and in which the mystery has been carefully veiled."

Near Albany there are a number of small villages, such as Castleton and Ravena, having a population numbered only in the hundreds. Boards of trade in these places, anxious to retain trade in their own towns, have rented a hall and are giving picture shows two or three nights each week.

A slight admission charge is made, and if there are any profits they are divided among those who help to finance the preliminary arrangements. The scheme appears to be working out in excellent shape, both from the viewpoint of the town, its trade and its attractive features, and likewise from the point of the film exchange. Some of the factories in this section are also utilizing pictures in building up a better and more loyal organization among their employes. These films are shown during the noon hour or, if it is a feature picture, at night, when the families of the employes are also invited to attend.

A Moon Girl Walked the Fairy Way—She Raised Her Arm—Beckoned for Day.
A fantastic view taken from "The Right to Love," produced by Paramount, with Mae Murray and David Powell.

KEEPING IN PERSONAL TOUCH

By SAM SPEDON

LINDSAY McKENNA, representative of the Betty Compson Productions, arrived in New York from the West Coast this week bringing with him the first Betty Compson picture, "Prisoners of Love," to be released in November by Goldwyn. Mr. McKenna will confer with Goldwyn on an advertising campaign. He will remain here about three weeks before returning to the West Coast.

* * *

Casper Week, of New Orleans, formerly an opera singer, is now running the Oiler Theatre at Goose Creek, Texas. Mr. Week also is manager of the Goose Creek Amusement Corporation.

* * *

Guy G. Gikes, formerly connected with General Film, Paramount and Emergency Film Company of Dallas and at one time first vice-president of the First National Bank of McAllister, Okla., is now connected with the auditing department of the Fox Office Film Rental Company, a Fox organization, of Dallas.

* * *

Sam Berman, executive secretary of the Motion Picture Theatre Owners' Association of New York State, left for Minneapolis on September 10 to attend the Minneapolis convention of the Theatre Owners' Association of Minnesota to be held September 13, 14 and 15. Then he will attend the exhibitors' conventions of Illinois, Indiana, Nebraska, Kansas, Ohio and West Virginia, by personal request, to represent the National Motion Picture Theatre Owners of America.

* * *

Mrs. George M. Blackburn is now managing the Cliff Queen Theatre of Dallas. Mrs. Blackburn is one of the most capable managers in Texas and a striking example of a business woman.

* * *

Harold B. Franklin, the manager, announces the opening of Shea's palatial Criterion at Buffalo, N. Y., on September 5.

* * *

Fred Hawley of the Motion Picture Directory Company is interested in a film depicting scenes of prominence and historic interest in and around New York City.

* * *

F. D. Lawlor, one of the best known film men in New York State and district manager of Albany and Buffalo offices of the nu-art, was in New York the week of August 31 and left for home on September 7.

* * *

Ralph Pinkham, formerly manager of the Triangle exchange at Boston, motored down to New York for Labor Day with his family. Mr. Pinkham is now in charge of the Hirsch Film Company of Boston.

* * *

Hub Taylor, formerly with Triangle at Buffalo, is now manager of the Rialto Theatre Supply Company of Buffalo.

* * *

Harry Lux, president of the Buckeye Film Company of Cincinnati, was in New York Labor Day week.

* * *

C. S. Zacherl, W. B. Hurlbut and J. S. Saxe, all of Detroit, have taken over all the Triangle and Hallmark productions. They are covering the Ohio territory and doing a very satisfactory business.

* * *

George L. Clarke, who for several years has been associated with the stage and screen, appearing with Maude Adams, Robert Edison, Macklin Arbuckle, Doris Keane and others, has started in business for himself as a personal representative for talent, with offices at 145 West Forty-fifth street, New York.

* * *

T. D. Goldberg, vice-president of the Exhibitors' League of Maryland, and proprietor of the Wallbrook and Hartford theatres of Baltimore, was in New York the week of September 6 for a week's vacation and to get a few pointers for the Hartford, which is in its last stages of completion and expects to open this fall. The Hartford seats 800.

* * *

Conway Tearle, having completed his work in the new R. A. Walsh production for the Mayflower, has moved his make-up box over to the Selznick studios at Fort Lee, where he is now on the first lap of his five years' marathon as a star performer under the Selznick colors.

* * *

Elmer McGovern has moved his offices from the sixth to the eleventh floor of the Leavett Building, 126 West Forty-sixth street, New York.

* * *

Myron and Dave Selznick with Owen Moore returned from abroad on September 5 greatly enthused and fired with ambition with the possibilities of the European fields of endeavor.

* * *

T. E. Dillard has been appointed assistant branch manager of the Selznick office at Atlanta, being promoted from the sales force of which he has been a member only a year.

* * *

Miguel Sedino of Habana, Cuba, is publishing an "Artistic Gallery," a film magazine, and is soliciting pictures of film stars.

* * *

Murray Beier has been appointed manager of the Commonwealth Pictures Corporation. Jack Conlon, formerly of Metro, is now with Commonwealth handling the New Jersey territory. Harry M. Bernstein is also a late addition to the Commonwealth selling force.

* * *

Ben Roman, formerly with Robertson-Cole and Famous Players-Lasky, is in charge of the Brooklyn and Long Island territories for Goldwyn.

* * *

Paul Melies, son of the late Gaston Melies, has departed for France where many of his relatives and friends reside. Melies was at one time active in his father's affairs, when the Melies Company was a member of the Patents Company, in General Film days.

* * *

A. J. Higgins, formerly a prominent real estate man, has associated himself with the World Motion Picture Company, Inc., as secretary to Dave Murphy, press manager.

* * *

Charles Johnson, formerly secretary of the United Pictures Producing Corporation, is now associated with Educational Films Corporation as eastern district manager.

Just Like That—
Estelle Taylor playing in "While New York Sleeps" for Fox.

Jack Levy, well-known throughout the South, is now manager of the Levine Theatres Circuit in Texas.

* * *

Adolph Dittman, of Brownsville, Texas, is building a 1,200 seat house there.

* * *

Percy Winocour, representing St. Mungo Exclusive Film Company of Glasgow, Scotland, is stopping at the Hotel McAlpin. Mr. Winocour will be here for several weeks.

* * *

A. McArthur, formerly advertising manager of the Moving Picture World, has signed up Marguerite Fisher for three years and is organizing a company to play in a series of productions featuring Miss Fisher.

* * *

Charles McClintock, manager of the Selznick exploitation department, returned from an extensive tour of exploitation among exhibitors and exchanges on September 7.

* * *

The National Association of the Motion Picture Industry has postponed the meeting for the election of its officers from September 8 to September 15.

* * *

"Smiling Jimmy" Kelly wishes us to contradict the rumor that the Screen Newspaper of Current Evenest, issued by the World Moving Picture Company, Inc., is an industrial film used for advertising purposes.

* * *

The Roosevelt Theatre, a 1,200 seat house, is being built at 145th street and Seventh avenue, New York. It is built in accordance with most modern approved plans and all the latest equipment.

* * *

The Committee on Public Information cost the United States Government during the war, up to June 29, 1920, $4,945,200, and the film division was the only one that made a profit on its expenditures.

* * *

Albert J. Dillingham, a moving picture promoter of Detroit, was stricken with heart failure and died at Atlantic City, N. J., on September 4.

* * *

H. T. Cross, formerly a well-known film man of the Southwest and proprietor of the Unique Film Service of Dallas and Houston, Texas, is now operating the Utica, N. Y., Film Service.

* * *

William Oldknow, of the Consolidated Film and Supply Company of Atlanta, was in New York the week of August 31.

* * *

Jerome Wilson, formerly a title editor and a writer for Tom Ince, is now associated with the World Moving Picture Company, Inc., in charge of titling for that company.

* * *

Ralph De Breuler is now devoting all his time to his million dollar theatre, the Howard, in Atlanta, having relinquished all holdings in Macon, Ga., to S. J. Maurice, a well-known southern executive.

* * *

R. C. Bass, formerly associated with Pathe, Robertson-Cole and the United Pictures Corporation, is now in charge of the World Moving Picture Company, Inc., shipping department.

* * *

Cullen Landis, who will be remembered for his splendid work in Rex Beach's "The Girl from the Outside," will play the leading juvenile role in Reginald Barker's next production, "Bunty Pulls the Strings."

* * *

Nat Rothstein, advertising manager of the Equity Pictures Corporation, is back at his desk after a two weeks' vacation among the hills and way-ups of New York state.

* * *

George Proctor, scenario writer, formerly in the Fox publicity department, and now with the Broadwell Company, with studios at Medway, Mass., was in New York this week and returned to Boston on September 8.

Business Men from Other Walks of Life Fail in Picture Making, Says L. B. Mayer

LOUIS B. MAYER, producer of Anita Stewart and Mildred Harris Chaplin productions, is back in New York after ten months of strenuous work in Los Angeles. Mr. Mayer was accompanied by his family and plans to remain here for five or six weeks.

He was enthusiastic regarding the production of pictures on the West Coast and declared that he did not believe the time would ever come when Los Angeles would cease to be the production center of the country. He admitted that the vast improvement in artificial lighting had made it possible to turn out some splendid productions in the East, but as far as his personal experience went, Los Angeles was the ideal place for him and he planned on getting back there just as soon as his business in the East would permit.

Newcomers and Their Methods.

"To my mind the great trouble with the industry just now is a scarcity of really big productions and the reason is not hard to find," said Mr. Mayer. "The management of the big producing companies is gradually falling into the hands of men schooled in other lines of business. The stories of fabulous profits attracted successful business men from many walks of life in no way affiliated with entertainment.

"These men, it is true, are hard-headed business geniuses. I envy them for their money-making ability and efficiency in directing vast enterprises, but I feel certain that as long as they apply banking and industrial methods to picture-making they cannot possibly succeed in any great measure.

"The average producer seems to forget that entertainment of any kind is an art; and despite any difference of opinion there may be on the subject, motion pictures is as much a branch of art as music or the drama. And because it is art, it can no more be produced by machine methods than can a Raphael or a Gainsborough.

Must Keep Up to Schedule.

"The real reason why it is extremely difficult for large producing concerns to turn out the best pictures is that they must make pictures on schedule. They must release a picture regardless of whether it is likely to meet with public approval. In other words, their production may in a sense be called machine-made.

"With the independent producer this is not the case. His entire time, energy and attention is directed to the making of a single production. There is no schedule to meet and no time limit placed upon his work. He is able to try his finished product on the 'dog' as is the custom with legitimate productions. If defects are found, there is ample time to remedy them. And this is as it should and must be if pictures are to take rank artistically with legitimate attractions.

Too Late for Corrections.

"Motion picture productions are usually given their first showings in the finest first-run theatres of the largest cities. If defects are found in cutting, titling or assembling, it is too late to effect a cure. The critics have pounced upon it and condemned it to such an extent that even if the producer attempts to fix it, he receives nothing for his pains, as the word has already gone far and wide that the picture is a failure.

"This all could be obviated if in two or three sections of the country the picture could be shown to an average audience of picture fans. They will give the verdict with far more accuracy than any metropolitan critic, for, after all, the metropolitan critic is only human and is seldom as thoroughly equipped to criticise a production as the average motion picture fan.

Try Them Out on the "Dog."

"Certainly, no dramatic critic would claim a greater knowledge of stagecraft than Belasco nor a greater ability than that magician in judging the merits of a production; yet, even Belasco cannot foretell after the final dress rehearsal whether his production will be a success or a failure. But in order to do all these things—namely, to give individual attention to production, to try the production out on the 'dog' and to rearrange it after the fan has rendered his verdict—the big producing concerns must change their present methods.

"To my mind the solution lies in the individual producing unit. I think you will find in glancing over the productions of the past year that those made by the independent producer have excelled in quality. Among the conspicuous examples are 'The Miracle Man,' 'In Old Kentucky,' 'Humoresque' and the Cecil De Mille productions. True, De Mille is associated with Famous Players-Lasky, but he is essentially an independent producer.

Help the Independent Producer.

"So it appears to be plain that the secret of making bigger and better picture productions can best be found in encouraging and fostering the independent producer. It isn't necessary to regard any affiliations the independent producer may have with any other organization, provided only he remains independent in the making of his productions.

"The yardstick and square must give way to inspiration and genius. Inspiration springs only from independence of thought, and genius is but another word for hard work."

Broadway Theatre in South Boston Is Crowded at Its Initial Performance

A LARGE number of people attended the recent dedication of the new Broadway Theatre, Broadway and F street, South Boston, Mass. Admission was by invitation. The playhouse, which has a seating capacity of 2,500, was crowded.

Former Representative James F. Powers, former Boston Street Commissioner James H. Doyle, and Owen Farley, all connected with the Broadway Amusement Company, which built the theatre, as well as Manager J. J. Raymond, received congratulations.

In boxes were Postmaster Baker, of Boston; Mayor Quinn, of Cambridge; Mayor Creamer of Lynn and Joseph H. O'Neil.

James Doherty in a dedicatory address, said that neither moving pictures nor vaudeville other than those which are clean, healthful and educating will be allowed in the theatre.

The theatre was opened to the public the following night with the Realart picture "Heart of Youth." The vaudeville portion consisted of several high class acts. Two performances daily with a Sunday concert are given. The playhouse is thoroughly modern. An important feature is its effective heating and ventilating.

Salt Lake Offices Entered

Burglars entered several Salt Lake film exchanges on Film Row last week. From the Super Film Attraction office, 52 Exchange Place, $50 was stolen. The back door of the Vitagraph exchange, 62 Exchange place, was jimmied but nothing was missing. The Pathe exchange, 64 Exchange place, also was entered but nothing taken though the vault was tampered with.

Moving Picture Proprietors and Musicians of Indianapolis Amicably Settle Their Differences

THE first week in September marked the end of the wage controversy between proprietors of moving picture theatres at Indianapolis and members of the Indianapolis Musicians' Protective Association, whose services were dispensed with on August 1, when they presented new wage demands to the exhibitors. As a result of a satisfactory agreement, orchestra music, which had been tabooed in the theatres since the beginning of the controversy, has been resumed.

No announcement was made as to the terms of the settlement, it having been agreed that they would not be given to the public. It is rumored, however, that the settlement was on compromise terms in which the musicians are to receive much less than their original demands.

Weber Makes Arrangements.

The agreement was reached soon after Joseph Weber, of New York, international president of the Musicians' Union, arrived in Indianapolis to act as arbiter.

The old contract called for the musicians to receive $32 for six days and $38.50 for seven days. This contract expired August 1. The new scale proposed at that time was for a base wage of $60 for the musicians for seven days and an additional increase of about fifty per cent. for the orchestra leader. These terms varied in accordance with the size of the theatre, the number of hours required to play, and other conditions.

The exhibitors are now considering what effect the predicted coal shortage is going to have on the heating of theatres this winter.

Madison Square Garden to Show Films; Tex Rickard Books "Babe" Ruth Picture

NEARLY everybody that is in any way interested in sport circles knows of Tex Rickard, the boxing promoter extraordinary and former circus man. Nearly everybody that is interested in moving pictures will soon hear from this same man when he starts to make his first move in the theatrical field. The writer met Mr. Rickard in Madison Square Garden, New York City, whert he is making preparations for the presentation of Kessel & Baumann's special, "Headin' Home," which stars "Babe" Ruth. Being of a somewhat retiring nature, Mr. Rickard waited for a hint to talk.

"Tell me, Mr. Rickard, what do you intend to do when you enter the moving picture field?" he was asked.

"You see, I have a ten-year lease on Madison Square Garden," answered the promoter. "You have probably heard that the Garden was to be demolished. Well, I decided that it was still good and that I could use it, so after a hard time managed to secure a lease."

Garden to Show Movies in Future.

He described how he contracted with H. H. Yudkin, general manager of the B. Y. S. Films, Inc., to present "Headin' Home" at the Garden commencing on September 19 for an extended pre-release run.

"This is the first time that this picture will be shown on any screen in the country, and I think that I have picked a winner," he continued. "The carpenters and painters are now in the Garden decorating it and placing the seats. My plan is to make a regular thing of the movies in the massive structure if it is possible. This is my first experiment."

"Then it is your plan to make Madison Square Garden a movie temple?"

"That's just what I intend doing," answered Mr. Rickard. "The whole thing is that I am trying to get the people to associate the word movies with the Garden as well as boxing and circuses. I plan to accommodate between eight and nine thousand people at each performance during the showing of the film."

"Do you intend to just run 'Headin' Home' as sort of a continuous show, or will you have a regular program of smaller features and musical numbers?"

Forty-Piece Band and "Babe" Himself.

"Oh, yes, it's going to be like the Broadway picture theatres in the way of a program. A forty-piece band will play and there will be musical numbers and many other interesting things."

"Well, what about the real big attraction—Babe Ruth."

"I was saving that till the last because it is in back of the big fellow that we are going to put all our push," returned Mr. Rickard. "Practically everybody will want to see the sensation of the baseball field as a real hero in a homespun movie drama. There are lots of girls and boys who are working and haven't had a chance to see the idol of thousands, and I'm going to give them that chance.

"I'm going to make it so that no one in this section can say that they haven't seen Babe. He has consented to come down here three or four nights and make a personal appearance in conjunction with the showing of the picture."

Tex Rickard
To present "Headin' Home," with Babe Ruth, at Madison Square Garden.

To Boast Largest Screen.

"Have you seen the picture, Mr. Rickard?"

"No, not yet, but my secretary has, and from what he says, besides having Babe Ruth as the star there is a real story where the big fellow has a chance to do some real acting. As far as I can see, this picture should go over, and if it does I will continue to buy up pictures that I think will warrant showing in the Garden and make a regular thing of the movies here. I intend to clean it up and make it a place where anyone can come and witness a high class performance."

Mr. Rickard also said that after completion the Garden will boast of the largest screen in the world, measuring twenty-seven by thirty-six feet.

National Body to Hold Reception and Ball Soon

THE Motion Picture Theatre Owners of America announces a reception and movie ball to be held under its auspices at Madison Square Garden on Saturday, November 4. Preparations have been under way for some time and have now reached a stage where a preliminary announcement seems justified.

Ever since the convention the leading sprirts of the organization have felt there should be a suitable place in New York City where visiting exhibitors can be provided with information and can be suitably entertained while in the city. The plan was discussed informally at and after the convention, has met with unanimous approval by motion picture men, and we believe it will have the support of exhibitors everywhere.

Will Be a "Different" Affair.

The president will announce the committee in charge. The executive committee of the national organization will act jointly with this committee on preparations and arrangements. A complete program has been planned and will be given to the press at the earliest possible moment. The affair will not resemble functions that have been advertised in the past under similar names. The advance of the motion picture from the adoption of the celluloid as a substitute for glass plates to the present day will be shown.

The proceeds will be devoted to the erection of a model clubhouse in which the hospitality of the organization can be extended to visiting exhibitors. Plans are under consideration and will provide every modern convenience and comfort for the requirements of the exhibitor. A feature will be a projection room in which all the most modern devices will be brought into play and an absolute reproduction of a model motion picture theatre will be attained. There will also be a complete library.

The committee will welcome suggestions from exhibitors on this subject as well as on the reception and ball itself. A more detailed statement will be ready for the press next week.

"TRUMPET ISLAND"
A TOM TERRISS PRODUCTION
From the Story by GOUVERNEUR MORRIS
Intensely dramatic and abounding in spectacular scenes. The climax is reached in a honeymoon airplane flight into the center of a violent thunder storm, where the machine is wrecked. The fall of the shattered airplane, and its crash into a tree on Trumpet island, provide thrilling spectacles. There is a love story of rare charm, and the brave struggle of a man against poverty and then against the temptation which come with sudden wealth. Wild orgies in a metropolitan hotel are shown, followed by scenes on rugged and lonely Trumpet Island, to which Richard Bedell fled from vice. The shattered airplane brings Eve De Merincourt to the island.

Capitalists May Back Jesse D. Hampton to Produce for Stage as Well as Films

JESSE D. HAMPTON, Los Angeles film producer, has returned to Los Angeles after a stay of several weeks in New York City. His recent visit was primarily at the solicitation of a group of prominent New York and European capitalists who are interested in motion pictures and allied enterprises, including the stage, both here and abroad.

A series of conferences between Mr. Hampton and leading members of the syndicate was held, during which there was presented for his consideration a project which would involve a notable expansion of his present producing program and extend its scope to the stage as well, through a new and novel arrangement.

This project would contemplate, among other features, the removal of Mr. Hampton's main production activities to the East, notwithstanding the fact that he has just completed a modern fully-equipped $250,000 studio in Hollywood. It is probable, however, that if the deal is consummated the syndicate in question will take over this studio and make it available for rental by producing companies now unable to secure permanent studio space in Los Angeles. The studio also might be utilized as a western unit in the syndicate's producing plans.

Warner May Return to Stage.

Among other features presented by the syndicate was a substantial offer for a return to the stage of H. B. Warner, the noted actor of both stage and screen, who has been the star in a highly successful series of Hampton screen productions. This offer also contemplated the appearance on the stage of Blanche Sweet, the popular screen favorite, who likewise is a Hampton star.

William J. Desmond, another Hampton star, who has appeared on the stage successfully throughout the United States and Australia, likewise is included in the proposed plan. Mr. Desmond, at the close of his appearance in a special film production in Los Angeles recently, was given a furlough in which to play the leading role in an eastern special production under the management of Edward Small.

His Present Plans.

Mr. Hampton's present plans call for a number of feature productions starring Miss Sweet and Mr. Warner, as well as a series of special productions with all-star casts. Although Miss Sweet has been seen in only four pictures since her return to the screen under the Hampton management, her success has been emphatic, her latest release being "The Girl in the Web."

Mr. Warner's achievements as a screen star also have been phenomenal and his recent picture, "One Hour Before Dawn," is proving a record breaker.

One phase of Mr. Hampton's present policy that is significant in connection with the syndicate's proposed plan for a blending of stage and screen activities is the fact that for some time he has had under contract for the writing of original dramatic material, a number of British authors and playwrights, including Henry Arthur Jones, Jerome K. Jerome, William J. Locke, John Hastings Turner, F. Anstey and others. It is understood that this arrangement is one of the important factors in the pending negotiations.

No definite announcement as to the outcome of the negotiations was forthcoming from Mr. Hampton before his departure for the West, or from the syndicate members, but it is probable that he will return to New York in several weeks for a final conference, when two executives of the syndicate's allied group of European interests will be in New York to participate.

Would Move Forces East.

In the event that the deal is closed Mr. Hampton plans to occupy one of the well known studios in Manhattan in order to facilitate the work of his stars on the stage and screen; also his entire production organization, including directors Henry King and Robert Thornby, and his scenario and technical staffs will be transferred from Hollywood to New York.

H. E. Morton, Mr. Hampton's New York representative, was scheduled to sail for Europe early in August, but his trip was deferred on account of the conferences in New York. If the proposed deal is consummated he probably will leave for Europe soon afterward to complete certain phases of the project there.

Exhibitors Expect to Do Big Business on Latest Clara Kimball Young Feature

THE coming season will be the banner year for Equity exhibitors ,according to all indications, for the business that many exhibitors expect to do on the latest Clara Kimball Young production, 'Midchannel," bids fair to exceed anything ever achieved in their history. This is the opinion expressed in letters being received by the dozens at the Equity offices, in which the largest and the smallest exhibitors make inquiry as to the earliest booking date available for the showing of "Midchannel" at their houses.

Said to Be Best.

"Midchannel" in which Clara Kimball Young is said to be at her best, has been described as a "long-run production." The thousands of showmen who remember their profitable business on "The Eyes of Youth," "The Forbidden Woman" and "For the Soul of Rafael," see a record-breaking winner in "Midchannel," for the combination of scenario, direction, setting and cast is fully as great in this feature as in anything Miss Young has done.

The alleged superiority of "Midchannel" to some features now being offered has induced Equity to hold off its release to this date, so that it will make a suitable season opener for exhibitors, just as "The Eyes of Youth" marked the fall openings of many leading theatres last year.

Meets Exhibitor's Tastes.

"Midchannel" was declared by all to meet the tastes of every class of exhibitor and patron. Outside of the fact that it has a star that alone draws multitudes of every class and shade, the story is expected to make an irresistible appeal to all.

It has been pointed out that as a play "Midchannel" is already widely popular, and that the reputation of Ethel Barrymore as the leading lady in it during its Broadway run in New York has made many screen followers anxious to see it on the silver sheet.

"Twin Beds"—See 'Em at the Left—Yes, They Measure Up to the Same Dimensions.
Scenes from this new production to be released by First National and starring Mr. and Mrs. Carter De Haven.

Paramount Week Is in Full Swing With Every Available Print Booked Through

PARAMOUNT WEEK is in full swing and with somewhere between 5,500 and 6,000 picture theatres in the United States showing Paramount pictures every day during the entire period from September 5 to the 11, inclusive, Famous Players-Lasky executives state that not only is it the biggest sales event in the history of the organization but claim it is the biggest the industry has ever known.

"Our most optimistic expectations have been exceeded to a point which actually staggers our belief," said Al Lichtman, general manager of distribution. "Never before have we had such an exhibition of enthusiasm on the part of our sales organization, including everybody from General Sales Manager Kent, his assistants at the home office, district and branch managers down to every worker in the exchanges. And never before have we had such a demonstration of confidence in our product from the exhibitors of the country.

Congratulates His Assistants.

"I am sure that I voice the sentiment of Mr. Zukor and the other executives of the company when I say that the distribution department, especially the sales, advertising and publicity and exploitation divisions, are deserving of the heartiest congratulations on the complete success achieved. Nor is the production department any less entitled to praise, for we realize that it is the quality of our pictures that formed the real foundation for the success of the week."

The striking fact in connection with the event is that every available print in all the exchanges was booked solid for the entire week. This necessitated the requisitioning of many prints among the different exchanges and the transfer of several a distance of 1,000 miles or more. So perfect was the operation of the system, however, that this was accomplished without confusion and the sales executives at the home office realized early last week that the physical limits of the bookings had been reached.

Could Have Booked Many More.

Had more prints been available, according to estimates of the branch managers, no fewer than 1,140 more theatres could have been booked for the week, some exchanges actually having to refuse requests for bookings. Efforts to obtain additional prints were unavailing chiefly on account of the laboratory strike which held up the production of positive film for an extended period.

Requests for additional prints had to be denied and the branch managers at Detroit, Chicago and Minneapolis each reported that they could have booked at least 200 more theatres. New York reported that it could have book 100 more; Boston, thirty; New Haven, twenty-five; Buffalo, eighty; Philadelphia, forty-five; Cleveland, eighty; Denver, twenty; San Francisco, twenty; Atlanta, thirty-five; New Orleans, fifty; Dallas, thirty, and Oklahoma City, twenty-five.

The latest reports on the number of bookings and the sales receipts indicated no fewer than ten exchanges closely bunched in the lead in the struggle for first honors. So varying have been the conditions in the different offices, however, that an announcement of the actual leaders will not be forthcoming from the home office for another month.

Algerians Appreciate American Movies; Films of Far West Get Good Reception

AMERICAN films constitute a large part of the motion picture exhibits in Algeria and are very popular, according to a report to the Department of Commerce at Washington, D. C., from the American consul at Algeria. Films of the Far West and comics meet an excellent reception from theatre-goers. French tastes prevail in the colony, and any film successful in France is apt to meet with equal favor in Algeria.

There are no large houses, the principal theatres in Algeria seating from 500 to 600 persons. The average price of admission is 2.5 francs—normal exhange, 48 cents—but for special attractions the price is increased in accordance with the importance of the film.

Algeria is a winter resort. Many thousands leave the colony during the summer months. On Sundays, holidays and when special films are offered for the first time, the houses fill to capacity; during the week, and particularly at matinees, the attendance is usually of small proportions. High class productions draw well.

No Continuous Performances.

The length of program in Algeria picture houses is about two and one-half hours. Included in this are two intermissions of ten minutes each. There are no continuous performances as in the United States. Owing to the difference in customs this system would not succeed in Algeria. Music is a feature, the better houses having large orchestras.

All films shown in Algeria come from Paris, local agents being under the Paris offices. Some films shown in Constantine, however, are imported from Tunis.

By a French decree of April 23, last, the importation into France and Algeria of sensitized cinematographic films was prohibited. This decree has been modified, and such films will probably now be admitted against a higher tariff. The details of the modification have not yet been received at the department.

Will Bring Western Methods to Paramount Studio Here

JEROME BEATTY, director of publicity and advertising of Famous Players-Lasky Corporation, will leave on Saturday, September 11, for a tour of the West that will include the Famous Players-Lasky studios in Los Angeles and the Western exchange cities. He will be accompanied by A. O. Dillenbeck, of the Hanff-Metzger Advertising Agency.

Conferences will be arranged with exchange managers and leading exhibitors to plan Paramount's national advertising campaign for next year.

At the Los Angeles studio Mr. Beatty will investigate the system of handling studio publicity and special photographs for the purpose of installing the same methods in the new Famous Players-Lasky studio in Long Island City.

In Mr. Beatty's absence the New York department of publicity and advertising will be in charge of A. M. Botsford, advertising manager, and Charles E. McCarthy, publicity manager.

Spanish Prince Compliments Director Robert G. Vignola

IMPRESSED by the artistry of the production of "The World and His Wife" and its fidelity to truth in the Spanish life which it portrays, H. R. H. Prince Alfonso Louis Jerome de Bourbon Infante, a member of the reigning house of Spain and a close relative of King Alphonso, has paid Director Robert G. Vignola a gracious and spontaneous compliment.

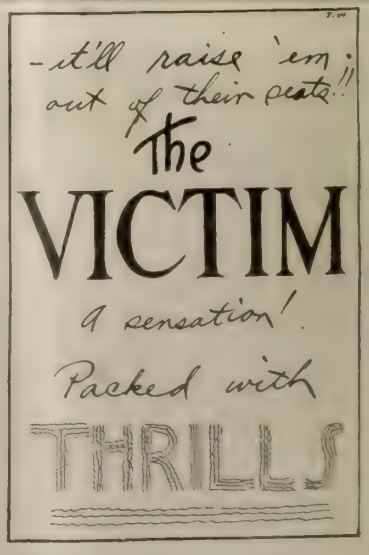
The Prince paid his compliments twice—once by letter and again in person. Accompanied by his personal suite, the prince, who is traveling in this country incognito, saw "The World and His Wife" recently at a private showing arranged especially for him and staff at his personal request. So impressed was he with the picture that he asked to have it shown him a second time. The following day Director Vignola received an autograph letter from Prince Louis expressing his highness' compliments and appreciation of the production.

Last week the prince, attended by his adjutants, called on Director Vignola at the Cosmopolitan-Paramount studios in West 127th street, New York, and paid him a glowing tribute. The prince's visit created a great deal of excitement and all work was suspended for more than an hour while the entire studio personnel crowded around the party to hear their own "Bob" Vignola eulogized.

Strike of Albany Operators Prevented by Wage Increase

THE trouble between the operators of Albany, N. Y., and the managers and proprietors of the various theatres over a demand made by the former for an increase of $15 weekly, and which threatened to assume serious proportions, has been settled, at least temporarily, by a decision to arbitrate the matter. This decision was reached after several meetings had been held and after the operators had been offered $35 a week, a $10 increase. The matter has now been left in the hands of a committee and the threatened walkout on Labor Day has been averted. Some of the managers were prepared to meet the situation by operating their own machines.

The $5 a man increase has been granted the musicians in all the picture houses in Albany. Stagehands also are seeking an increase. The public was called upon to meet the added expense which attaches itself to each house through the demands of the operators, musicians and stagehands.



Stars of All Magnitudes Crowded in to See the Premiere of "Way Down East"

Could the management provide the same galaxy of stars as were in the audience for the first showing of "Way Down East," the five dollar admission price could be adhered to for the remainder of the season, for the fans would gladly pay that much for the privilege of rubbing elbows with so many prominent stars.

Practically everyone in the Motion Picture "Who's Who" in the New York district was in the audience, and stars of all magnitudes put on their most swagger costumes to be seen in the brief moments when the lights were on.

On the right of the house sat most of the cast of the play, and when the curtain fell on the final triple wedding, the house turned to the boxes and applauded Miss Gish to the echo. For the moment she was more important than Griffith himself and even when he appeared on the stage a large proportion continued to face the players. She looked charming in evening gown of white which showed her pretty shoulders to the greatest advantage.

Barthelmess sat just behind her and when she had finished throwing kisses to her admirers he got her to throw an extra kiss for himself.

Audience Shivers.

But this scene was not the real tribute to Griffith or the players. As soon as the story was underway the enthusiasm started and the applause was frequent, but when the ice scenes came the house rose to a pitch of genuine enthusiasm that was a remarkable tribute to Miss Gish's playing and Griffith's stagecraft.

As the ice broke up and the little star was swept down the flooded stream on a cake of ice there was a groan from all parts of the house. Eliza crossing the Ohio in a small town Tom show never roused the thousandth part of the excitement, for Miss Gish had early won her spectators to full sympathy with Anna, and when the ice broke up it was as real a tragedy to these players, familiar as they are with all the tricks, as though she were actually floating down stream.

Little shivers of apprehension ran through the auditorium as the camera showed one floe breaking upon another. It seemed to forecast her fate, and it was terribly real to those who had been following the fortunes of the outcast.

When Barthelmess started across the ice to the rescue the crowd let out a shout that the best Bowery audience in the palmiest days of the strenuous Blaney melodramas never equaled. And from that five dollars a head crowd came whistles and catcalls that were merely the outlet for emotion no longer to be contained.

And when the lover finally bore his precious burden from the very brink of the falls, we had another Armistice Day in miniature. If the film story had stopped there, the probabilities are that Griffith would have been carried in triumph down the aisles, but falling action, too long continued, permitted the assemblage to get back to its normal blase attitude before the last scene faded.

Wants Happy Ending.

From this angle Griffith has done something even better than "Broken Blossoms," for he works to a happy ending through a series of terrific scenes, and Al Woods' bank account will tell you that that is what the public really wants.

One is prepared for manufactured enthusiasm at first nights. One got it at the Forty-fourth Street Theatre last Friday night, for the earlier portions of the play suffered from well meant but ill-timed applause. Pretty shots, which would have elicited no more than a nod of approval in a scenic, were roundly, if scatteringly applauded, and there were wild outbursts over such simple close-ups as Miss Gish in her first party dress.

Throughout the first part the claque was more or less in evidence, but it lost its job when the plot thickened. They were not needed for the appeal of the final third of the picture.

And here will be found the secret of the success that "Way Down East" is destined to make. Down to the last ragged, rainy showing, perhaps many years from now, the audiences throughout the land will make the same response to the clever appeals to sympathy. It is good, clean-cut, old fashioned melodrama. "Broken Blossoms" was wonderfully idealistic, but "Way Down East" is humanly real.

Simplicity marked the presentation. There was no formal overture, no prologue, no intricate stage dressing and no effects other than the Griffith tinting by means of a spot and the occasional and indicated use of a chorus singing softly off stage. The play could get over unaided, and it was happily left to itself.

This policy should be followed when the play finally leaves the Griffith immediate management and comes into the general booking. Good wine needs no bush. "Way Down East" needs no alibi of pretentious "production." It can best win its own way.

E. W. S.

Hemmer Productions Asks Public's Ideas About Plays

THE project of Hemmer Superior Productions, Inc., to determine wants of motion picture devotees in the way of desirable screen dramas through the establishment of a "Service Corps" has already borne fruit, according to Edward Hemmer, president and director. A drive upon Broadway motion picture houses was inaugurated recently by a flying squadron, composed of executives of the organization. Five leading theatres were visited and a report of the night's work has been submitted to Mr. Hemmer to guide him in the selection of his second production, work upon which will be started in the near future.

Certain houses were assigned to members of the corps. During the course of the picture, opinions of scores of persons attending the various performances were obtained and were submitted to Mr. Hemmer. Discussing the outcome, he said: "We are trying to reduce to as an exact a science as possible a system whereby we will be able to learn what the people want in the way of a motion picture. We feel also that we have attained some measure of success as a result of our trial of the system. All persons approached by the corps during the tour gave frank expressions of opinion."

Seadler Drops Into New York

Silas F. Seadler was in the city the other day on his way from the Adirondacks to the Catskills. He was brown and sturdy. He called at the office of Arthur S. Kane Pictures Corporation, whose first director of publicity he wsa. Having spent two months at Cranberry Lake, Mr. Seadler is now rounding out his summer with a two weeks' stay at Livingston Manor, in the Rip Van Winkle haunts.

Constance Binney Having a Merry Time in Her Latest Realart Picture Called "39 East."

A maid stood by the bench alone, Just thinking of the feast,
That she would have just at the right, In Realart's "39 East."

Just Two Pals

Trying to determine who'll meet the leading lady at the stage door. Jimmy Aubrey in "The Trouble Hunter," to be released by Vitagraph.

Release Date of Latest Lloyd Comedy Postponed

RELEASE date of "Get Out and Get Under," second of Harold Lloyd's new series of two reel comedy specials for Pathe distribution, will be released on September 26 instead of September 1, due to the great care and detail necessary for best results in laboratory work. "Get Out and Get Under" follows "High and Dizzy" in the list of Lloyd releases, and will have a considerably greater number of first run showings than any of its predecessors.

The joys and sorrows of an unruly automobile are made the basis for the new Lloyd special.

Pathe has laid out an exploitation campaign on behalf of the new special that is said to overshadow any it has ever advanced on any comedy. The possibilities for tie-ups in connection with the showing of "Get Out and Get Under" are many.

In reviewing the success of Harold Lloyd since scarcely a year ago, he made his debut in multiple reel comedies, Elmer R. Pearson, director of exchanges of Pathe notes: "It is with a great deal of pride Pathe looks back on the wonderful success of this young comedian, whose single reel pictures slightly more than a year ago, while of high repute, were booked by exhibitors as fillers. Today, Lloyd is featured by a great majority of the finest theatres in the country."

Lee to Direct Next Bosworth

J. Parker Read, Jr., producer of "His Own Law," the forthcoming stellar vehicle for Hobart Bosworth, to be released soon by Goldwyn, has assigned Roland V. Lee, chief support of the star in "His Own Law" to direct the next Bosworth picture. As Jean Saval, the Frenchman in "His Own Law" whom Mr. MacNier (the character played by Mr. Bosworth) met in a San Francisco drinking dive and with whom he became close friends after a strenuous, realistic fight, Mr. Lee has a role almost as strong and important as that of the star. There is little doubt but that he could soon have been a picture star himself if he had not felt the urge to get into the directing end of pictures.

Dead Men Tell No Tales

President of Mayflower Champions Idea of Conferring Full Power on Director

THAT the independent producer has contributed largely to the artistic progress of the motion picture is contended by Benjamin A. Prager, president of the Mayflower Photoplay Corporation appropos of Mayflower's second anniversary, stating that the "Mayflower idea" centralized, authority. In other words vesting with the director absolute power over production. The idea with which Mayflower was imbued upon its organization," said Mr. Prager, "consisted of the belief that photoplays should be created and not 'made'; that the director should be given a free hand in choosing his story, selecting the cast and perfecting a complete art unit in action photography.

"I am glad to state, that the Mayflower Photoplay Corporation, from the standpoint of financial return, standard of pictures and public response has been a gratifying venture.

Launched New Idea.

"The idea with which Mayflower was launched opened a new field in the production of films. Where the scenario department selects the story; the financial department sets a maximum figure on the cost; the costuming department makes the wardrobe according to its own idea of the requirements and so on down the line; several factors contribute to the production, placing as many different interpretations on the story and its spirit.

"A director who has no hand in picking the story, moulding the continuity, choosing the cast, designing the sets, etc., can have only a secondary interest in the work he is entrusted with. He may absorb the spirit of the story, but in most instances, he is restricted from conveying it to others.

Should Have Leeway.

"When a director conceives a picture or discovers a story that enthuses him, he should be permitted to make that picture just as he visualizes it, and be given all reasonable assistance and leeway in the process.

"The first product of the 'Mayflower idea' was George Loane Tucker's "The Miracle Man,' which established its efficacy. During the making of this production, Tucker had perfect freedom to create an artistic photoplay as he alone thought it should be.

"Tucker's success is not an isolated instance. Allan Dwan, with 'The Sin of Martha Queed,' Sidney A. Franklin and R. A. Walsh, under their Mayflower contracts, have done the best work of their respective careers."

Associated First National Opens Exchanges in Canada

THE establishment of its own exchanges and the division of the Dominion into two sections for the sufficient handling of its Canadian business marks an important forward step in the activities of Associated First National Pictures in that country.

Plans for meeting the business increment attendant upon the extension of Associated First National's franchise in Canada have been under consideration for some weeks. The two new units are registered as Associated First National Pictures Eastern Canada, Ltd., and Associated First National Pictures Western Canada, Ltd., respectively. The first named will handle the business of Ontario and Quebec, while the latter will operate in the West with headquarters at Vancouver.

The former company has its head office in Toronto, with exchanges in that city and in Montreal and Quebec. W. J. Drummond has been appointed its general manager. W. J. Reid will be branch manager in the Ontario capital and A. Gorman will be in a similar capacity for the province of Quebec, operating from the Montreal exchange.

American Is to Release "The Gamesters" Early in October

THE GAMESTERS" is the title of an American Special planned for early October release. It portrays western frontier life as it is found in only a few parts of our country today and was first named "The Rose of Hell." It is a story of the supreme sacrifice of a girl nurtured in the atmosphere of a gambling house. It shows how the good inherent in the woman found its way to expression for the sake of others, and finally led to her own happiness.

Star Has Fine Role.

Margarita Fisher plays the star role as "Rose," and is said to live up to the opportunity she has to do good acting. Miss Fisher's supporting cast includes Hayward Mack who plays the villain role, C. Dempsey Tabler in the leading male role, L. C. Shumway, Evans Kirk and Joseph Bennett. The direction is under George L. Cox. The photography is said to be excellent, and the continuity smooth.

It is expected that "The Gamesters" will follow the forthcoming American superdrama, "A Light Woman," which is now having a series of trade showings in the big centers of moving picture activities in the country.

Has Simultaneous Runs

"The Law of the Yukon," Charles Miller's picturization of Robert W. Service's verse classic of that name, enjoys the distinction of simultaneous runs in two of Boston's most popular cinema palaces, the Modern and Beacon Theatres. The production played a day and date engagement of seven days at both houses last week.

The Modern and Beacon profited substantially by the fortunate circumstance that combined the showing of a snow picture with a protracted heat spell.

Jacob Lourie, who controls both theatres, gave high praise to "The Law of the Yukon" in a letter to John W. McKay, the Mayflower general manager. "The Mayflower super-production, 'The Law of the Yukon,' that has been running at the Modern and Beacon theatres this past week, puts another jewel in the crown of Mayflower," said Mr. Lourie.

News Men Review "Go and Get It"

Jack Callicott, manager of the Kinema Theatre, Los Angeles, filled the house with newspaper men for a preview of Marshall Neilan's First National release, "Go and Get It" by adding to the program a reel showing well known Los Angeles newspapermen at work in their offices. The show was started late enough so that the morning men could attend and there was scarcely a vacant seat in the big theatre when the special reel was started.

Marshall Neilan, producer of the film of newspaper life co-operated with Mr. Callicott in the affair. A cameraman from his studio acting under his personal direction took the pictures of the local "city" offices the day prior to the showing.

Rufus Steele Films Poetry and Beauty of the Implements of Industrial Life

By SUMNER SMITH

THE implements of our national industrial life are full of rhythm, poetry and beauty to any picture maker who will study them," says Rufus Steel, writer on industrial topics in the Saturday Evening Post, who, as the moving spirit of the Plymouth Pictures Company, is achieving a new form of industrial picture. It is his intention not to idealize but to "humanize" industry. Each one of his pictures will be free from all suggestion of advertising and will not be a preachment or a process picture. No controversial issues will appear in them.

Mr. Steele already has completed two two-reel films, "The Kick Back," a story of a shipyard worker, his home and a crisis in his life, and "The Big Idea," a comedy based on "one of the common industrial fallacies of today." Carlyle Ellis is his director, and after spirited bidding Educational has secured the two pictures and the series to follow for release.

"The Characters Under the Grease."

"My idea is to show the characters under the grease," said Mr. Steele; "to show the real heroes, heroines and cowards of life, the elements of hope and courage and cowardice that figure more largely in industry than in any other walk of our national life.

"We are an industrial nation. Seven out of every ten of our boys enter industry. Our war success was an industrial rather than a military triumph. Our entire national fabric is built on industry, but with a few exceptions our writers have not been encouraged to develop stories along industrial lines.

"I shall not show pictures of the making of soap or of a laborer sweating. My first picture is an example of what the new series will be. Its setting is a great Massachusetts shipyard—a $3,000,000 setting. I showed it to the general manager of the shipyard and he was amazed.

"'I never knew before,' he said 'that the brains and guts of industry could be photographed.' I go further and include the heart and soul of industry. This new type of picture will achieve a great success in so far as it will make the worker feel the heart-beat of his own job."

How the Idea Originated.

The aversion of exhibitors for any picture even remotely resembling advertising that is offered to them as entertainment was discussed.

"There is absolutely no advertising in my first two pictures and there will be none in those to come," Mr. Steele said. "You cannot tell in what shipyard the scenes were taken and you cannot identify a single piece of the machinery shown."

It was interesting to hear how the author came to conceive his idea of a new industrial motion picture. A little more than a year ago he became intensely interested in a better system of apprentice training in the country. He wrote a story, "Aces for Industry," that dealt with the problem, and it appeared in the Saturday Evening Post. Then it was published in book form by the Houghton-Mifflin Company.

Hundreds of letters began coming in to Mr. Steele from all parts of the United States. They discussed the subject from every angle, and he was impressed with the tremendous national interest in industrial topics. The determination to experiment with a non-advertising industrial motion picture came as a natural result of the letters.

Americanism Committee Indorses.

Mr. Steele began developing his plan, but, like all pioneers, he had to blaze his own trail. Motion picture men were approached. They told him to go ahead, that his plans sounded interesting, but they would not risk money in the venture.

Mr. Steele went ahead—he produced "The Kick Back." The general manager of the shipyard praised it highly; so did distributors who were shown it in his temporary headquarters, Room 1821, 71 West Twenty-third street, New York City. But what pleased Mr. Steele most of all was the indorsement of the Americanism Committee of the industry. The committee told him it was the soundest kind of an Americanization picture and that it would be released as such.

The Americanism Committee, distributors and exhibitors all encouraged him to continue making industrial romances. Now he has plotted out a series of two-reel pictures. The first will be a romantic story of young love. It will bring in the contrast between the great modern industrial plant and the plant of yesterday. Mr. Steele has found a moss-covered New England shop over 200 years old which still runs along the way it did when natives considered it quite a wonderful undertaking.

England Used "Rule G."

"I know the West Coast very well," Mr. Steele said, "and I have been delighted to find virgin soil in New England. The opportunities in New England for new scenes are innumerable and I am surprised that producers have not been more interested in locations up that way."

The author has been interested in motion pictures for five years and has written several stories for the screen. Some of his Saturday Evening Post stories have been filmed. The first one to be made into a picture was "Keeping John Barleycorn Off the Train," which had the film title of "Rule G." It was distributed by Paramount and ran for several years in this country. Then agents of Lloyd George took it to England and used it as a moral force in helping to win the war.

Rufus Steele.

Film Division Editor in War.

"Hop" was the picturization of another of his Saturday Evening Post stories, and the screen drama helped the magazine story in exposing and breaking up opium smuggling on the West Coast. It was a Bluebird picture made by Lois Weber and Philip Smalley. "The Eagle's Wings" was made at a great expense and released in 1916 by Universal as a super-feature. It was a powerful exposition of industrial mobilization and was used by the government for war purposes.

During the war Mr. Steele was editor of the Division of Films and Mr. Ellis, his present director, was his assistant. While Mr. Steele supervised the cutting and titling of films of the army taken in France, the most important part of his work was in connection with industrial films in this country.

Two Broadway Houses Simultaneously Show William Fox Special

NEW YORK CITY and the entire metropolitan district have been captured by the special presentation, "While New York Sleeps," the "1920 cinemelodrama" at the Lyric Theatre. It originally was booked at the Lyric Theatre, following the limited engagement of the William Farnum special, "If I Were King." It was to remain at this theatre only two weeks and was to be presented on the two-a-day plan—one matinee and one night performance.

The engagement now has been extended by arrangement between Fox Film Corporation and the Shuberts, and the special will remain at this theatre for an indefinite run. It is now playing on the continuous performance at $1 top price and crowding the house from 1 to 11 p. m. It also has been booked at another Shubert house in the heart of Broadway, the Astor, between Forty-fifth and Forty-sixth streets, only three blocks distant from the Lyric. These two standard Broadway playhouses will show "While New York Sleeps" at continuous performances simultaneously.

"While New York Sleeps," still playing New York City, also has been booked on a special plan arranged by the Fox organization, the details of which will be announced shortly. This plan is known to include the engagement of experts for exploitation in the big cities throughout the country.

"While New York Sleeps" is a play in three episodes and is acted throughout by three principal players, each of whom has won high honors by reason of his or her work in each episode. The three artists are Estelle Taylor, Marc McDermott and Harry Sothern.

"A College Course in Exhibitor Service" Is What Earl Hudson Calls Weitzel Special Articles

(A Letter to Edward Weitzel)

ANY form of editorial contents which has for its purpose the enlightenment of exhibitors upon any phase of current or coming motion picture productions is distinctively and essentially a service of importance and value to the readers.

Your special articles from time to time in Moving Picture World fill an obvious and very pertinent need in providing informative, carefully prepared and practical intelligence which goes an appreciable way beyond the confines of nominal reviews, and accordingly enables enterprising exhibitors to extend facilities of showmanship to a greater degree of activity.

These special articles by you really are a college course in exhibitor service, and it would be curtailing materially the function of Moving Picture World for them to be less frequent or reduced in any degree which would restrict the present volume of information which each of them imparts.

E. J. HUDSON,
Assistant to General Manager, First National Exhibitors Circuit, Inc.

Pell Mitchell Will Direct World's "Cameraspondents"

PELL MITCHELL, who has established himself through this country and Europe as an authority relative to camera work and the proper manner of handling live news events, has been appointed director of cinematography of the World Motion Picture Company, Inc., of 500 Fifth avenue, New York City.

Mr. Mitchell will have full charge of from three to four hundred "cameraspondents" who will be in the employ of this new corporation. He says there still are a few localities open for high class cameramen, but expects to fill these vacancies within the next ten days.

The World Motion Picture Company will have over 350 "cameraspondents" in the United States, not including the many that will be circulated throughout Europe and the South American countries.

Fanark Author Has Cause to Bless the Well Known Erie

MOST of you have heard tales of the Erie Railroad, but here is a new one. It was on an Erie train entering Jersey City that N. Brewster Morse, author of the American Cinema Special, "His Brother's Keeper," made arrangements with George Everett to direct "The Crimson Cross," the scenario of which Mr. Morse had just completed, as the first Fanark Picture.

Tells of Story.

Mr. Morse had met Mr. Everett a few days before and had asked him to spend the week end in Milford, Pa., where Mr. Morse was looking for locations for "His Brother's Keeper." On thir way back to New York on the Erie, Mr. Morse had time to tell Mr. Everett the story of "The Crimson Cross." Everett was much impressed and made arrangements with Morse to get "The Crimson Cross" for the first Fanark Picture, which Everett had been engaged to direct. An agreement was reached as the train pulled into Jersey City.

Tokens of Appreciation Presented to Paramount Employes for Heroic Deeds

PRESIDENT ADOLPH ZUKOR of the Famous Players-Lasky Corporation recently presented to Joseph H. Gilday, manager of the Kansas City exchange, a solid gold watch, and also a silver loving cup for the members of the exchange organization. The gifts were in appreciation of the heroic behavior of the entire Kansas City office force during the fire of July 23, when the exchange was destroyed.

Mr. Gilday was given also a watch, an exact duplicate of his own, for Assistant Manager A. H. Cole, which he will present to him on his return to Kansas City.

The Famous Players-Lasky offices occupied the entire top floor and part of the eleventh floor of the building which was destroyed. Every male employe stuck to his post in an effort to save as much of the company's property as possible.

Presentation a Surprise.

The loving cup is inscribed as follows: "To the members of the Kansas City Exchange as a token of appreciation for the heroic efforts and loyal interest displayed by them during and after the Exchange fire of July 23, 1920. Presented by Adolph Zukor on behalf of the executives of the Famous Players-Lasky Corporation."

The presentation was a complete surprise to Mr. Gilday and was made by Mr. Zukor in the presence of Al Lichtman, general manager of distribution; Sidney R. Kent, sales manager; Frank V. Chamberlin, general manager of the exchange service department, and Eugene Zukor, assistant treasurer of the corporation.

Read, Jr.'s Initial Release for Associated Producers Finished

J. PARKER READ, JR., has announced that his initial Associated Producers, Inc., release has been completed. The adaption of Stewart Edward White's novel, "The Leopard Woman," starring Louise Glaum, was originally destined to have been the first of the Associated Producers releases, but producer Read saw wherein he could add to the already lavish detail and instructed director Wesley Ruggles to take more time.

"The Leopard Woman," it is reported, cost more to produce than any of J. Parker Read, Jr.'s former productions, and with a supporting cast headed by House Peters, who was engaged by special arrangement to portray the role of John Culbertson, this brilliant adaption of Stewart Edward White's novel will be a guide to exhibitors as to the merit of the Associated Producers' product, with the assurance that this type of production will be maintained throughout its organization.

Louise Glaum has left Los Angeles for a trip along the California coast, and upon returning will start immediately on her next J. Parker Read, Jr., production for the Associated Producers, Inc.

Pioneer Film Company Sees Big Business in the Future

EXPRESSING confidence in business for months to come, M. H. Hoffman, vice-president and general manager of the Pioneer Film Corporation returned yesterday from a visit to all the Pioneer exchanges in the most important cities.

He brought back satisfactory reports from all the exchanges as well as records showing the biggest bookings ever made under the auspices of the various exchanges.

"I found the exchange managers gratified with the business they are doing and optimistic for thefuture," Mr. Hoffman said. "They believe, as I do, that the features the Pioneer Film Corporation has ready for the exhibitors will meet with success. The exhibitors in the territories that I have covered are reporting big business and everything seems to be in splendid shape."

Cops Dislike Being Burlesqued

When New York State policemen met in annual convention recently they asked motion picture producers not to burlesque them, as their work largely depends upon the respect in which they are held by the public. Another resolution expressed sympathy for Ireland.

Joseph Gilday Being Presented With Silver Loving Cup by Adolph Zukor.
Left to right: F. V. Chamberlain, Joseph H. Gilday, Al Lichtman, Eugene Zukor, Adolph Zukor, president of the Famous Players-Lasky, and S. R. Kent.

Rarely Do They Get As Enthusiastic As This-
Read what "SCREEN OPINIONS" says about

GEORGE B. SEITZ

in the PATHÉ Serial

PIRATE GOLD

Produced and Directed by George B. Seitz

with Marguerite Courtot

	Value
Story	Good serial—Family
Star	Very good —George B. Seitz
Author	Very good —Frank Leon Smith
Direction	Very good —George B. Seitz
Photography	Very good —Harry Wood

Producer—George B. Seitz 10 Episode Serial Distributor—Pathe

Our Opinion

A Serial That Will Appeal to People Everywhere

The production of this serial has been handled in such a manner that in addition to appealing to those folks who are avowed followers of film serials, *it will reach out and interest those of higher intelligence who have looked askance at serials.* There is a vein of comedy running through the serial that takes away the dead monotony of exaggerated thrills and yet leaves no opportunity for a drag in the interest. Romance and adventure are the fundamentals upon which the plot is based and the spectator's interest is maintained steadfastly throughout.

The serial has all the thrills and suspense one expects to find in a serial and gets away from the usual run of serials in that instead of ending each chapter with someone hanging at the end of a cliff or awaiting death in one form or another, each chapter ends with a situation so full of suspense that *the interest is worked to an even higher pitch and the spectator is twice as anxious to get back and see the rest.*

Many men have produced, directed and acted in their own stories, but those who have been as successful as this young and enterprising producer-actor-director are few and far between. The direction of the serial has been handled in a very fine manner and the work of George B. Seitz in the featured role is appealing and convincing.

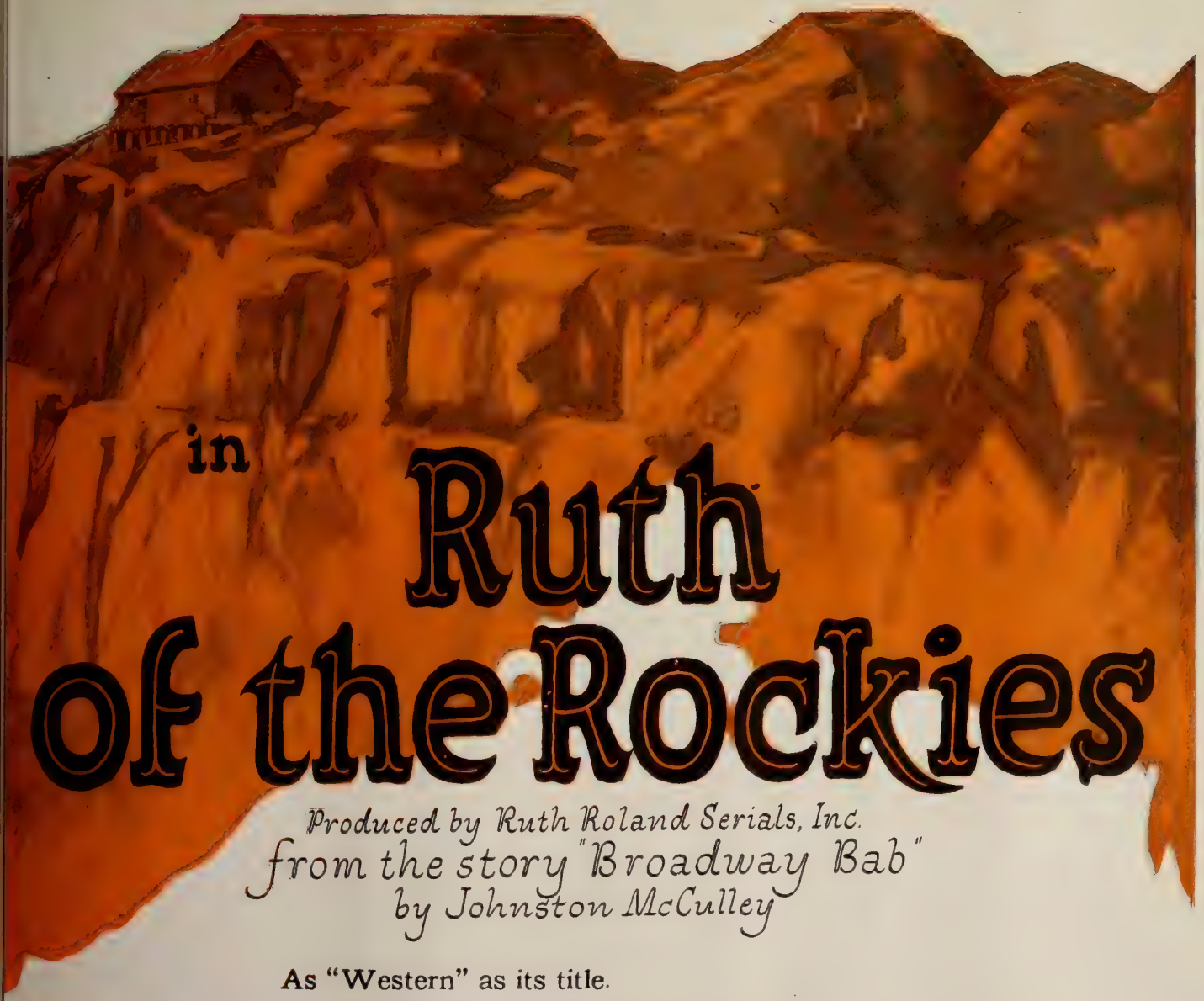
The cast supporting him has been well selected and renderes him capable assistance. *The success of "Bound and Gagged" is a well-known fact and this serial by the same producer promises big things for the man who is on the lookout for good serials.*

It's a Sure Clean-up:
Ask to See the First Episodes at the Nearest Pathé Exchange

Pathé Distributors

Ruth Roland

A
Pathé
Serial



in

Ruth of the Rockies

Produced by Ruth Roland Serials, Inc.
from the story "Broadway Bab"
by Johnston McCulley

As "Western" as its title.

The greatest serial money-star in the world, in the kind of a serial where she shines alone.

Cowboys, crooks, gamblers, desert plains, lofty mountains, shooting, thrilling aeroplane stunts, escapes, pursuits, and romance.

Miss Roland's name will bring them in in crowds for the first episode, and after that you can rest easy; you'll be "sitting on the top of the world."

ASK THE NEAREST PATHE EXCHANGE TO SHOW YOU THE FIRST EPISODES.

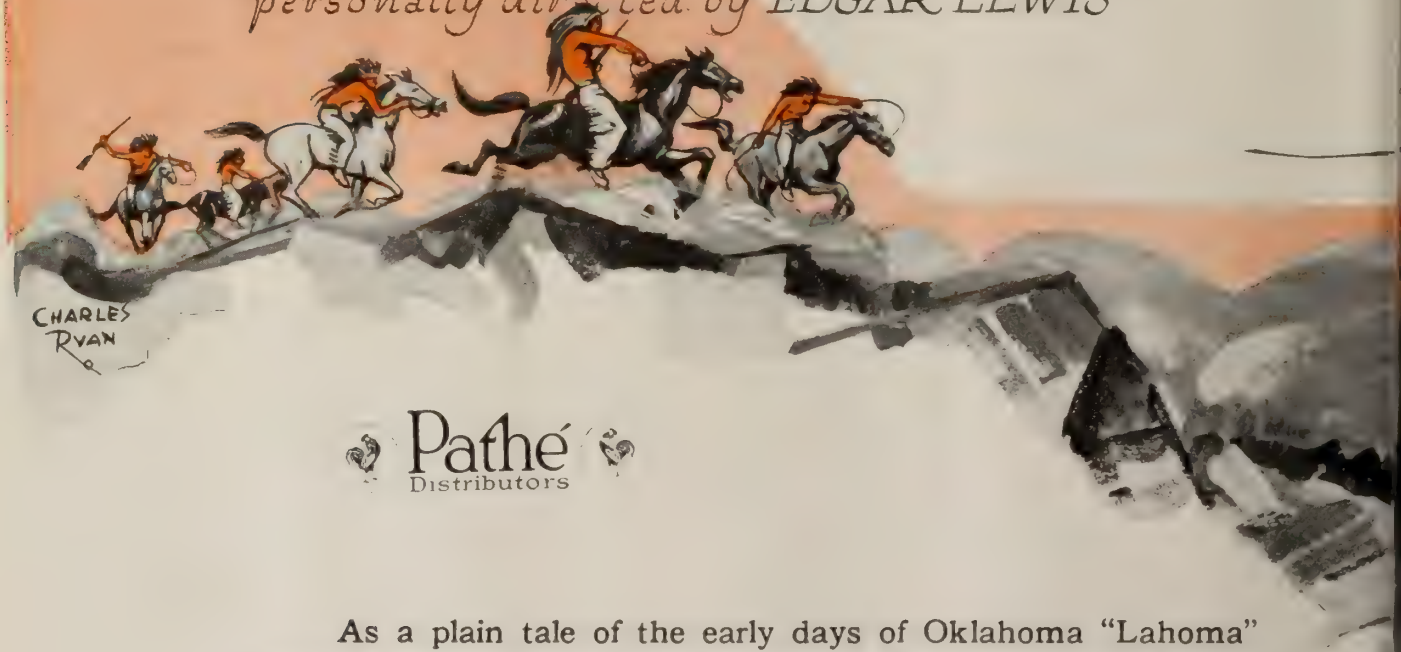
Pathé
Distributors

Edgar Lewis Productions Inc.
presents

LAHOM

A Story of Early Days in Oklahoma

from the novel by John Breckinridge Ellis
personally directed by EDGAR LEWIS



Pathé
Distributors

As a plain tale of the early days of Oklahoma "Lahoma" would be an excellent production, but it is more than a plain tale.

As a drama, alive with life and action, it would be considered one of the best of the current season, worthy of presentation in the best theatres in the country, but it is more than a drama.

As a theme play, big and sweeping, it could take its place among the finest pictures of this character, but it is more than a theme play.

It is a great story of the pioneers of the West, told in a sequence of great dramatic suspense, and carrying throughout a theme as vital as the human heart is to life itself.

A
Pathé
Distributors

HAL ROACH

presents

ROLIN COMEDIES

with

"SNUB" POLLARD

and the little darky

SUNSHINE SAMMY

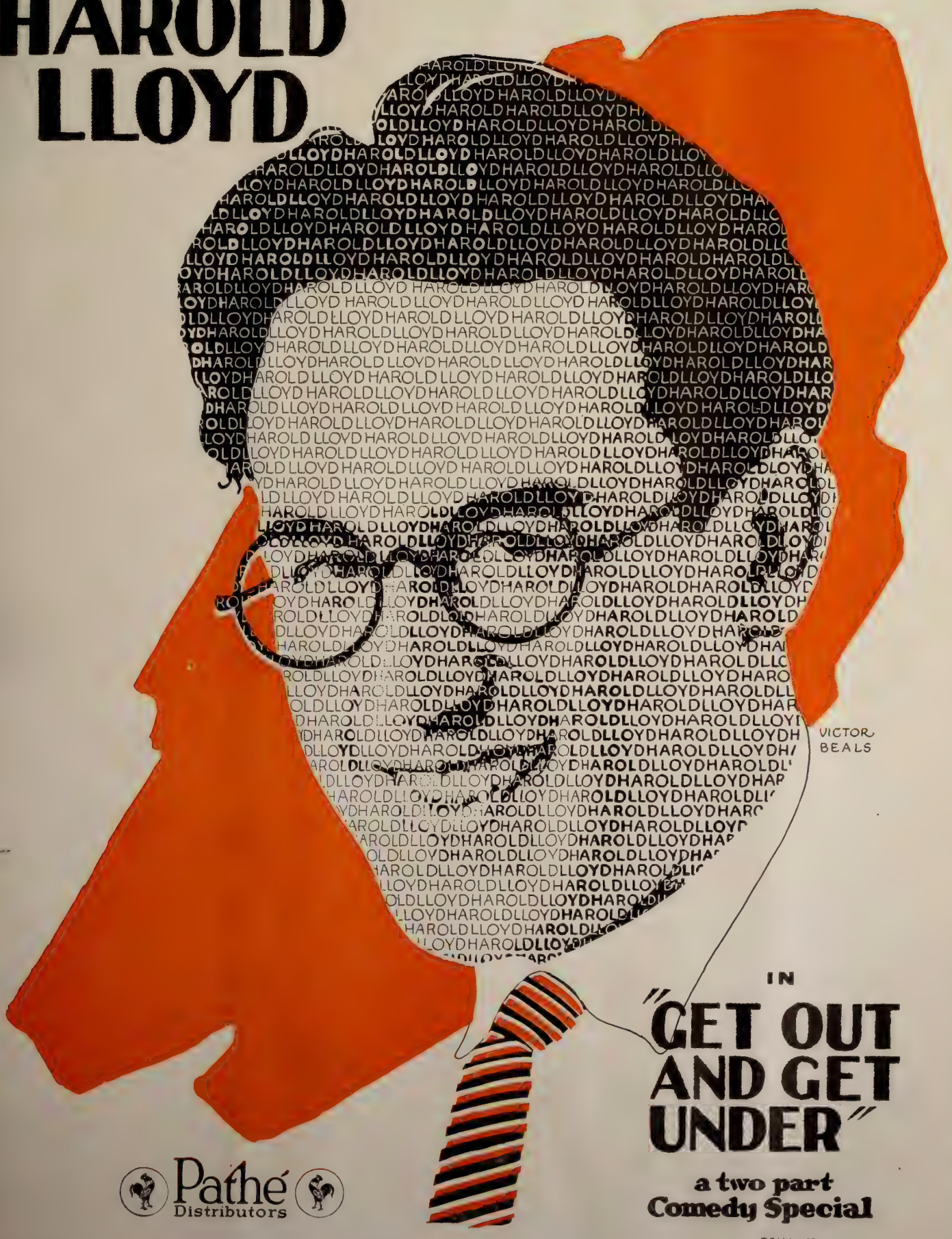
They are shown in more theatres than any other single reel comedy ever released. They are gaining every week in the number of theatres in which they are shown. They more than satisfy patrons and get their value and your profit into the box-office.

PRODUCED BY ROLIN FILM CO. DIRECTED BY ALF GOULDING

Pathé Distributors

HAL ROACH
Presents

HAROLD LLOYD

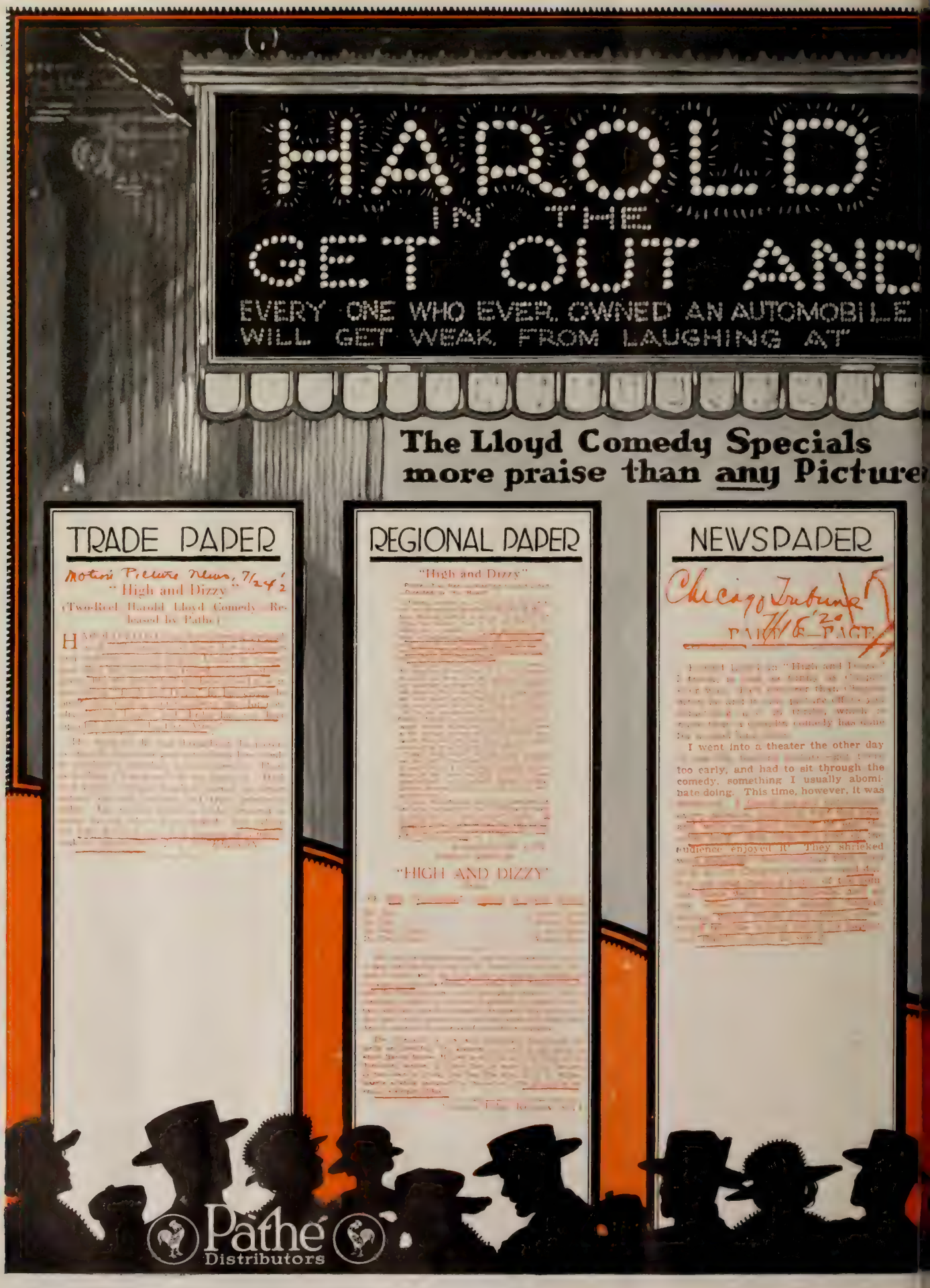


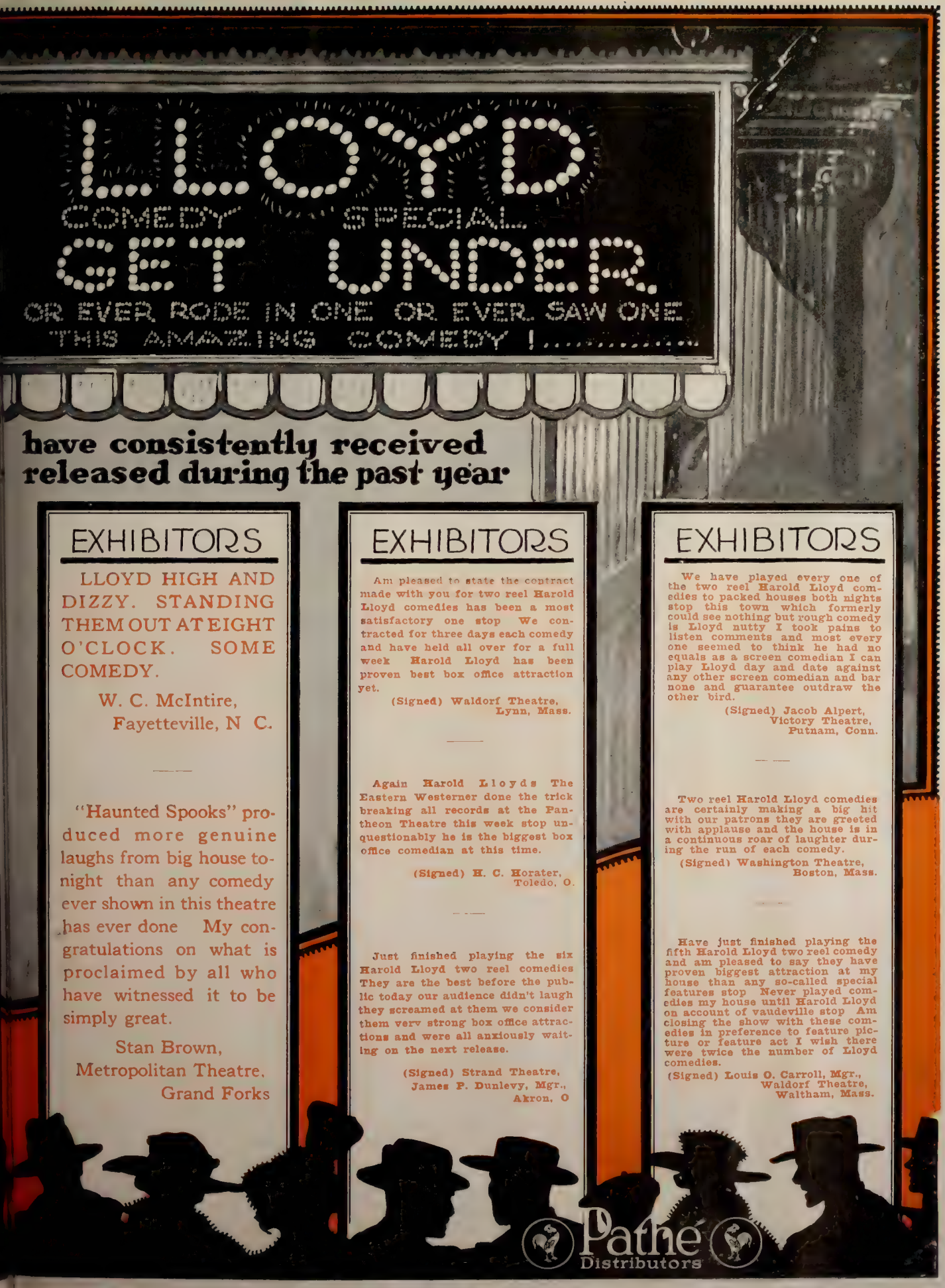
IN

"GET OUT AND GET UNDER"

a two part Comedy Special

Pathé Distributors


HAROLD
IN THE
GET OUT AND
EVERY ONE WHO EVER OWNED AN AUTOMOBILE
WILL GET WEAK FROM LAUGHING AT
The Lloyd Comedy Specials
more praise than any Picture
TRADE PAPER
Motion Picture News, 7/24
"High and Dizzy"
(Two-Reel Harold Lloyd Comedy Released by Pathe)
REGIONAL PAPER
"High and Dizzy"
"HIGH AND DIZZY"
NEWSPAPER
Chicago Tribune
7/16
PAGE
I went into a theater the other day
too early, and had to sit through the
comedy, something I usually abomi-
nate doing. This time, however, it was
audience enjoyed it. They shrieked
Pathé
Distributors



have consistently received released during the past year

EXHIBITORS

LLOYD HIGH AND DIZZY. STANDING THEM OUT AT EIGHT O'CLOCK. SOME COMEDY.

W. C. McIntire,
Fayetteville, N C.

"Haunted Spooks" produced more genuine laughs from big house tonight than any comedy ever shown in this theatre has ever done My congratulations on what is proclaimed by all who have witnessed it to be simply great.

Stan Brown,
Metropolitan Theatre,
Grand Forks

EXHIBITORS

Am pleased to state the contract made with you for two reel Harold Lloyd comedies has been a most satisfactory one stop We contracted for three days each comedy and have held all over for a full week Harold Lloyd has been proven best box office attraction yet.

(Signed) Waldorf Theatre,
Lynn, Mass.

Again Harold Lloyds The Eastern Westerner done the trick breaking all records at the Pantheon Theatre this week stop unquestionably he is the biggest box office comedian at this time.

(Signed) H. C. Horater,
Toledo, O.

Just finished playing the six Harold Lloyd two reel comedies They are the best before the public today our audience didn't laugh they screamed at them we consider them very strong box office attractions and were all anxiously waiting on the next release.

(Signed) Strand Theatre,
James P. Dunlevy, Mgr.,
Akron, O

EXHIBITORS

We have played every one of the two reel Harold Lloyd comedies to packed houses both nights stop this town which formerly could see nothing but rough comedy is Lloyd nutty I took pains to listen comments and most every one seemed to think he had no equals as a screen comedian I can play Lloyd day and date against any other screen comedian and bar none and guarantee outdraw the other bird.

(Signed) Jacob Alpert,
Victory Theatre,
Putnam, Conn.

Two reel Harold Lloyd comedies are certainly making a big hit with our patrons they are greeted with applause and the house is in a continuous roar of laughter during the run of each comedy.

(Signed) Washington Theatre,
Boston, Mass.

Have just finished playing the fifth Harold Lloyd two reel comedy and am pleased to say they have proven biggest attraction at my house than any so-called special features stop Never played comedies my house until Harold Lloyd on account of vaudeville stop Am closing the show with these comedies in preference to feature picture or feature act I wish there were twice the number of Lloyd comedies.

(Signed) Louis O. Carroll, Mgr.,
Waldorf Theatre,
Waltham, Mass.

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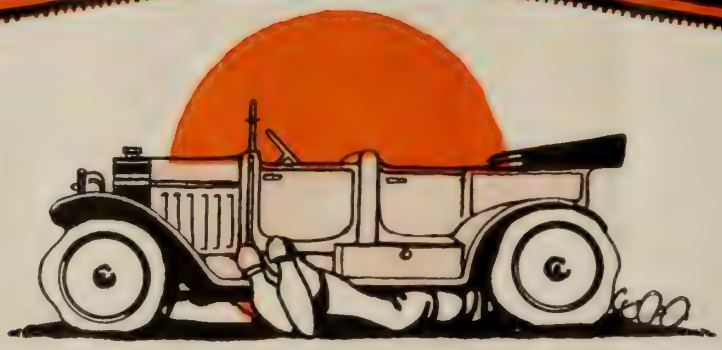
Distributors



HAROLD LLOYD

IN

"GET OUT AND GET UNDER"

A COMEDY SPECIAL

Get in on "Get Out and Get Under."
It's another amazing knockout from
The Screen's Leading Comedian.
It's one big roar from start to finish.
Its business is new; it's gags are new.
It's another "High and Dizzy."
You know how good that was!
Lloyd, the super-comedian, and Roach
the super-director have created
another comedy gem that will
live!

Pathé
Distributors

D. W. Griffith's Film "Way Down East" Has Truth, Beauty and Amazing Effects

By EDWARD WEITZEL

D. W. GRIFFITH'S screen version of "Way Down East" is full of surprises. The program calls it a simple story of plain people, and the history of the betrayal of Anna Moore is commonplace enough as to bare facts, but when the twelve reels of the film drama have run their course there is left a deep sense of the reality of all that has been shown. The character of Anna is drawn with the force and completeness that give it the dominant position in the group of men and women who people Lottie Blair Parker's famous old stage play, and the scenario, by Anthony Paul Kelly, further strengthens this attitude by the introduction of the country girl's false marriage and the other events leading up to her arrival at the Bartlett farm, the opening scene of the original drama. Mr. Griffith has worked scenic wonders throughout the story and brought in the longest sustained and most thrilling sensational effect ever put into a moving picture, but the heart interest is never overshadowed and sympathy for the unhappy heroine remains the paramount impression left by the screen version.

Picture Full of Surprises.

Technically the biggest surprise in the Griffith "Way Down East" is the calm manner in which it snaps its fingers at screen tradition and holds to the plot, stage business and detail of production that withstood a career of some fifteen years behind the footlights. All of the characters and odds and ends of eccentric comedy that brought laughs in the original play have been retained. Hi Holler's antique jokes, the constable's song "All Bound 'Round with a Woolen String," and the well remembered old maid antics of Martha Perkins are there "as large as life and twice as natural," and as potent as ever to amuse. Even the hayseed quartette is present. Exacting souls who are wont to complain when it has been thought necessary to eliminate certain portions of novel or play in adapting it to the screen will find all the humor and also all of serious incidents intact. Taking advantage of the greater freedom of his medium the director has added a fuller explanation of the details of Anna Moore's search for happiness, but in no particular has he failed to utilize the things that were Lottie Blair Parker's.

Marvelous Ice Floe Scene.

Another of the unexpected features is the realism of the sensation at the end of the picture when Anna Moore is caught in the ice floe of the river and is rescued by David Bartlett. Reviewers and newspaper writers will continue to exhaust their descriptive powers from now on in a vain endeavor to give an adequate understanding of the full effect of this episode. In the brief space of a possible five minutes there are packed one thrill after another and all of such an extraordinary nature that, for once in its long and questionable life, the old circus poster catchline "Must be seen to be believed" is the only sentence that exactly states the case. The sight of the wronged girl lying insensible on a small cake of ice which is rushing toward the brink of the falls, and the desperate chase of David over the rapidly disintergrating floe in pursuit of Anna are alone enough to make the success of the production. The word realism is a feeble one to apply to the effect; it is the thing itself. Mr. Griffith has taken great pains with the entire atmosphere of "Way Down East" and the beauty and balm of summer on the Bartlett farm are brought out with exquisite reality.

The New Lillian Gish.

On the acting side of the picture there are shown a new Lilliam Gish and a new Richard Barthelmess. In the past Miss Gish has been portraying types of young maidenhood that have not lived and suffered long enough to feel the full weight of sorrow that is often laid on an innocent woman's heart. During the action of the story, as Anna Moore, she runs the whole round of emotion, and there are many moments when the scene calls for quiet intensity. Her repose at such times is most admirable and indicates that her art will keep pace with the demands made upon it by the more mature roles of the coming years. Her work also reveals the ability to impersonate a petted daughter of society and proclaims the grace and charm with which she is able to wear the gowns and trappings of ultrafashionable folk.

Richard Barthelmess, whose line of youthful heroes has been so boyishly appealing, exhibits his advance as an actor of serious parts by infusing David Bartlett with a strength of mind and purpose that leaves no doubt of the sterling character of the man. Only in his eyes does he betray the steadfastness of his nature when repose is required, but when the crisis comes and it is necessary to fight physically for the life of the woman he loves, the combined energy and firm self control of his actions are eloquent of his depth of soul and devotion to the unfortunate Anna. The new Richard Baarthelmess is a revelation.

Story of "Way Down East."

In the long list of characters and the names of those who impersonate them, Lowell Sherman, Burr McIntosh and Kate Bruce should be singled out for the superior merit of their acting. The comedy element is amusingly looked after by Vivia Ogden, Porter Strong, George Neville, Edgar Nelson, Mary Hay and Creighton Hale.

"Way Down East," as has been said before, is a commonplace story. A little country girl goes to visit her fashionable relatives in the city and becomes the victim of a false marriage. Deserted by Sanderson, the man she thought her lawful husband, Anna Moore is left almost penniless and forced to face the coming of her nameless child. After the baby is born and mercifully taken from her by death, the broken hearted mother starts out to earn her own living and finds employment at the farm of Squire Bartlett, a stern but just man, who believes in a strict accounting for sin. The squire's son, David, falls in love with Anna and she is about to accept this new and sincere happiness when Sanderson appears in the neighborhood, and the old farmer learns that Anna lived with the betrayer as his wife. He turns the girl from the house in a blinding snow storm and she hurries to the river, intending to drown herself. Her rescue by David from the drifting ice and certain death brings about their union, after the Squire and his wife know Anna's true story.

Cast.

Anna Moore	Lillian Gish
Her Mother	Mrs. David Landau
Mrs. Tremont	Josephine Bernard
Diana Tremont	Mrs. Morgan Belmont
Her Sister	Patricia Fruen
The Eccentric Aunt	Florence Short
Lennox Sanderson	Lowell Sherman
Squire Bartlett	Burr McIntosh
Mrs. Bartlett	Kate Bruce
David Bartlett	Richard Barthelmess
Martha Perkins	Vivia Ogden
Seth Holcomb	Porter Strong
Reuben Whipple	George Neville
Hi Holler	Edgar Nelson
Kate Brewster	Mary Hay
Professor Sterling	Creighton Hale
Maria Poole	Emily Fitzroy

Play by Lottie Blair Parker.
Scenario by Anthony Paul Kelly.
Directed by D. W. Griffith.
Length, Twelve Reels.

Snow Scene from D. W. Griffith's "Way Down East."

Once More We See William Farnum in the Romantic Role of a Cowboy Lover in "Drag Harlan."
Here we got the star looking at his leading lady three times, but we are prevented from saying anything 'cause William got his holster strapped on in this new Fox picture.

Many Firms Recently Incorporated to Do Film Business Throughout New York

HERE are the concerns incorporating during the last few days in New York State for the purpose of entering some phase of the motion picture business:

L. S. & B. Amusement Corporation, $30,000, Jacob Lefkow, Abraham Shenk, Jacob Birnham, New York; Delsarte Film Corporation, $100,000; J. Harrison Hough, John S. Brown, Jr., Clarence E. Muse, New York; South American Productions, Inc., $250,000; Elinor R. R. Bell, Albert T. Ellis, Samuel Stark, New York; West 38th Street Studio Corporation, $10,000; Harry Levey, Herman A. Mintz, Isaac A. Harris, New York; Bradford Amusement Corporation, $20,000, James C. Bradford, George S. Nobles, John P. Broomell, New York; B. Y. S. Films, Inc., $20,000, Henry C. Brown, Herbert H. Yudkin, Samuel O. Siegel, New York; Children's Chautauqua, Inc., Andrew I. Albert, Marcus Rosenthal, Minnie B. Siskind, New York; Corinthian Amusement Company, $10,000, Sidney Rothner, Reuben Fruchtman, William Greenberger, New York; S. H. & B. Corporation, $10,000, Paul Stern, Theresa A. Merz, Bartholomew Foody, New York; Broadhoop Pictures Corporation, $5,000, Morris L. Lasky, William A. Sloane, Ray Jacobson, New York; Felix Adler, Inc., $10,000, Felix Adler, Frances A. Ross, Lyman Hess, New York; Milbert Enterprises, Inc., $4,500, Hugo Gross, Harry Greenberg, Jacob Silverman, New York; Hamilton Film Corporation, $2,500, James L. Watson, F. H. Butehorn, F. W. Nixon, New York; Rectangle Film Corporation, $2,500, same directors as in the Hamilton Film Corporation; Touraine Film Distributing Company, $20,000, Morris Goldberg, Ralph Bousfield, Eleanor Gallagher, New York.

Little Lillian Roth

Little Lillian Roth, who played the lead in Henry W. Savage's Broadway success, "Shavings," posed for the subtitles of the first Fanark Picture, "The Crimson Cross," which was written by N. Brewster Morse and directed by George Everett.

Fanark Film Nears Production

N. Brewster Morse, the author of the American Cinema Special, "His Brother's Keeper," and the first Fanark Picture, "The Crimson Cross," is fast completing the story and scenario of the second Fanark Picture, "The Strength of the Weak." It will be directed by George Everett, who directed the first Fanark Picture. William E. Hallman and Archie Clark, both of whom appeared in "The Crimson Cross," have been engaged for character roles.

Elizabeth McKentry Dead

Elizabeth McKentry, screen actress and recent "Florodora" girl, is dead of pneumonia as the result of a "movie shipwreck" a week ago in Long Island Sound, in which Rose McTammany and fourteen other players were rescued. Marjorie Clemmons, another actress, known as a star swimmer, was the one who pulled Miss McKentry out of the water. Miss McKentry was twenty-one years old. She came to New York from Kansas City three years ago. She was living at the Hotel Albemarle.

Kidder Leaves for Los Angeles

Albert A. Kidder, Jr., assistant general manager of Charles Ray productions, Inc., has left for his home in Los Angeles after spending two weeks in New York. While here Mr. Kidder had his headquarters in the offices of the Arthur S. Kane.

Vitagraph Sues Larry Semon, Comedian, for $400,000, Charging Waste of Money

THE largest case in the history of the United States District Court of Southern California has just been filed by President Albert E. Smith of the Vitagraph Company of America, who has sued Larry Semon, screen comedian, for a total of $407,338.22 in damages. It is alleged the defendant deliberately increased the costs of his productions through delays, carelessness and waste to an unreasonable figure, with the aim of forcing the Vitagraph Company to release him from his contract.

The suit is unique in that Vitagraph does not ask that it be released from its contract, but insists the star make good the damages and continue his employment.

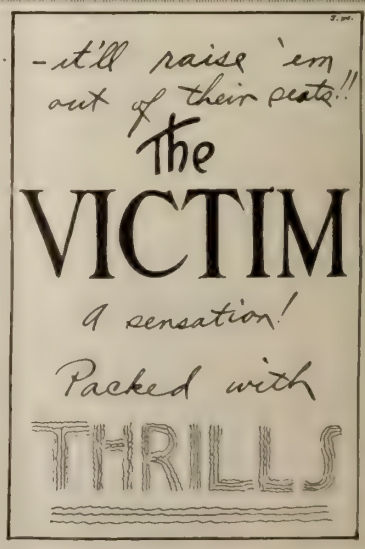
According to the terms of the contract filed with the suit, Larry Semon was to make twelve two-reel comedies a year for three years. Five pictures have been released, another has just been completed, and Vitagraph declares it is practically impossible for Semon to deliver more than a total of seven pictures during the first year.

Charge Waste of Money.

Semon's latest picture, "The Suitor," figures prominently in the suit, inasmuch as it is charged that, aside from the usual studio expenses, more than $80,000 was spent, or approximately $42,000 in excess of what would constitute a reasonable outlay.

The suit was filed by Attorneys William M. Seabury, of New York, general counsel for Vitagraph, and George W. Fenimore, of Los Angeles, resident counsel for the California company. The legal point involved is said by the attorneys to be whether or not motion picture stars and directors can deliberately and wilfully increase the cost of their productions to a prohibitive figure in the hope that the producers will cancel their contracts.

President Smith, of Vitagraph, whose arrival from New York was simultaneous with the filing of the suit, declares that Larry Semon has been placed in the position he holds as a star through the opportunities, advantages and exploitation given him at an approximate expense of $500,000 by the company.



RUBBERNECKING IN FILMLAND

Fall Means Much to Folks on Coast for Instance Cooler Weather and Cheaper Seafood

FILMLAND is enjoying an early fall. Old Lady Autumn seems to be giving us a sort of preview this year. Autumn does not mean much to us out here on the Coast, except that we get cooler weather, a great many tourists and a slight reduction in the price of fish.

If the poet Bryant had lived in the Sunny Southland he probably would never have written his beautiful piece about fall. He couldn't have gotten away with what he said about the jack rabbits stirring up the dead leaves in the gullies and flowers taking the final count, because fall has a freshening effect on all kinds of vegetation instead of killing it off as it does in other parts. His remarks about the melancholy days would have been appropriate, however, because autumn is the time the landlords start boosting the rent. There are a lot of fall guys out here that don't like autumn for that reason.

Wicked Weather.

The summer that has just passed has been a fervent one. Our hot weather out here is funny. I am using the word "funny" with its Missouri definition, which means queer—there is absolutely nothing humorous about our hot weather. It is queer the weather can be so hot and get by without showing it on the thermometer the way it does.

A lot of folks think that dirty work is going on, that the thermometer is in cahoots with the Booster's Club, or something. At any rate, it gets as hot as the gates of Gehenna out here in the summer time, and when you look at the weather reports you'll find that the mean average is very low; it sure is mean, however—absolutely wicked, as a matter of fact.

Big Stuff in Production Line.

The cool weather has made us happier, relieved us of the hook worms that have been afflicting us for several months, and added a lot of coupons to the meal tickets of every extra in town. There is more big stuff going on in the production line than you can shake a stick at. Allen Holubar is using a young army out at Chatsworth Park in the San Fernando Valley in making the big outdoor punch scenes for Dorothy Phillips' First National superfeature, "Men, Women, Marriage."

Rex Ingram is reproducing the battlefields of France and divers and sundry parts of South America and running the service bureaus ragged for extra talent for "The Four Horsemen of the Apocalypse" at Metro. Emmet J. Flynn, of Fox, has been working every night this week on big stuff for "A Yankee at King Arthur's Court" in a set that requires a regiment of atmosphere and juice to the extent of 2,330,000 candle power to illuminate.

Screen Writers Dine.

Goldwyn is building a village for "When Bunty Pulls the Strings" that will be inhabited by every extra of Scotch extraction that can be found in the colony, and out at Brunton, Arthur Rossen is working a collection of three hundred Mexicans, Afro-Americans and Yaqui Indians made over into ancient Egyptians for a new Betty Compson feature.

The Neck has been taking a little vacation, and, of course, it may have been a coincidence, but the Screen Writers' Guild staked a swell party on the very day that I buckled on the old harness and got that swanlike portion of my anatomy that connects my head with my shoulders limbered up for action.

The party, a barbecue, which was held out on a beautiful Spanish set at the Brunton studio, was a most enjoyable affair. Everybody had a good time and as many beans and as much barbecued meat and a half-dozen other dainties, all cooked Mex style, as they could eat. And on top of that, we were seduced by a Spanish orchestra and entertained by a bull fighter and a dark-haired dame, both of whom could and did trip the light fandangoish toe to a fare you well.

Major Hughes on Authors and Pork.

The party was given in honor of Major Rupert Hughes. The Screen Writers' Guild, recently organized by the scenario and continuity writers of the local colony, is affiliated with the Authors' League of America, and as Major Hughes is one of the organizers of that body and has done much to advance its cause, he was asked to make a few remarks concerning the League, its aims, intentions and activities.

Major Hughes makes almost as good a speech as he writes a book. His talk was interesting, constructive, reminiscent, witty and full of meat; as a matter of fact, he used meat as a simile in comparing the author's work to the ancient and honorable business of pork packing.

Don't "Milk" the Producer.

"The author," said Major Hughes, "must be as careful to deliver clean and finished work to his producer as the high-class pork packer is careful to deliver nice sweet pork to his customers." He made good use of the simile by comparing the by-products of the pork packer to the by-products of the writer, and explained that serial rights, dramatic rights and screen rights of a book or story may at times become more valuable to the author than the story itself, just as the leaf lard, head cheese, liverwurst and pigs knuckles may bring the pork packer more jack than the hams and bacons.

The One and Only Uncle
Scene from "Uncle Sam of Freedom Ridge," to be released by Harry Levey Productions.

Major Hughes spoke of the struggle of the Authors' League and how it has fought to secure the writer proper recognition and better compensation, and how well it has succeeded, and told the assembled screen writers that they could do the same. But he also warned them that they could not accomplish anything without fairness and shooting. "You should not regard the producer who buys your story or employs you as a writer merly as a cow to be milked for your benefit," he said.

The Income Tax Question.

Major Hughes also spoke of the income tax as applied to writers, and said that as long as deductions were allowed for the expense of conducting other business that some provision should be made for the expense incurred in the business of authoring. "Of course, an author is supposed to be a kind of magician and perform his work with a silk hat, a rabbit, and a little abacadabra, but there is no reason that he should not be allowed deductions for at least enough for the upkeep of the rabbit."

All of the leading lights of the local screen writers' colony were at the barbecue, and Gertrude Atherton and Edna Ferber were among the invited guests.

Speaking of parties, I attended another party held in the garden on the roof of the Elks Club this week. Morris Shlank, producer of Hank Mann comedies, gave the party, and Charley Parrott, his director, Keene Thompson, his scenario writer, and Al Risley, the publicity director, acted as sub-hosts.

Morris Schlank Gives Party.

There were a lot of people at the affair. A great many of the guests from the club came up to the roof to look on, and Mr. Shlank had the Creole Fashion Plate Company, which is playing at the Orpheum, to help entertain. It was a swell party and it would have been a great deal sweller if Hank Mann and Vernon Dent, a couple of roughneck tar roofers, who were working around the place, had behaved.

Some Awful "Faw Paws."

Hank Mann pulled an awful faw paw by trying to hide a quart brick of pink ice cream under his hat; the stuff melted and ran down his face until he looked something awful. Then he danced with Madge Kirby, the leading lady of Mr. Shlank's films, and walked on her feet, and when he tried to find her a seat on a bench he tipped the whole outfit, including himself and Miss Kirby, over backwards.

But that's not the worst—he started to climb up an iron ladder that leads to a roof above the garden with a bucket of tar, and his foot slipped and he spilled about four gallons of tar all over a table where some folks were enjoying some eats. Muriel Gage, one of the girls at the table, got most of the tar and her swell gown wasn't fit to be seen. If that hadn't been a good-natured crowd Hank would have busted up the party before it was halfway through.

"Didja Put the Cat Out?"
Asks Margarita Fisher before leaving for "The Week End," to be released by American

De Haven Prepares Prologue for His Coming Production

CARTER DE HAVEN is preparing an original script for a prologue which will be the first offered exhibitors by Associated First National Pictures, Inc., as a part of the press sheet aids, as stated by C. L. Yearsley, head of the First National publicity department three weeks ago. The prologue will be issued in connection with the release of "Twin Beds," produced by the De Haven Productions, starring Mr. and Mrs. Carter De Haven.

Simplicity of dialogue so that no great thespian ability is required to put it over effectively, and inexpensive settings, so that the use of the prologue will not be prohibited to the small exhibitor because of the cost, will be the aim of Mr. De Haven. The same policy will guide the preparation of the prologues that will be published in connection with the release of future productions.

"The prologue in the picture house should take the place only of the opening lines which preface the real action of almost any spoken drama," says Mr. De Haven, "They should be explanatory to some degree, but in total a preparation for the story which is to be unfolded on the screen. The dialogue can be simple, the acting amateur, and the settings inexpensive, without impairing the effectiveness of the prologue, and I feel certain that within a short time even the third and fourth run houses will be utilizing the Associated First National service.

"Twin Beds" will be released during October and Mr. De Haven declares that the prologue for it will be ready for the first run houses.

Frances Conrad Engaged by Special

Frances Conrad has been engaged to play leads opposite Chester Conklin in his two reel comedies for Special Pictures Corporation. Miss Conrad is a beautiful blonde and makes an ideal feminine foil for the drooping moustached comedian, who is now best known to the fun world for his work in "Tillie's Punctured Romance," and "Doug and Dynamite." Harry Edwards is directing Conklin.

"Home Rule" has been chosen as the title for Conklin's first two reel comedy.

DEAD MEN TELL NO TALES

Pathe's Array of October Productions Includes Big Geraldine Farrar Feature

THE strongest array of features ever assembled in one month's schedule by Pathe is listed for release during October, it is announced. Some of America's greatest producers, including Jesse D. Hampton, Robert Brunton, Federal Photoplays, Inc., and Edward Jose for the Associated Exhibitors, are represented.

The release chart calls for the following dramatic issues:

October 3—Geraldine Farrar and an all star cast, including Montagu Love, Adele Blood, Madge Bellamy, William P. Carleton, Louis Stern and Frank Losee, in "The Riddle: Woman," the first Associated Exhibitors release. The screen drama is an adaptation of the stage play by Carl Jacoby, which served as a starring vehicle for two years for Mme. Bertha Kalich. Edward Jose directed this picture, which was lavishly produced.

October 10—"Forbidden Valley," a J. Stuart Blackton production. Bruce Gordon, an English star, makes his American debut in this production, co-starring with May McAvoy, the beautiful heroine of Blackton's, "My Husband's Other Wife" and "Man and His Woman." Warren Chandler, who had big parts in each of the other plays; William Dunn and Eulalie Jensen, favorites in other Blackton pictures, are also in the cast.

Hampton and Brunton Films.

October 17—"Half a Chance," a Jesse D. Hampton special production. It was produced by Robert Thornby from the novel by Frederic Isham and stars Mahlon Hamilton and Lillian Rich, with a strong cast. The play is the story of the life struggle of an ex-convict who after years of effort makes good.

October 24—"The Devil to Pay," a Robert Brunton production, considered the biggest feature this producer has made for distribution by Pathe. Mr. Brunton produced the Jack Dempsey serial, "Daredevil Jack," for Pathe, and is now producing "The Double Adventure," another Pathe serial starring Charles Hutchison. "The Devil to Pay" was adapted by Jack Cunningham from the novel by Frances Nimmo Greene, and was directed by Ernest Warde. The cast includes Roy Stewart, Robert McKim, Fritzie Brunette, George Fisher, Evelyn Selby, William Marion and Richard Lapan.

October 21—The Federal Photoplays, Inc., of California, makes its debut as a Pathe unit on this date with the release of "The Money Changers." This play is adapted from the story by Upton Sinclair. The adaptation was made by William H. Clifford and the production directed by Jack Conway. The cast is exceptionally large, including Claire Adams, Robert McKim, Roy Stewart, Audrey Chapman, George Webb, Betty Brice, Stanton Heck, Edward Peil, Harvey Clark, Harry Tennebrook, Zack Williams, George Hernandez, Gertrude Claire and Laddie Earle.

Inter-Ocean to Distribute "Seeds of Vengeance" Abroad

IN a statement by Paul H. Cromelin, president and general manager of the Inter-Ocean Film Corporation, it is announced the company has acquired for exclusive foreign distribution the rights to 'Seeds of Vengeance," a C. R. Maccauley offering, the domestic rights of which are controlled by Select Pictures Corporation. The photoplay, according to those who have seen the previews, is a dramatic story depicting the hates and loves of the peoples in the West Virginia mountains.

The story tells of one, David Cree, who swears to his dying father that he will avenge the latter's death at the hands of Kip Ryerson, a mountaineer. In after years when David meets Ryerson a fistic encounter follows, during which a tremendous landslide burys the latter.

Bernard Durning Is Star.

To interpet this story a highly capable cast is said to have been employed. Bernard Durning is the star. Others in support are Pauline Stark, Gloria Hope, Eugenie Besserer, Jack Curtis, Jack Levering, Evelyn Selbie, George Fernandez and others. The action in the production is said to move with all the swiftness of a mountain stream. There are two stirring battles in the picture which is now ready for foreign distribution.

Los Angeles Papers Praise Metro's "The Great Redeemer"

THE Maurice Tourneur super special "The Great Redeemer," scheduled for release September 16 by Metro Pictures Corporation, had a pre-release showing that marked its world premiere at the new California Theatre, in Los Angeles, during week beginning August 15. The production came through with flying colors, and Metro announces that so enthusiastic and unanimously favorable were the reviews by the Los Angeles newspaper critics that it is expected the picture will smash records for popularity and box-office power.

A Big Production.

That "The Great Redeemer" is a "masterpiece" and worthy to rank with the biggest screen production is said to be the consensus of the verdict of the Los Angeles dailies. This approval comes with the greater force, in the opinion of Metro officials, because of the fact that Los production; it is constantly seeing pre-Angeles is the center of motion picture releases and its newspaper critics are in a sense satiated with watching new productions. When they go out of their way to accord such high praise to "The Great Redeemer," the tribute is accepted by Metro as being extraordinary.

As a musical setting for the production the California management offered, for the field Cadman's exquisite new Indian specfirst time on any stage, Charles Waketacle drama, "The Sunset Trail," with the ensemble under the direction of Hans S. Linne, while the orchestra, under the directorship of Carli D. Elinor, assisted by Renne Williams, rendered "The Jolly Brothers" as an overture.

Mr. Van Loan's original story of "The Great Redeemer" was adapted for the screen by Jules Furthman and Jack Gilbert.

Two New Productions Nearly Ready

American Cinema Corporation's two new productions, "His Brother's Keeper" and Margaret Namara in "Stolen Moments," will be ready for an invitation press and industry showing by September 15. "His Brother's Keeper," Wilfred North's directorial contribution, is a story of the power of thought. Marguerite Namara's production, "Stolen Moments," is direct by James Vincent. Territories for both these pictures and the other holdings of American Cinema Corporation are being rapidly disposed of, according to Walter Niebuhr, the company's president.

LOS ANGELES
NEWS LETTER
BY A.H.GIEBLER

Two Serials in Works at the Berwilla Plant in Hollywood

TWO serials are now in course of production at the Berwilla studio in Hollywood, and according to William La Plante, general manager of Berwilla, three more serial companies will be at work inside of six weeks at the plant. Ben Wilson and Neva Gerber are at work on the first episodes of "The Crimson Lash," written by J. Grubb Alexander and Harvey Gates. The authors are co-directing the serial.

Jack Hoxie and Marin Sais play the leading roles in "Thunderbolt Jack," from the script by Hugh Hoffman, under the direction of Webster Cullison. The Berwilla studio is the old Clifford plant recently occupied by the Bulls-Eye Film Corporation.

New Company to Make Comedies.

The A. L. Hart Productions, a newly formed organization, will make twelve two-reel comedies a year for release through Special Pictures Corporation. Clare Woolwine, a prominent Los Angeles attorney, is president of the company; Max Richmond, vice-president; A. L. Hart, treasurer; John R. Martin, secretary and general manager. Harold L. Geissler, another local attorney, is also a member of the company. Chester Conklin, formerly of the Sennett comedies, will star in the comedies.

Wedding Bells at Chester Plant.

Guy De Long, auditor of the C. L. Chester studio, where Chester Outing travel films and other Chester productions are made, was married to Nevada Wolfe last week, the pair going up to Bear Mountain for their honeymoon. Before their return Charles Hochburg, chief cutter of the Chester comedies, and Rose Lippman, whom he met while in the army, were married and went to Santa Barbara for a week's honeymoon. Now Tom MacGowan, film editor of Chester Outings, has let it be known that on September 11 he will lead Miss Sue Wood to the altar.

The only bachelor remaining in the Chester organization is William H. Wright, title writer, and 'tis said that—but no date has been set as yet.

Hermann Corporation Host to C. of C.

The Hermann Film Corporation of Santa Monica entertained the Associated Chamber of Commerce of the beach cities on August 29 at the studios of the company. More than two hundred Chamber of Commerce officials and their friends watched scenes being made for "Something More," the current Hermann production.

Murray Benefit for Invalid Soldiers.

Charlie Murray and a number of players from the Mack Sennett studio made the trip to Arrowhead Springs last Sunday to entertain the invalid soldiers quartered at the former resort, and to take about $600 worth of candy, tobacco and other comforts, for which Murray had gathered the funds at the Vernon "ring" the week before.

Cameraman Missing.

James A. Ramsey, a cameraman now on tour making Chester-Outing films, has been missing for more than two months, according to C. L. Chester, producer of the travel films. When last heard from Ramsey was just starting on a trip up the Salmon River in Idaho.

Morosco to Begin Film Production.

Oliver Morosco, theatrical magnate, arrived in Los Angeles this week, and will begin activities on the Oliver Morosco Productions, Inc., immediately. George F. Bentel, general manager for Morosco on the West Coast, has been egotiating studio space, and all indications are that no time will be lost in starting the filming of at least three pictures which will be adapted from Morosco stage successes.

New Theatre on Hill Street.

Bard's Beautiful Theatre is the name of a new motion picture house now going up on South Hill street, between Fourth and Fifth streets. The new house will probably be ready for the public the latter part of September. The College Theatre, diagonally across the street from the new theatre, is also operated by Bard.

Callicott Resigns Kinema Management.

Jack Callicott, manager of the Kinema Theatre for Gore Brothers and Sol Lesser, has resigned that position and will make new affiliations in the near future. Sol Lesser is in charge of the Kinema until a new manager can be secured.

Benefit Dance for Disabled Soldiers.

The Motion Picture Directors' Association will give a dinner dance at the Alexandria Hotel on September 16 for the benefit of the disabled soldiers at Arrowhead Springs.

Pioneer Film to Aid All Independents, Whether Producers, Directors or Stars

ONE of the most important announcements ever made by Pioneer Film Corporation has been issued in the form of a statement signed by A. E. Lefcourt, president. The statement is directed not only to the independent producer but also to the director, star or author who operates independently and who Mr. Lefcourt feels, has not received just encouragement at the hands of the concerns in the industry.

"The individual star, whether legitimate or screen, the individual director or author contemplating entering the independent field, who is seeking advice or financial assistance, will find Pioneer willing to carefully consider his proposition," is one statement made by Mr. Lefcourt, who goes on to say that Pioneer with its system of exchanges offers to the indepedent American producer an assured and profitable market for his productions.

Offers Helping Hand.

Mr. Lefcourt continues: "In the past, the greatest difficulties confronting the independent producer, whether director, star or author, was either the lack of an assured and profitable outlet for his product, or the lack of proper co-operation and financial support.

"The Pioneer Film Corporation and its organization of experts in every branch of the film industry is more than anxious to encourage these independent producers and their productions by every means of assistance, financial or otherwise; to develop to the fullest extent the great possibilities of the individual star, whether man or woman, the individual director or author."

Mr. Lefcourt points out further that Pioneer has behind it a record of constant and consistent growth and that today it stands as one of the largest and most successful independent motion picture distributing organizations in the world.

Mr. Lefcourt invites the independent producer who has finished pictures which he has not disposed of to communicate with Pioneer.

"We are ready to negotiate for such completed productions and wish to assure the producer, regardless of the price which he places upon his pictures, that we will make satisfactory arrangements with him upon either an entire cash or co-operative basis."

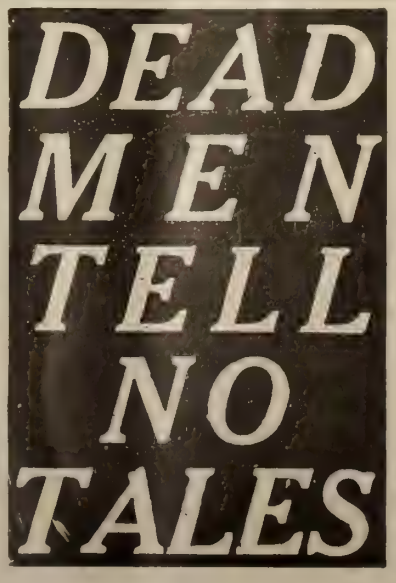
"Country Fair" Opens in Toledo

The screen version of Neil Burgess' famous rural drama, "The County Fair," will have its initial American presentation at the Rivoli Theatre, Toledo, a house of 3,000 seats, on Sunday, September 12, under the personal supervision of S. Barrett McCormick. Special attractions have been engaged to accompany the showing of the film.

JACKSON, MICH.—Olwyn Theatre, at Frances and Robinson streets, has opened.

MUSKEGON, MICH.—Schlossman Amusement Company has purchased site for $20,000 for erection theatre, to cost $250,000.

UPLAND, NEB.—Henry Peterson will erect theatre here.



Selznick Announces Filming of Big American Spectacle, "We, the People"

WHAT is declared to be one of the biggest Americanism spectacles ever undertaken is "We, the People," being made under the direct supervision of Lewis J. Selznick, president of Selznick Pictures Corporation. This patriotic production is being staged to commemorate, through the Constitutional League of America, Constitution Day, September 17, 1920.

Carnegie Hall, New York, has been secured for the opening performance. Scenes now are being rehearsed at the Selznick Fort Lee studios. An allegorical tabloid will also be presented with many well-known screen and stage stars in the cast.

The primary purpose of this spectacle is to further the interests of Americanism in every town and hamlet throughout the country. Millions of copies of the people's edition of the Constitution will be distributed broadcast, backed by an intensive campaign to instill in the minds of Americans the value of American citizenship.

Prominent Actors in Play.

One of the big features that will take place on Constitution Day, September 17, will be an exact reproduction of the signing of the Constitution, which took place 133 years ago and which gave birth to America as a nation. This will show the Constitutional convention as it was originally held in Independence Hall, Pennsylvania, in 1787, with the thirty-nine signers in the Colonial costumes of that period. The prominent men at the signing, Washington, Franklin, Madison, Hamilton and others, will be impersonated by some of the leading actors of both stage and screen.

That vital period in American history during Abraham Lincoln's incumbency of the Presidential chair may be included in the plans with Ralph Ince, the Selznick director and actor, impersonating Lincoln.

An elaborate musical and operatic program will also be offered with prominent opera singers taking part.

This is said to be the first attempt that has ever been made to reproduce the records of the proceedings of the signing of the Constitution. The entire performance is complimentary and invitations are being sent out by Morgan J. O'Brien, president of the Constitutional League, and Franklin K. Lane, vice-president.

Otis Skinner Has Completed "Kismet" for Robertson-Cole

OTIS SKINNER, America's celebrated romantic actor, has just returned from the West Coast where he acted the part of "Hajj," the beggar, which is the central role of the Robertson-Cole production of "Kismet" to be released during the fall. This marks Mr. Skinner's first appearance before the camera in a part and play which many critics agree was the best of his stage career.

Robertson-Cole, realizing the need of the most ample support and elaborate settings to aid Mr. Skinner's portrayal has furnished these factors, so that everything is said to be in keeping with Mr. Skinner's acting, as well as to contain the elements of a great commercial success.

As a stage play "Kismet" was first presented on the stage of London with Oscar Ashe in the stellar role, and not long after it made its appearance in America with Otis Skinner playing the part of the beggar who has the adventures of a life time crowded into a single day.

Few artists of the contemporary stage have enjoyed a place closer to the heart of the great amusement-loving public than has Otis Skinner, who, since the days when he appeared in the support of Edwin Booth and Lawrence Barrett, has been a romantic figure of the American theatre.

Callaghan Company Gives Out Contract for Construction

ANDREW J. CALLAGHAN, president of the productions company which bears his name has placed the company's affairs, so far as they concern building construction and furnishing, and the employment of labor, on a practical business basis. He prepared a list of the requirements of the next few Bessie Love productions invited bids and let a contract, just as if it were a residence, a hotel or a skyscraper to be built and equipped.

The contractor's first work will be in connection with Miss Love's forthcoming production of "Penny of Tophill Trail," one of her series being distributed by Federated Exchanges. The firm undertakes to build all the sets and to supply all the set dressings, including the furnishings of the various interiors to be pictured.

Furthermore, the firm is to supply all the studio attendants needed while the productions are in progress, including carpenters, electricians, stage hands, scenic men, artists and laboratory workers.

"I am certain that as a result of this arrangement we shall effect a great saving," said Mr. Callaghan, in speaking of the contract. "We are freed of all anxiety regarding the labor situation, and will be relieved also of the necessity of retaining the staff of workers on our pay-roll in the intervals between productions. Entering into a contract with a building firm, by which it assumes the entire responsibility, may be regarded as experimental, but I took the step only after a careful study of the situation."

"Scrap Iron," Prize Ring Story, for Charles Ray

CHARLES RAY is to star in another prize-ring story. The announcement that he has purchased the picture rights to "Scrap Iron," one of the best of the Charles E. Van Loan tales, is welcome news not only to followers of the actor but to the wide public recruited by the author.

Ever since the first appearance of "The Egg Crate Wallop," about which some exhibitors complained because "too many went to see it twice," many theatregoers have been demanding that Mr. Ray appear in another picture having a literal, as well as a figurative punch.

"Scrap Iron" will give the young star an even better opportunity to display his fistic prowess than did "The Egg Crate Wallop." It is the story of a youngster who enters the ring to avenge the whipping of his older brother, and who makes a complete and artistic job of it, though not until after some fighting of the liveliest order.

"Scrap Iron" is another of the Saturday Evening Post stories which are now proving among the most successful of screen vehicles, not only because of their entertainment value but also the drawing powers of the titles.

"Scrap Iron," it is understood, is to be among Mr. Ray's earliest productions. In this vehicle as in all others in future the star will be presented by Arthur S. Kane and release will be through First National.

"Oogie Google Gosh!"
Says Marjorie Hume to the stuffed one. She is appearing in "The Great Day," the first Paramount picture made in England.

Paramount's British Films Enlarging Their Activities

FURTHER evidence of the increasing scope of the Famous Players-Lasky Corporation's production activities in England is given in the announcement by Jesse L. Lasky, first vice-president, that Paul Powell, who has directed a number of Paramount pictures in Hollywood recently, will sail from New York September 30 to head a third production unit in the company's new studio in London.

Announcement of Mr. Powell's appointment follows the arrival in New York of Donald Crisp, another Paramount director, who sailed recently for London to head a second production unit. Hugh Ford, director general of the Famous Players-Lasky British Producers, Ltd., has just completed the first Paramount picture to be made abroad, "The Great Day," and is prepairng for production of two other pictures from plays written by Edward Knoblock and Henry Arthur Jones, the British dramatists.

Bell Made Tour.

With Mr. Powell will sail Major Charles H. Bell, formerly assistant studio manager of the Paramount organization in England. Major Bell has been making a tour of the Paramount studios in this country studying American production methods. On his return to London he will take up his new duties as studio manager, succeeding Milton E. Hoffman, who is to return to this country.

The departure of Messrs. Crisp, Powell and Bell will be practically coincidental with the sailing of Robert E. MacAlarney, who has been scenario editor in the New York office for the last few years. Mr. MacAlarney is going to England to be production manager of the Famous Players-Lasky British Producers.

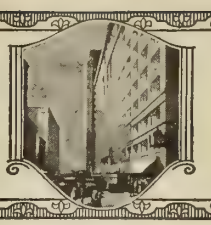
Margaret Turnbull, scenario writer, who has written a number of successful Paramount pictures, also sailed for London recently to write scenarios in the London studio.

With the arrival of the new production forces in England, the London studios of the Famous Players-Lasky Corporation will become the biggest producing center in Europe, its officials say.

DEAD MEN TELL NO TALES

CHICAGO NEWS LETTER

JAMES S. McQUADE



Censorship and Sunday Closing to Come Up for Discussion at Convention

SOME of the important issues that will be discussed at the convention of Illinois exhibitors, to be held at the St. Nicholas Hotel, Springfield, Wednesday and Thursday, September 29 and 30, are:

Censorship—the effect of women's vote, Sunday closing, uniform and equitable contracts, advance deposits, payment in full for films at time of signing contracts, activities of F. I. L. M. clubs, adverse legislation of all kinds, investigation of all sale-franchising propositions and of all national booking schemes, pirating of screens for political propaganda and camouflaged advertising, the music tax and the reissuing of old films under new titles.

W. D. Burford, of Aurora, Ill., a member of the "Committee of Nine" of the M. P. T. O. of America, which recently met in New York, will be present and will make a report from the floor of the convention of the various conferences held with Mr. Zukor, Mr. Lynch and the heads of other organizations.

Every independent exhibitor in Illinois is invited to attend and join in combating the evils which confront them at the present time. A circular letter to this effect has been mailed to every exhibitor in Illinois by the Illinois Exhibitors' Alliance, the official unit of Motion Picture Theatre Owners of America for the State of Illinois.

Big Start on Season's Bookings Made by Fox

C. W. ECKHARDT, Fox Chicago manager, informed the writer last week that he has gotten a big start on the season's bookings, earlier than usual. "The White Moll," "The Skywayman" (Locklear's last picture) and "The Untamed" are already extensively booked in Chicago and tributary territory. The last named will be given its initial "loop" showing at the Boston, Alcazar and Rose theatres during the week of September 12. "If I Were King," with William Farnum, will open a three-weeks' run at the Star Theatre, Sunday, September 5. It has also been booked by all the large circuits in the city and at the Woodlawn. Special exploitation in Chicago of the pictures named has been very beneficial in bringing the foregoing results, Manager Eckhardt states.

Mr. Eckhardt left for Milwaukee, Thursday, September 2, to complete details in connection with the first run of all the Fox product in all the Saxe theatres. Fred R. Martin is now Milwaukee representative for Fox, with headquarters in the Toy building. He visited Chicago last week and reported excellent business in all Milwaukee theatres.

Rothacker Films for Good Roads.

Douglas D. Rothacker has made arrangements with the Central Film Company, of St. Louis, and S. W. Hatch, of Kansas City, to book a film which the Rothacker Film Company has produced for the Missouri State Highway Department. The purpose of the film is to win votes for a large bond issue for Missouri highway improvements, and it will be exhibited throughout the state.

"It is to the interest of exhibitors, particularly those in the smaller cities, that they help their state to get the best roads in the Union," says Mr. Rothacker. "Farmers have the desire and the price for movie shows. All they need are good roads, which will permit frequent trips to town."

Musicians Incite Mobs to Stone Chicago Theatres

OPERATORS will meet with the striking musicians Tuesday, September 7, to consider joining them in a sympathetic strike. This move is a desperate effort on the part of the Chicago Federation of Musicians to force theatre owners to grant their demands for a 50 per cent. increase. Several ineffectual conferences with the managers were held during the week of August 29.

Stage hands in fifteen picture theatres which had vaudeville acts on the programs, walked out Thursday night, September 2. The owners of these theatres, some of which are the largest in Chicago, have agreed to present pictures only and to reduce the prices of admission accordingly.

J. M. Weber, national president of the American Federation of Musicians, in New York, telegraphed the Chicago federation last week ordering them not to accept less than their original demand for a 50 per cent. increase. According to a statement from the offices of the Chicago union, the reason for their refusal is that the necessary commodities in Chicago are considerably higher than in any other city and that a raise of less than 50 per cent. would be inadequate.

Rioters, in sympathy with the musicians, who gathered several evenings last week around the Central Park and Gold theatres on the West Side, fell short of their object.

One of the noisiest demonstrations was made Monday night, August 30, when it was necessary to call the police, who dispersed the mob. On that night, a truck carrying a band of protesting musicians traveled along Roosevelt Road and stopped in front of the Central Park, where a militant throng of disturbers of the peace quickly gathered. The mob was about to engage in stoning the theatre when the police arrived.

Milligan States "Ireland" Picture Is Going Strong

B. H. MILLIGAN, president of Creation Films, Inc., states that territorial rights to the feature, "For the Freedom of Ireland," are now selling rapidly. Last week he sold the rights to Illinois and Indiana to Harry Weiss, owner of Superior Screen Service, this city.

Mr. Milligan is confident that this feature is most timely at present and that any exchange which gives it proper exploitation cannot fail to reap large profits. The script of "For the Freedom of Ireland" was written by Hal. Reid, and following his big success, "The Confession," Mr. Milligan believes "For the Freedom of Ireland" should make a strong bid to state rights men everywhere. Roy Sheldon directed.

Fleckles and Van Ronkel in Exchange Partnership

MORRIS FLECKLES and Ike Van Ronkel, two of the best known exchange managers in Chicago, in point of service, have joined interests and have applied for a charter of incorporation under a title which has not yet been given out. They have taken over the Hallmark and Triangle products for Illinois, Indiana and southern Wisconsin, and will operate in that territory. They have secured the Hallmark offices in Chicago and Milwaukee, the Chicago office being at 63 East Adams street.

In addition to the makes of pictures just mentioned, they will buy state right features. They have already contracted with Harry Garson for the new Clara Kimball Young super-specials for the year, five in number, for the territory covered by them. These super-pictures will be produced at the Garson studios, Los Angeles. "Hush," the first of the list, has just been finished and will be released October 15.

Lease Prevents Opening of "Love Flower" at Studebaker

THE Chicago premiere of "The Love Flower," by David Wark Griffith, was widely announced in Chicago papers to be given at the Studebaker Theatre, on Michigan avenue, Sunday, September 5. Arthur Ryan, publicity director for Mr. Griffith, came on from New York to take charge of publicity and exploitation and had done very effective work up to Thursday, September 2. On that date the Schuberts, lessees of the Studebaker, were notified by C. C. Curtis, who represents the Chapin estate, which owns the Studebaker, that the terms of their lease permits them to present moving pictures only during the months of June, July and August.

Albert Pesci, general musical director from the Griffith offices in New York, also came on to Chicago to conduct the twenty-piece orchestra which had been engaged.

Mr. Ryan has made several attempts to secure another suitable theatre, but up to Saturday, September 4, his efforts had been unsuccessful.

Garfield Has Eleven Candles on Birthday Cake

THE Garfield Theatre, 2844 West Madison street, celebrated its eleventh anniversary week, from August 30 to September 5. This theatre is one of the best examples in Chicago of what conscientious and energetic management can do in making a small picture theatre a community success.

Charles H. Ryan, managing director, has worked his way up from usher of the Garfield to his present office. His original methods of keeping "in personal touch" have brought patrons in constantly increasing numbers to the Garfield.

Prominent Boston Exhibitor Contracts for Entire Metro Output for One Year

JACOB LOURIE, of Boston, prominent among New England exhibitors, and Richard A. Rowland, president of Metro, this week closed a contract which Metro regards as of the greatest importance. The contract provides that for one year, beginning with September 1, Mr. Lourie will show Metro productions exclusively as the feature pictures at his three big first run houses in Boston—the Beacon, the Modern and the Park.

Not only will Mr. Lourie exhibit no pictures but Metro's as the feature of his bills for a solid year but under the arrangement just completed with Metro he will show the Metro productions in order simultaneously at each of his trio of up-to-date theatres for runs of seven days, using three prints of the same picture.

All three of the Lourie theatres are downtown houses, situated in the heart of the city. In addition they are all of them first run theatres.

Boston Manager Secures Contract.

Closing of the contract is a feather in the cap of E. A. Golden, district manager in Boston for Metro. Mr. Golden, whose territory covers the New England States, makes his headquarters in Boston at 60 Church street. It was he who opened negotiations with Mr. Lourie and sold Metro's wares so convincingly to the big New England exhibitor that the latter accompanied him on a trip to New York to affix his signature next to Mr. Rowland's on the contract.

"We are congratulating ourselves upon this contract," said the Metro president. "We feel that Metro has been signally honored by the faith in its product that has been manifested by Mr. Lourie. Such preference for Metro pictures coming from a man who is recognized throughout the trade as one of the most substantial and progressive of exhibitors, we cannot but feel that the honesty and good faith which is put into every Metro production is receiving the recognition that honesty and good faith invariably earn."

Pictures to Be Shown.

"The Hope" will be the first of the new season series of special productions by Metro to go into the Lourie theatres in Boston under the new contract. This all-star cast picture from the stage melodrama by Cecil Raleigh and Henry Hamilton is to be released September 1.

It will be followed in order by "Love, Honor and Obey," the S-L super-special with an all-star cast; "The Price of Redemption," starring Bert Lytell; "The Great Redeemer," the Maurice Tourneur all-star super-production distributed by Metro; "The Saphead," produced by John L. Golden in conjunction with Winchell Smith and Marcus Loew, co-starring William H. Crane and Buster Keaton; "Clothes," from the stage drama by Avery Hapwood and Channing Pollock, with a distinguished ensemble, and others in the Metro fall schedule as was recently announced.

September 17 Will Witness Premiere of Robertson-Cole Special "The Stealers"

"THE STEALERS," the Robertson-Cole super-special, directed by William Christy Cabanne, and scheduled for early fall release, is said to represent the realization of a director's idea, produced in such manner as to surpass anything so far offered by this firm and announced as a screen drama of wider appeal and more universal entertainment quality than anything it has yet offered.

"The Stealers" will have its premier showing in the grand ballroom of the Hotel Astor on Friday, September 17. Robertson-Cole has arranged this showing with the thought of calling the attention of exhibitors to a production which represents the best example, up to this time, of the sort of picture which it desires to release. It believes that "The Stealers" will outdo the success of the Robertson-Cole productions heretofore released and will impress exhibitors with the earnestness of the company in its determination to obtain only the finest product.

The theme of "The Stealers," upon which Mr. Cabanne has been working for two years, was laid before the officials in the spring. They saw the possibilities of the story. Counting preliminaries and the period of cutting, four months were put in the picture, which was made entirely in the East.

"The Stealers" lays its action entirely among everyday people and chooses a theme which is of broad human appeal. There are, of course, love themes, but they are only secondary threads. Beyond playing skilfully with the emotions, "The Stealers" is stated as obtaining its effects simply and directly, but none the less impressively.

The story of "The Stealers" is simple. It deals with elemental things and homely hearts. For the most part it is a picture of the open. Elemental in its theme, it lays close to nature and her workings, and some of the biggest scenes are those which show man in his eternal struggle with the physical elements.

"The Stealers" is clothed in the elaborate settings. Much of the success of "The Stealers" is due to the wonderful spirit which was shown by those who assisted Mr. Cabanne.

Altogether "The Stealers" is expected by Robertson-Cole to register as the biggest thing which that company has thus far released and which can be compared favorably to the best commercial and artistic successes of the screen.

DEAD MEN TELL NO TALES

Two New Managers Appointed for Selznick Canadian Offices

ACCORDING to an announcement this week by General Manager Sam E. Morris of Select Pictures, W. A. Sault has been appointed manager of the Calgary branch office and J. Kirkpatrick to a similar position at Winnipeg.

Both of these appointments, it is made known, are in the nature of promotions and are the results of extended periods of efficient and good work by the appointees. These Canadian offices are under the direct attention of Phil Kauffman, managing director of the Canadian corporation of Select Pictures.

In addition to these two offices in Canada Select Pictures also has branches at Montreal, St. John and Vancouver.

Thomas Santschi

To make a series of fifteen two-reel western dramas for Pathe.

First National Begins Fight by Opening Dallas Exchange

WITH the establishing of state headquarters, the opening of the Dallas exchange combined with the presence of a special representative of the board of directors of Associated First National Pictures, and with the formation of a local executive committee, First National's first gun has been fired in the battle to merge the organization of independent forces in Texas and adjacent territory in the conflict between them and the opposing Lynch-Hulsey interests. Officials of Associated First National announce the appointment of Floyd Brockell to the Dallas exchange.

The establishing of the Dallas headquarters is one of the consequent results, it is said, of the recently reported visit of several officials of Associated First National to that city and the meeting there of 100 independent theatre owners of Texas and adjoining states, when formal pledges of co-operation were given.

Actress Gets Invitation

Mary Miles Minter, Realartist, has received an invitation by telegraph from Dedham, Mass., to be present at the "Two Hundred and Eighty-fourth Anniversary of the Signing of the Dedham Covenant by Jonathan Fayerbanks, September 11, 1636." Unfortunately for her, the filming of a new picture for Realart will prevent the star's participtation in the ceremonies.

Special interest is attached to this invitation because of the fact that the outdoor scenes for "Anne of Green Gables" were filmed at the old Fairbanks home in Dedham, where the coming reunion is to be held.

Marion Completes Big Work

Guy E. Marion has completed his war work in New York City with the Community Motion Picture Bureau. This was the agency which supplied the "movies" to all our troops and seamen, both at home and abroad, during the late war, as well as to the English, French and Italian armies, under the direction of the Y. M. C. A. He now returns to his own professional work of organizing special libraries for corporations, business houses, associations, and other enterprises requiring correct and up-to-date information within their fields. Mr. Marion still resides in Upper Montclair, N. J., but will soon resume his old address at 27 State street, Boston.

Advertising and Exploitation

By Epes Winthrop Sargent

Exhibitor Today Must Either Sink or Learn to Swim and Strike Out

JAMES D. WILLIAMS' article in last week's issue to the effect that the coming season will prove the right of the exhibitor to remain in the business is one of the most timely remarks yet offered by a man who has proven himself a close observer of conditions. It will be a crucial season.

The business is constantly changing, and as constantly advancing, and there is no room for the old fashioned man who runs or attempts to run his house as he did ten years ago. He must keep pace with the procession or he must lag behind and give place to others more up to the moment.

After Exploitation, What?

Last year witnessed the development of the exploitation campaign. Hackneyed advertising methods have given place to novelty announcement, and in the last twelve months giant strides have been made in the selling through street and lobby publicity. It is safe to say that in the matter of window displays alone, more windows were used last year than in the nine years preceding.

Today exploitation is almost a necessity. Certainly it is a necessity to the proper and adequate selling of an attraction. The approach has been novel, and the public has responded to the surprise attack.

But exploitation will not always prove efficacious. When it ceases to be a novelty what will take its place?

Booking May Count.

Exploitation, reduced to its last analysis, is merely the retailing of the single picture. In the early days the pictures sold themselves. It was not even necessary to offer a program. People were curious to see the new invention. They went to see pictures, and not some particular exhibition.

Later came the day of the brand. Old timers will recall how the public followed the Biograph, Pathe or Vitagraph among the makes of the old Motion Pictures Patents Company.

Still later the stars came into play. People went to see Florence Turner, or "the little Biograph Girl," who was alternately Mary Pickford and Florence Lawrence. The star system lasted longer than the other appeals, but two years ago the director began to come to the fore.

The Play's the Thing.

The De Milles, Tourneur, King Vidor, and others began to have a vogue, they began to compete with the stars. About the same time the producers went crazy about play and book rights.

This inevitably led to the selling of the individual picture, and to sell the single production it was necessary to resort to exploitation.

And as a natural result, the selling of the single picture made it worth while to give more attention to the subject. In the old days you bought eight Mary Pickfords or six William S. Harts. You did not know what you would get, but you took them all, confident that you could clean up with them. You still can, but not as easily.

Public Grows Wise.

The public is growing critical. Miss Pickford must have something besides yellow curls. Fairbanks must do more than jump through hoops. The play is the first consideration, and the play, as such, must be sold.

This is merely the first step to booking plays in such a fashion that the house will become the real star. The value of a theatre will be gauged by the average quality of the entertainment it offers. The house with the consistently best bill will win.

This means, as a rule, that the larger houses will gradually displace the small neighborhood houses, because they can meet the larger rentals which the better plays require.

Fewer and Bigger.

We will replace the "fewer and better pictures" with "fewer and better houses." The neighborhood house can hold its own only if it delivers the goods. It cannot well hope to fight the larger house in its immediate neighborhood, but it can win a success which will ensure that the inevitable larger house will be under the same management.

But to do this the smaller houses must be managed and not merely run. There are too many houses still where the management is lax, where the doors are opened, tickets sold, the show is run and the doors are closed again without a single evidence of hustle.

We have in mind such a neighborhood house in Brooklyn. Three blocks below a new house is almost completed, with a capacity of some 1,500. For four months now it has been, literally, a growing menace, yet the established house has done nothing. It appears to believe it can hold its trade without effort.

Should Wake Up.

It is run in the same slipshod fashion it has followed ever since it was opened. There are good attractions two days a week, but a banner over the lobby is the only sign. A worn out piano and a squeaky violin supply the music, and the players make no effort to follow the picture.

The house attaches never remove their hats if they come through the aisles and they do not bother to put on their coats if it be summer. No courtesy is shown patrons, and the manager-ticket taker smokes a pipe unless someone gives him a cigar.

Plain Suicide.

No effort is made to make the patrons comfortable or even to make them welcome. Nothing is done to make them feel that the show is worth while. Not the slightest effort has been made to establish now a loyal patronage against the opening of the new house.

When the new theatre opens the old will probably drag along for a time and then close. Others may reopen it for brief periods, but it will be too late then to draw the old patrons back or build a new clientele. They will all have gone to the new house where the conditions are more attractive, and the old manager will feel that he is the victim of circumstances instead of having only himself to blame.

To live, you must manage your theatre. You must establish a tradition of excellence that will prove too much for a new house to fight, or you must go under.

This Department Is Nine Years Old and Still Leading the Procession

SEPTEMBER 23, 1911, Moving Picture World offered to its readers the first department devoted to the advertising and promotion of motion picture theatres. For the past nine years without a break the department has appeared continuously, and under the same heading and signature until the heading was changed early in the current year to conform to the growing demand for exploitation, and at the same time the size of the department was materially increased.

Nine years ago this department was the only one dealing with amusement advertising to appear in the motion picture press. Today every trade publication devotes more or less space to a department in imitation of the original, and yet, to judge from the comments of our readers, the pioneer has more than held its own.

Nine years ago the department was already backed by an experienc of twenty years in the amusement business as critic, dramatic editor, press agent and motion picture publicity. Today there stand back of these pages twenty-nine years of study and experience.

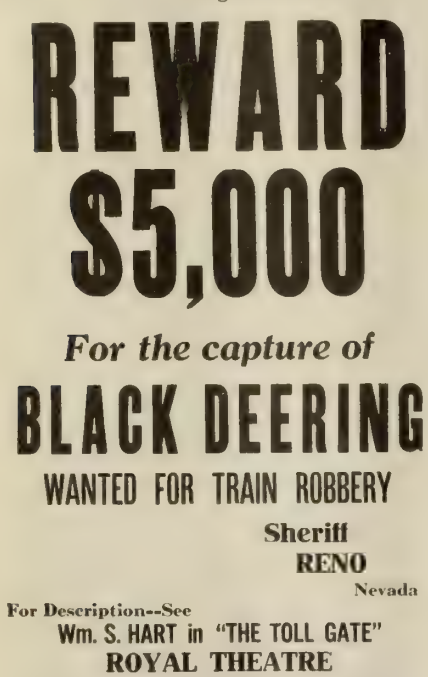
And today this department stands the only one in which the text is prepared in the office of publication and not merely pasted up from press agent contributions, and in these ten pages can be found more new ideas, more intelligent comment and more helpful ideas than may be had from all the other trade papers combined, which is one reason why managers are willing to pay three dollars a year for Moving Picture World.

Full-page cuts and ten-point type cannot successfully replace the authority which comes only from knowing how.

Nine Years Old and Still a Frisky Kid

Reward Card and Cabin Lobby Jameyson Latest

H. E. JAMEYSON, of the Midland and Royal, Hutchison, Kan., usually contributes newspaper advertising, but he sends in a couple of exploitation ideas which he and Manager Robertson fixed up. The reward card for Bill Hart is an old idea, but it still works as hard as ever.

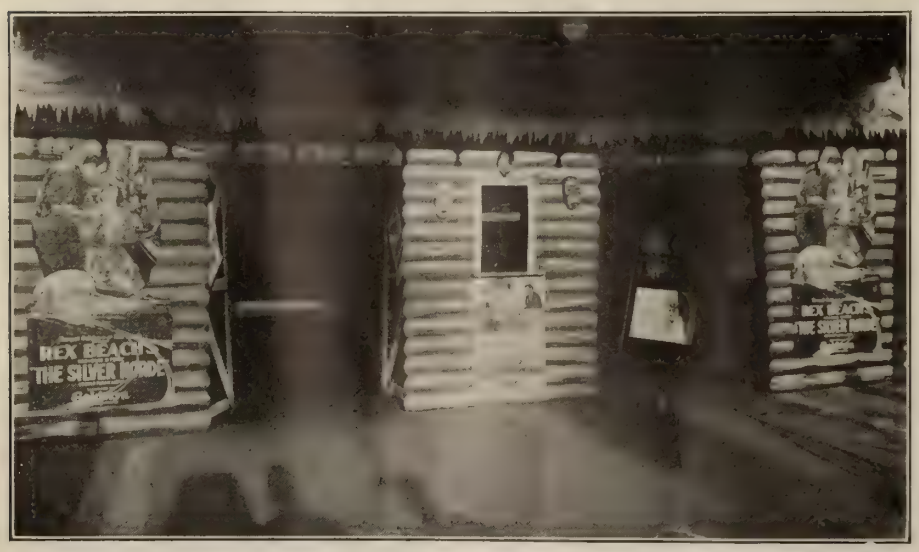


The Hart Reward Card.

We don't know just why the sheriff of Reno should be interested, since the locale is on the Mexican border, but the card looks all right and it is as much human nature to look at a reward card as it is to watch a man dig a post hole.

The lobby display is for "The Silver Horde" and offers a simple style of log cabin front. It is decorated with snowshoes, dance masks and other Indian stuff, and the posters are cut out to give them a better effect. The cutout pasted poster is more of a novelty than the cabin front.

It is made up of canvas flats, but we think that if Mr. Jameyson once gets up flats made of slabs he will never use canvas again for a cabin front. A slab front made on the simple lines of this lobby would serve for many plays and more than pay its cost. Mr. Jameyson says that this one did, for that matter.



Just Look at Mr. Jameyson's New Three Piece Suit.

This is from Hutchinson, Kansas, where lumber is scarce, so they made the cabin out of three painted flats. Iit's a nice, easy way to work it.

Do the Railroad Advances Mean Much to the Pictures?

ALTHOUGH the newspapers have been full of the recent advance in railroad rates, we have seen nothing about it in the advertisements of the picture theatres, though it really means a lot to the men who sell photoplays.

One great benefit of the pictures has been the bringing to the smallest towns the same stars that metropolitan audiences know. This angle has been treated frequently.

But here is a new angle. The railroad rates are going to make a difference in the dramatic productions witnessed wherever there is a drama house. Tell them so. Use something along these lines:

The recent 20% advance in railroad rates is going to mean much to the lovers of dramatic amusement. When the Government took over the railroads and advanced the cost of transportation from two to three cents a mile and withdrew "party" tickets and other concessions, the theatrical business was badly hurt. An attempt was made to meet the new conditions by reducing casts, and so reducing transportation costs.

The larger productions were either shelved or played out in the larger cities and plays with casts of six or eight persons were in demand. One play broke the record with a cast of two persons, each of whom played dual roles.

That first raise reduced the casts to the smallest possible compass. The most recent raise cannot be met by further cutting down in the casts. It must be offset by the employment of cheaper players. The general average of stage plays this season will not be up to last year's standard, low as that had fallen, and about the only opportunity to see large casts, big productions and favorite players is now to be found in the motion picture theatres where the advance in transportation costs represents but a few cents on the expressage on the film containers.

It is to the pictures that the audiences of the future must look for the best in acting.

Almost any editor will run this for you as an editorial and you can then reprint it for house advertising. Work it up strong, and if possible, let it break when you are about to produce an unusually heavy production.

Theatre Gets Crowds Which Call for a Traffic Officer

SOME people get it pretty easy. Just imagine having a special traffic officer appointed to stage manage the autos in front of your house. That's what C. L. Hiller, of the Grand, Crokston, Minn., got, and he didn't get it by sitting with his heels on a desk, smoking a pipe, either.

Hiller keeps tabs on his shows. When Constance Talmadge in "In Search of a Sinner" happened along, his files showed him that when she was seen in "The Virtuous Vamp" there was a farmer's convention in town. His advertising in "The Virtuous Vamp" brought in the men who made Henry Ford a millionaire, so a special letter was framed for the farmers and sent to an extended list.

The first night there was a jam, and the second night the crowd was so great that there were four collisions. The next morning the mayor appointed a special traffic officer for the Grand, to direct the parking of the cars and to keep an eye on them.

Some little advertisement for the Grand, yes? Yes!

Found Advertising Alone Could Put Over Pictures

FACING an advertising problem few managers encounter, J. E. Writsman, of the Liberty, Long Beach, Calif., arrived at the same old answer that it pays to advertise.

Mr. Writsman played mostly pre-release pictures. He was close to the producing centres and he could get pictures before they were really ready for the market from those who wanted to test the effect on the public through actual screening.

He kept weeks ahead of the market, but he found it not easy to advertise. There were no advertising aids ready. Posters were not yet printed, heralds were unheard of, and he could not even be certain that the film would come to him with the final release title.

All he had to work from was the title and the star, and the title was the working title, which is not always descriptive.

As an experiment he tried a month of First National releases, following with "Yes or No," he made a cleanup which decided him to continue the policy of following the release date and playing only pictures for which he could get the proper advertising aids.

Few managers book pre-release, but too many showmen book a picture and seek to sell it on star and title alone, not trying to get the extra business with the aids which are readily procurable, in which situation they find themselves not unlike Mr. Writsman before he made his test.

It's Not What You Say, But What You Know

Eugene H. Roth Drops Into Town And Heads Right Back Home Again

EUGENE H. ROTH doesn't stay long when he comes to make us a visit. Instead of a Saturday to Monday, he made it a Sunday to Saturday, but that was not half long enough for the people he wanted to see and the people who wanted to see him.

Mr. Roth, with Johnny Partington, directs the destinies of the Imperial, California and Portola theatres in San Francisco, and will have a fourth and even finer house next year, the Granada. He is one of the really big business men in the amusement business.

Even if you did not know about him you would know that he was one of the real people, for he dresses quietly, is soft spoken and is about as far removed from the supposedly typical theatrical man as could well be imagined. He doesn't go around looking like a street parade, but he is all there when it comes to ideas.

Talking of Percentages.

"I've been looking around a bit," he explained, when he was finally cornered a few hours before train time. "There were some booking kinks to untangle and some other things to be looked after, and I wanted to see what was being done on Broadway.

"Frankly, I don't believe that you are doing as much as we do for your audiences on here. To us the showing of films is merely one part of the business, and not all of it. We hold that a patron is entitled to something more than the right to look at an advertised picture, and we try to give him all he pays for.

"Take the matter of ushers, for example. We put three ushers in each aisle. We have no head usher to direct the patron where to go. He may have ideas of his own on the subject. Unless he shows hesitancy he is not directed to any particular aisle, but is left free to select his own section.

The Usher System.

"There are three ushers to an aisle: one at the top, one a third of the way down and one a third of the way from the front. He is asked as to his preference and passed along to the usher in charge. When the house is coming in the ushers do not return to the head of the aisle for each patron, but they work the aisle in thirds.

"Patrons may change seats without an usher bustling up, but if they change too often, apparently in the effort to land alongside of some approachable woman, then we watch closely. As a matter of fact, we have very little trouble on that score; much less than you would imagine.

"It seems impossible to eradicate the tip system, but we keep it down as much as possible. With so many girls we are bound to have a number of 'floaters,' but the basis of our staff are girls who have been with us for a year or so.

Ushers Keep Tabs.

"The ushers are an important factor in the suggestion department which you recently wrote up. Each girl has instructions to keep her ears open and report all comment, whether favorable or otherwise. We have a tabular report which each girl fills in daily, with patron-comment on the large and small features, the music and the underlines.

"In a large house the management cannot keep in intimate touch with the tastes of the individual patrons through direct contact, but the ushers do hear the comment, and by reporting it to us, they keep us in close touch as though we were all over the house.

"Of course we do not use this as an absolute guide, for it is only one branch of the service, but the girls help very materially."

Strong on Music.

"How about the Sunday concerts?" he was asked. "Are they directly profitable or merely indirectly so through the advertising you gain."

"They are a direct financial as well as artistic success," he replied, his face lighting up, for the California Theatre concerts are something of which Roth and Partington are justly proud. "Sam Rothapfel did not think much of the idea, but before I got through with the argument he was looking thoughtful. I would not be surprised if he tried them. I am surprised that no one else has tried them.

"Take my own case, for example. I got in here last Sunday morning. I had counted on meeting a friend, but he was out of town over Sunday. Sunday morning I had no place to go. There must be thousands of other strangers who would appreciate good music on Sunday morning. There is plenty to do in the afternoons, but nothing in the morning.

Some Place to Go.

"Now at the California we open the house at half past ten and offer the news and scenic reels edited to run for half an hour. By eleven the house is in and we start a musical program for about an hour. This is followed by the feature and by a quarter past one we have the house out and are ready for our regular matinee business.

"As a matter of fact, a large number leave at the end of the concert, proving that this is the feature which attracts them.

"Last year we gave twenty-six concerts, but had to stop because the Symphony Society started their Sunday afternoon concerts and would not let our players, who were also in their orchestra, play in the morning for us.

A Real Symphony Orchestra.

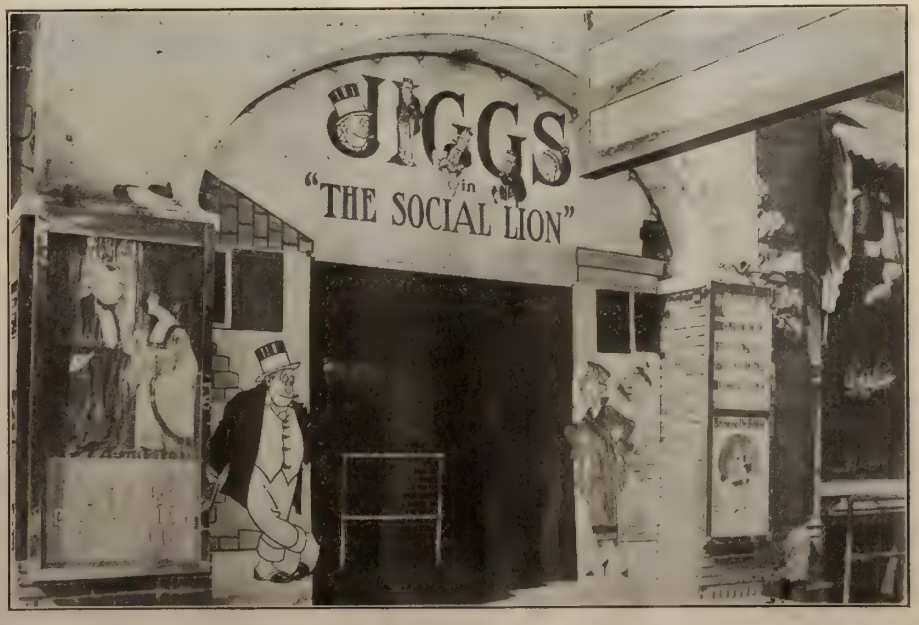
"We made no protest, but at the end of the season we signed the men up for a

Made a Cartoon Lobby for a Cartoon Comedy

SUITING the lobby decoration to the attraction, the Alcazar Theatre, Great Falls, Mont., made a cartoon lobby for "Jiggs."

Of course this takes a clever artist to make it look like something real, yet by means of squaring the design it is possible to get a good effect even where the artist is not used to large work. This lobby is exceptionally well done and it probably sold the comedy better than any lithographic display could. This is so true that where the police regulations do not permit you to encroach upon your lobby space, it will pay to cover up the three-sheet boards.

The cartoons are popular and the more strongly you play them up, the better the business you art apt to accomplish.



Something Really New in Lobby Decoration.

It's the cartoon lobby used by the Alcazar Theatre, Great Falls, Mont., to spread the gospel of Bringing Up Father. It brought up father and mother and the whole family, right after supper.

Twenty-nine Years of Knowing How Helps Some

year and they play for us. This is necessary if we would give the best, for some of the reeds and the French horns call for real artists, and these are few. Now we have them.

"We have fifty-two men, none of whom get less than the 63, which is the union scale. From there the salaries run to $110.

"It costs a lot of money, but it is well worth it, we believe. The running expenses of the California are $11,500 a week. One of the companies commented on this fact the other day and remarked that they should have a larger percentage of this sum in film rental, pointing out that $1,500 is but a small part of the total running expense.

How It Pays.

"My answer was that it cost that much to get the plays over. That is something the picture producers cannot understand. We must give the films atmosphere if they are to be seen to the best advantage. Our musical program is as important as the picture. Then if the picture fails to please, we have still pleased the patron. We offer a program, not merely a picture, and sometimes the program wins over the picture.

"Our entire program is carefully chosen. It is built up and not thrown together, and we know from reports that our programs please."

No Prologue.

"How about prologues?"

"I don't believe in them. Now and then, for a novelty perhaps, but there is danger that your program will degenerate into a vaudeville show, and we do not desire to come into competition with that branch of the business.

"For another thing, the prologue leads to competition which eventually becomes ruinous. I try to beat the opposition and they go me one better. I come back. Presently the prologue will overshadow the film it is supposed to introduce.

"Our three houses are picture theatres. We work on that clean-cut policy.

Double Bills.

"One thing I do not like is the double feature program. Some of the second run houses—indeed, many of them—offer two features to the program. This is bad for the house and patron alike. It tires the patron. Out in San Francisco we call them 'Houses of Endurance,' and it is no mean test of endurance to sit through ten or twelve reels with perhaps a news reel and a comedy. It produces mental repletion.

"I am trying to avoid booking features which are sold to the double feature houses, and I think that I shall succeed in doing so. With the Granada added to the string I shall be booking 208 pictures a year, with perhaps a total of 230 or 240, counting the pictures we have to shelve. With this demand I should be able to insist that the picture we show shall not be shown elsewhere a week or two later for a smaller price with another feature thrown in.

"It is foolish, for example, to show Mary Miles Minter at 50-60-85, knowing that in a couple of weeks you can see the same picture and Nazimova thrown in for 20 cents.

Wants Both Ends.

"And another thing I do not like is the fact that the new Griffith picture, 'Way Down East.' will be toured. Mr. Griffith naturally wants to make all he can out of it, but I feel that we should get both ends of the stick and not merely the short end.

"We played 'Scarlet Days' and 'Romance' at no great profit. It is hardly fair to us that the big attraction should come to the road house. Hiram Abrams and myself are warm personal friends, but I told him frankly what I thought."

Prohibition Helps.

"What of the business in general? Is it going to keep up?"

"I believe that it will be better than ever. Unquestionably prohibition has helped the picture theatres greatly. The money previously spent in saloons is diverted to other channels and the pictures get a large share. So far as San Francisco is concerned I note no falling off in interest. To the contrary, the better productions gain an even greater support and appeal to a wider field.

They Did Not Have Much Room, But They Had a Cabin.

How the Imperial, Jacksonville, dressed the front for "The Courage of Marge O'Doone." Entrance is had either side of the box office and you come out through the bear fights, right between the two of them.

Tried Amateur Orchestras with Musicians on Strike

SOMETHING new in amateur stunts was the novice orchestra when the musicians went on strike at the Strand, New Brunswick, N. J.

They had "The Perfect Woman" as an attraction and wanted to get the business they felt the picture could draw, but with the musicians out, it was figured that the public might hang back.

As a result it was announced in the papers that the musicians had struck and that the strikers would be replaced by amateur volunteers, as was done on the railroads a short time before.

The town boasted a sufficient number of music readers to tackle the simpler orchestrations, and the stunt of trying out proved so novel that on some nights the show ran to extra performances.

Four orchestras were formed and the strike was broken more easily than had there been no fight.

The amateur orchestra should prove suggestive to small town and locality managers as a means of capitalizing the interest of music lovers. It should be possible to work up a local orchestra, nominally for concert purposes, which could be utilized as the regular band in emergencies or to supplement the regular players for big productions.

A Cold Weather Kink

Arrange with the furnace repair men to give you early notice of all homes where there is furnace trouble. The moment you get word that a furnace is out of commission, send a postcard or letter to the family telling them to come down to the theatre, and stating the plays you have to offer the next week or ten days.

Send them tickets for the night of the day the letter will be received, to get them started. You will find that a lot of them will come and be grateful for the suggestion. The scheme worked in one small town last year. It will work anywhere.

Made Cabin Frontage with Decidedly Limited Space

LOG CABIN lobbies are getting too common to be novel, but this cut of the Imperial Theatre, Jacksonville, all dressed up for "The Courage of Marge O'Doone" offers a study in treatment where the space is narrow. It will be seen that the cabin is merely built around the box office, with a slight continuation on either side.

The entrance doors are on either side of the box window, and the exit doors are outside of these, and are covered by posters of the bear fight, cut out of the six sheet, apparently, the bills being split to permit the doors to swing open.

The foliage above is a trifle formal, but it is pretty hard to suggest northern foliage with the material at hand in Florida. It at least marks the unusual.

This arrangement of entrance and exit doors is not common and may commend itself to other exhibitors with similar houses.

The unusual feature is the fact that the house went to all this trouble to put over a one-day run, for the Imperial offers a daily change.

Sometimes it helps a press story most not to mention the house.

This Department Was When the Others Were Not

Used Bridal Couple to Attract to Window Show

FRANK COOK, of the Strand, Milwaukee, worked a new stunt with a bridal couple in putting over "Married Life." The rather antiquated hack in which they drove about town was all done up with signs and white ribbons in approved fashion, but there was absolutely no advertising for the show.

The couple drove around town, stopping at each window where there was on display a card reading: "We can furnish the fixings, but to learn what may happen after the minister has had his say you must go to the Strand Theatre and see Mack Sennett's 'Married Life,' a First National attraction."

These windows were hook-ups with housekeeping materials, gowns, men's clothing and anything else which might be worked in. They stayed in front of each window, drawing the crowd, until the jam got too heavy, then they re-entered the cab and were driven to the next point.

The first day they followed a route laid out by Mr. Cook. For the remainder of the week the traffic police supplied the line of march and detailed policemen to go along and keep the sidewalks clear.

They worked the entire week before the showing and had the town so well sold that all that remained was to sell and take up the tickets.

If you don't believe that the scheme will work, take a friend and stand in front of any window on a well traveled street and just look at the display. Stay there five minutes and you'll have a crowd around. Talk excitedly about the display and you can make it in three.

Old Stunts Combined Form Effective New Street Gag

ALTHOUGH there is nothing new in the woman sign painter, nor yet in the "mystery woman," the two in combination put it over strong for the Moon Theatre, Omaha.

Almost always you can put two and two together and get six or seven as the new total, and the Moon figured it that way. Edward Holland, of the Mayflower exploitation, was the stage manager.

The first move was to stick up a canvas at a prominent corner with the announcement that a sign would be painted thereon by a mysterious lady promptly at the noon hour for four days, from Wednesday to Saturday, inclusive.

That was just the teaser campaign, and the blank canvas and the accompanying signs got some attention for a couple of days.

Promptly at noon on Wednesday a bugler came out on the fire escape and sounded a fanfare or something. He could blow like a press agent, and it was not until Friday the folks knew he was not an advance agent for fresh fish, so they stuck around to see what would happen.

Then out came a veiled woman, dressed like the old-fashioned Zouaves, her costume being entirely purple, including the mask. She dabbed away for a while and then beat it inside. She took four days to fill in the essential lettering, leaving the sign in such a shape that only the work of the last day filled in the gaps.

For four days the same crowd came and gaped instead of going to lunch, and the seven days following they went to the Moon.

Cured a Slump in Picture Attendance By Announcing Coming of Drama House

AARON SHUSTERMAN, of the Strand and Empire theatres, New Brunswick, N. J., cured a slump in the pictures recently by a rather drastic means. He offered to build a drama house and shut up his picture theatres.

As a starter he casually mentioned to the newspaper men that the business had dropped a little. He pointed out that this might be a sign of the coming unrest. He did not bear down hard on the idea. It was just his casual contribution to the discussion of economics, but one of the papers bit.

The result was an editorial in which it was suggested that the public had grown tired of pictures and yearned for the spoken drama.

He Was Willing.

At once Mr. Shusterman came forward with an offer to build such a house. If the public wanted spoken drama instead of pictures, he wanted to cater to their needs and would at once form a stock enterprise to build the desired house.

Of course the newspaper, proud of its paternity, went to the idea strongly. Mr. Shusterman was held up as the model amusement caterer and the man of the moment. The other newspapers trailed in with the idea to follow public opinion.

Then Mr. Shusterman got more enthusiastic and announced that he would sell his present theatres and devote himself wholly to the management of the new enterprise. Would a buyer come forward.

Not in the Market.

But no one seemed interested in the prospect. If Mr. Shusterman did not want the picture theatres, no one else did. They figured that he knew the houses best and was trying to get from under.

Mr. Shusterman announced that fact and added that in that case he would close the theatres, but if New Brunswick wanted spoken drama, it should have it even if the Strand and Empire lay dark.

He wanted to give what others desired. If they did not want pictures, he would shut the houses down.

That put a jolt in the drama house idea. The stock subscriptions for the new house languished. It was wholly a stock company proposition, with popular subscriptions, and the public was less enthusiastic.

Then there came a week when he had Mildred Harris Chaplin in "The Inferior Sex" at the Empire and the Strand offered "The Women Gives" with Norma Talmadge.

These advertisements were pasted at the tops of petitions with the legend below:

"Can the Spoken Drama Compare with These?"

Below that was a petition to Mr. Shusterman to abandon the drama theatres and keep open the picture houses.

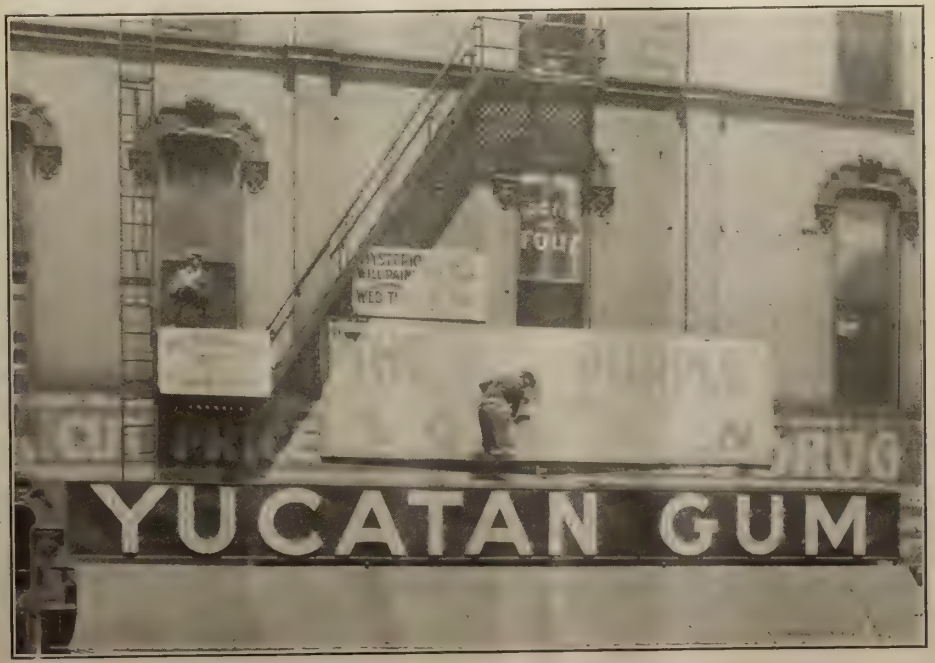
A large number of these petitions appeared and were widely circulated, particularly in the mills.

Pictures Win.

The petitions were eagerly signed and Mr. Shusterman broke into print again to announce that all subscriptions had been cancelled and that he would continue to give his best efforts to the pictures, and would see that New Brunswick had the best at all times.

Then New Brunswick heaved a sigh of relief, and went down to see Mildred Harris and Norma Talmadge and they went the next week and the next. The slump was cured.

This stunt can be worked only in a town where all of the theatres are under the same management, but in such a case it can work a definite cure.



See the Beautiful Lady's Passionate Purple Pants.

Of course, they are not purple in the cut, but take our word for it, they were. And she took four days to paint a sign for the Moon Theatre, Omaha, and she caused the populace to waste nine years, th ree months and seven days of their valuable time rubbering. Twenty-four hour days, at that.

This Is Department No. 469. Keep on Reading

Believes the Lobby Helps Where Lobby Can Be Seen

RALPH WINSOR, of the Star Theatre, Portland, Ore., is a strong believer in the lobby display if only the lobby can be seen. But he does not think that the lobby can sell to those who do not see it, and his idea is to get up something that will bring people out of their way. The Star is not in the business center and he makes a lobby splash only when he feels that it will pay.

Lately he booked Mildred Harris Chaplin in "Polly of the Storm Country," and also booked Captain Walter Wanderwell, who is touring the world in a specially built automobile, in company with three companions.

Part of the scheme was to have the car parked in front of the house. The car in itself is an attractor, because it differs from the regular makes, but in addition it is covered with souvenirs from all over the world.

It was announced that the car would be parked in front of the house each day and that the Wanderwell travel pictures would be shown.

For the lobby he set up the camera with an announcement that "pictures made with this camera will be shown today."

Building on this he made a cutout from the 24-sheet and painted in a Dutch background. Another 24-sheet supplied a cutout with a lighthouse which was illuminated from the rear by means of a flood with a green medium.

With these two pieces for the main showing, and plenty of frames for ones and stills, he figured that he had a lobby which would sell in spite of the hot weather.

It was on account of the heat that he used the blue in the Dutch background and the soft green in the lighthouse cutout.

The car brought them to the door, the lobby took them inside, and Mr. Winsor got his money back and more, too. But he waited until he was sure the outsiders would see the display before he got all dressed up, wherein he was wiser than the man in similar condition who had no place to go.

No Wonder That Man Lloyd Is Always Smiling.

Anyone could smile surrounded by such a bunch of beauties. This cutout comes from the Crystal, Waterloo, Iowa, and perhaps it did not pull them in to see Lloyd—and the girls.

New Style Lobby Cutout Works for Harold Lloyd

SEVERAL adaptations of the 24-sheets for Harold Lloyd in "The Eastern Westerner" have been shown as cutout in this department, but the Crystal, Waterloo, Iowa, sends in a new idea.

Here the entire sheet is cut out and mounted as a screen for the lobby. It is something you cannot possibly overlook and it gets the eye from across the street. A 24-sheet board would ruin the looks of the lobby, yet cutting out gives a decidedly good effect. It will be worth while trying this scheme on some suitable sheet if your lobby is not too shallow, but a screen should not be used where there is not plenty of room behind it. If you lack the room move the cutout slightly forward on the sidewalk if the police do not object.

It Took a Car to Bring the Patrons to See the Lobby, But They Got No Free Ride.

Ralph Winson, of the Star, Portland, Oregon, believes in showing a good lobby only when he can get the crowd to see it, as the house is off the beaten track. He used a world-touring autoist as a special feature and by parking the round-the-world car in front of the house all day he got the people to come and see what he had in his lobby which happened to be Mildred Harris Chaplin in First National's "Polly of the Storm Country."

The Oldest Manager in the Oldest Department

Snushall Says He Is "Twilight Baby." Can Anyone Beat Him? He Admits 76

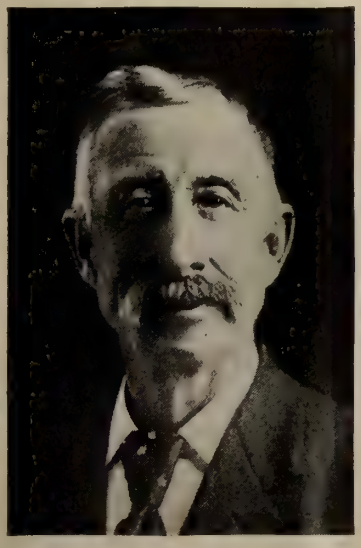
CAN anyone dispute J. T. Snushall's claim to the title of Dean of Managers? He celebrated his seventy-sixth birthday the other day and if there is anyone older who is actively manager of a picture theatre, let him stand up and show himself to the audience.

Snushall is manager of the Lyric, Cadrillac, Mich., and he celebrated his birthday recently by a special program, of which "A Twilight Baby" was the feature. He has a sense of humor—real humor, and he made much of the title in his anniversary booking.

Still Active.

And he put the story all over his territory, for he is strong for exploitation and is as active as Eddie Hyman, who claims to be one of the youngest of the big-time managers.

As a sample of the way he used the booking, he advertised: "The secret of life is solved. Henry Lehrman will show it to you in motion pictures and "Dad" Snushall will demonstrate in person how to hold on to it. Both the same week at the Lyric."



J. T. Snushall.

One odd feature of the celebration was the attendance of a number of lumber camps in what Snushall calls a "representative" gathering, since they all came from the boss to the cook.

Years back "Dad" was a lumberjack, and for thirty-five years he wielded cant hook and peavey with the best of them. But "Dad" didn't waste his pay when the drive was over—not all of it. He salted down some and put it into the Palace, in Traverse City, which he developed into such an attractive property that he was able to sell out to the Fitzpatrick-McElroy interests.

A Breeder of Business.

He remained in the employ of the new owners and was sent to Big Rapids to build up the Colonial and now he is putting the Lyric on its feet.

He believes in exploitation to get his house over, and the Lyric will be the third to owe its prosperity to his adroit management. He does not overlook a bet. Most men would merely celebrate a birthday privately, but "Dad" saw a chance to do the house some good. He didn't care about advertising himself, but if he could jazz a week for the Lyric he would stand on his head in front of the theatre every night at show time.

Saw His Chance.

That's why he booked "A Twilight Baby." He knew that the comedy would make good, but he could get other comedies, but that title was worth a lot of money, the day he worked it, and he went to it like a darkey clinging to a watermelon and he not only sold the town but the adjoining country.

"Dad" may be on the last lap to the century mark, but he is just twenty-one when it comes to hustling. Here's how to "Dad."

Ask Dad; He Knows.

Asking the Question That Most Interests the Sports

BECAUSE of the revived talk of a match between Dempsey and Carpentier, the Moon Theatre, Omaha, got out a perambulator with the big question decorated with cutouts from the posters.

Murphy, the truckman, seems to be the big star, but he probably cuts the bill in consideration of his advertising, so that helps some.

The revival of the challenge talk should put new life into the Carpentier exploitation. Work on these lines if you have the film yet to play.

Hyman Worked Swim Stories to Put Over Miss Kellerman

EDDIE HYMAN, of the Strand, Brooklyn, used a series of six swimming lessons issued in conjunction with the Kellerman picture, "What Women Love," and got a good showing in the Brooklyn Times.

He took them down to the sporting editor and offered them for just what they were—exploitation for the picture. The editor figured that he could get enough out of it for his page to make it worth while, so he used them.

That's the only way to plant the stuff. Offer it for just what it is and don't try to pretend that you are giving something for nothing. It makes it easier to plant the next story.

To make it fifty-fifty, he used a screen trailer telling his patrons to look in the Times for the feature, which did not annoy the Times in the least.

Colonel Levy Experiments with Long Distance Cards

COLONEL FRED LEVY, who holds the Associated First National franchise for Kentucky, was visiting in Los Angeles just before the first Charles Ray was to be released, so he had himself photographed with Ray in front of the latter's studio, Ray being shown turning over the final reel.

This was reproduced on a large mailing card with a message to the effect that he had seen the production and that it was great. These were mailed to a large list of theatre patrons.

Bearing the Los Angeles date and postmark, the card had a stronger effect than one locally mailed and did much toward advertising Ray's change in releasing concerns.

"Ship by Truck" Is the Sentiment of the Moon Theatre.

They find that the perambulator works well, so they keep Andy Murphy pretty busy dragging an ass around town and dragging money into the box office. This is what they did for Carpentier.

Start the Tenth Year Right. Send Something in

Gave Gasoline Souvenirs to His Theatre Patrons

ELWYN SIMMONS, of the New Family Theatre, Adrian, Mich., recently gave away five gallon cans of gasoline to his patrons. The stunt is rich in suggestion, though Mr. Simmons unwisely made a lottery of the distribution and is lucky to have gotten away with it.

But the other angles of the stunt offer a suggestion to others. The gas was the product of a company new to Adrian and it was desired to introduce the brand, to which Mr. Simmons was given fifty gallons a day while the stunt ran.

Working along the same lines it should be possible to "sample" an audience with new goods and make advertising capital of the idea at the same time.

Most Exploited Picture Still "Down on the Farm"

OTHER pictures may have been more widely advertised, but we incline to the belief that "Down on the Farm" has been more generally exploited than any motion picture to date.

This may seem to be a rather broad statement, yet the facts point that way. This is a picture which needs exploitation to be raised above the two-reel comedies, and the exploitation is so simple as to lie within the means of even the smaller exhibitors. The two facts combine to get the result.

One of the latest exploitations comes in from O. W. Lewis, of the Alhambra, Cal. He started in four weeks in advance with one-sheets and slides and the day before the opening he put out the barnyard in a parade of led animals, the leaders being dressed as farmers.

Animals were also used for a stage setting, with an old-fashioned hoe down to give it life.

Charles E. Moyer doped out stunts all could do, urged the value of exploitation and put the picture over the way it should go.

Three Hundred Lithos Is Some Posting

But that is what they did to the latest victim of prohibition in Philadelphia the old New Bingham Hotel. It was purely a family affair to boom "Humoresque" but it was a good stunt for all of that.

Plastered Three Hundred Windows for "Humoresque"

PLASTERING an entire hotel with posters for "Humoresque" was one of the ways Jimmie Martin, of the Stanley Company, took to let Philadelphia know that "Humoresque" was in town. Just as a fash it is a good stunt, but there are side angles which make it even better.

The cut does little more than suggest the stunt, but it will give you an idea of the building. It is the New Bingham Hotel, Philadelphia, long a landmark. Right there in the corner where the auction sale banner hangs they used to make packroses that would lure you from the paths of prohibition and the dining room was one of the best in the city, to say nothing of the roof garden where the real business men lunched.

The hotel closed down when it could no longer drive a profitable trade in jackroses and other things. That fact alone attracted attention to the building. Everyone gave it a glance in passing.

Every Window Plastered.

And almost everyone passed. The hotel is located on Market street at Eleventh, just across from the Reading terminal, which daily discharges many thousand commuters. Eleventh street is a subway station and other thousands are drawn to the corner by this means. Still more pass on their way to the Pennsylvania station, and it is right in the heart of the shopping district. It is pretty safe to say that half of Philadelphia saw the display, and every window from floor to roof garden carried a three or six sheet poster.

It's a fine stunt, even though it was not as difficult as it sounds, for the Mastbaum brothers, who are chiefly interested in the Stanley Company, are also the real estate agents who handled the sale of the property, so perhaps Jimmie did not have to hustle as much as he might have under other circumstances.

But it was a whale of an idea.

Here's One Cow Who Does Not Announce She Is No Bull.

Confident that her feminine charm will be at once apparent to the most casual beholder, she refused to fall for the "no bull" stunt, but consented to head a parade of led animals, which is another angle of the "Down on the Farm" idea.

The best way to commit managerial suicide is to try and sting the newspapers with a fake sensation. Don't.

A Mystic Melodramatic Whirlwind!
One man pitted against a score of treacherous, slinking figures of the underworld of crime—it would be a struggle ended in a moment, with the sinister pack "in at the death," if the man were not one in a million, imbued with indomitable courage, daring and nerve—Moreno, in short.
He is backed by the devotion and love of a sturdy little band, and he needs all he has of brawn and wit to cope with the demoniac veiled woman who leads the hosts of his murderous, shadowy enemies. It is a death grapple, with awesome, mystic forces unleashed, and a tremendous, dramatic climax, with a startling twist rounds out a fascinating serial with a million gasps.
A Vitagraph Serial
ANTONIO MORENO
IN
"The Veiled Mystery"

How to Get Two Colors with One Press Run

Tasteful Display Planned in Limited Sized Space

GETTING a good display in a comparatively small space is much more of an achievement than laying a good half page. This display for the Garden, Baltimore, is only a three fives, but it stands well on the page and looks as

The Garden Three Fives.

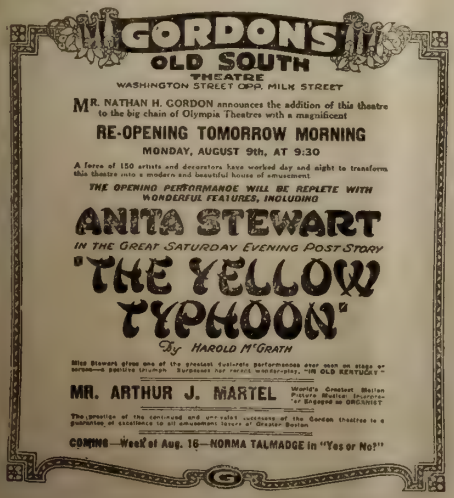
though it had been planned instead of merely dumped into the space at command. The portrait cut is a trifle too large, perhaps, but not enough to throw the space out of proportion, and the line cuts work in nicely. Between the 'rickshaw and the pursuing crowd is set an appeal to comfort in the shape of a talk about the water-washed air which cools the house. It looks more like a caption and is almost certain to be read by anyone who pauses to look at the display.

The Baltimore papers show a good average for the spaces they use and are ahead of most cities where space rates and other conditions are about similar.

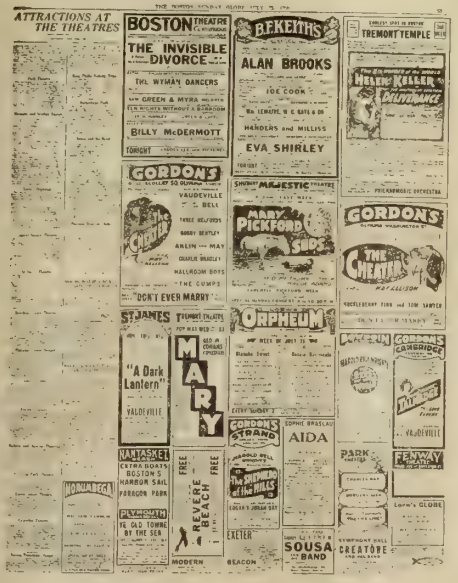
—*P. T. A.*—

Boston Shows Improvement in Spots in Its Sunday Ads

BOSTON is doing better, of late, with its Sunday advertising, though this improvement is sporadic and not general. This display for Gordon's Old South actually makes use of a white margin to gain display and it catches the eye over the entire page. The text is a little too full, for both the attraction and the fact that the theatre is reopening must be gotten over, but the announcement may be


GORDON'S
OLD SOUTH
THEATRE
WASHINGTON STREET OPP. MILK STREET
MR. NATHAN H. GORDON announces the addition of this theatre to the big chain of Olympia Theatres with a magnificent
RE-OPENING TOMORROW MORNING
MONDAY, AUGUST 9th, AT 9:30
A force of 150 artists and decorators have worked day and night to transform this theatre into a modern and beautiful house of amusement
THE OPENING PERFORMANCE WILL BE REPLETE WITH WONDERFUL FEATURES, INCLUDING
ANITA STEWART
IN THE GREAT SATURDAY EVENING POST STORY
"THE YELLOW TYPHOON"
By HAROLD McGRATH
MR. ARTHUR J. MARTEL
COMING—Week of Aug. 16—NORMA TALMADGE in "Yes or No?"

A Boston Display with a White Margin.

read without effort and the big lines stand out above the others. There seems to be a disposition to turn from hand work, which helps some, but the Boston theatre page still suffers from overcrowding, though most of the houses take fairly liberal spaces. Just take a look at this page from a recent issue. It is a jungle of small type packed as closely as the shoulders will permit. There is little or no leading out, few white spaces and only in the "Mary" ad. for the Tremont there is little

A Boston Sunday Page.

relief to the eye. It is too black a mass. It does not appeal, and unless people are looking for the announcements they will not read. Even the Keith ad. is far too full and the Tremont Temple space in the upper right hand corner suggests an oasis with its eight point press notices. Boston is a degree worse than Pittsburgh merely because the Pittsburgh papers do not put their ads. on a single page, but lighten them with more type, spreading them out and so helping to get a slightly lighter effect.

With space costing important money, the tendency is to make the space work hard, but the way to gain this end is not to jam it so full of type that nothing will be read.

—*P. T. A.*—

Got Two Colors with One Run Through Press

HARRY E. GARDNER, of the Rialto, Pueblo, has been running a "Fairbanks Family Week," splitting the week between "The Mollycoddle" and "Pollyanna." That's some summer booking for a reasonably small place, but he tore the lining out of things and put the honeymooners over. One of his stunts was a throwaway with Doug on one side and Mary on the other. These were red on one side and black on the other, but they cost no more than a single color job, for he had the two forms locked up in one chase and ran through with the red ink on, then put on the black and printed the other side. By turning the sheets he got them through the second time, so that they were printed in reverse order. Cutting apart gave him half the job with a red Fairbanks and a black Pickford and the other half with the colors reversed. It cost no more than an all black job and the two colors helped the effect considerably. It's an old stunt, but it seems to be little used. If you are printing only one side of the sheet, you can get a one-color job with just half the press work charges. Mr. Gardner is having a happy time editing the local moving picture page. He plays fair with the other fellows, but he gets some extra space as the perquisites of the editor, and he is generous in paying salaries. The paper seems to run pretty much to straight-across-the-space composition, but Gardner fools 'em.

How a Panel Can Lift the Curse From Straight Composition.

He slips in a panel and that lifts the curse from the stuff. This space for "The Lone Wolf's Daughter" is the favorite three nines. In general it would look like all the other advertisements in the papers, but by making a panel of the paragraph on "Miss Glaum's Gorgeous Gowns," he not only gives a better display to this appeal to the ladies, but he makes the entire space look different. Most printers insist on going straight across the page unless otherwise instructed. Some do this anyway. By a little paneling you can beat the idea every time, provided that your space is sufficiently ample to permit the insertion of panels. In the same way, by studying, Mr. Gardner can set a larger type for "Glaum" than though he used all of one face. He uses a smaller letter for the "Louise" and builds it up with rule. Could he have matched the line of the L he would have done even better. It is in such small tricks that the real advertising ability manifests itself. Anyone should be able to turn out good work with a good compositor, modern equipment and plenty of space, but to get something sightly without the tools to work with means something. Mr. Gardner is a born advertiser, and we don't see why he wants to quit every little while and monkey with insurance and stuff.

—*P. T. A.*—

Getting Them Good

Pretty soon the Newark Theatre, Newark, will be giving Eddie Hyman a run on hand-lettered double columns. The artist seems to be getting the idea, and all that he needs now is to break away from the

Look at the Snappy Fox Cutout for "Skirts"

idea of all capitals. In view of the fact that he has to announce a double feature and an underline in about a two threes, he is doing something. If he will study up on the lower case alphabet, and use it, he will be doing something real. The Newark is about the only house in that sleeping annex to New York to be doing anything to get away from the old-fashioned straight lines across the space.

—*P. T. A.*—

Sivits Uses a Little Type in His New Ads

SAMUEL SIVITS, of the Rowland and Clark theatres, Pittsburgh, is on his vacation now, but he promises that when he returns he will go to the mat with the printer until he can get good combination ads. Even now he is using some type in his spaces, but the compositor is using a small full face instead of a Roman or italic. It almost looks as though the printer did not want to give good results. At best he must be an agnostic, for no printer who believes in a hereafter and a life to come would put type like that into a panel when he can get an italic. But if Mr. Sivits wants to get the very best results he must be prepared to use less copy. This entire space is a five fives. Usually he tries to tell too much in the space at command. In a small space it is better to use one good selling paragraph than to seek to sell the entire story. It is seldom the story that sells itself, and to insist on telling about it is to crowd the real selling talk.

—*P. T. A.*—

An Effective Treatment in Lobby Advertising

ALTHOUGH "Sex" is not as young as it was, it seems to hold its popularity, and some of the city houses, which could not use it in the regular season, brought it back for a summer cleanup, trusting to the appeal of the theme to get the crowds. This lobby treatment was used by the Lyric, Cincinnati, to put the story over. Mounting the cutout on a stairway gave it a good display. Where it is necessary to have the foot below the level of the step, it is a simple matter to tack on a heavy block at the point which will permit the foot to fall below the level. It is the same idea as the cutout of Gloria Swanson at the piano for "Male and Female." It gives something novel to the cutout idea and makes it the more conspicuous. Most houses now use cutouts, but most of them use straight cutouts and do not seek to give them novelty in placement. Try for something new. If you can get a star lithograph with bare shoulders, cut it out and mount in a barrel and then use a sign "Don't look in the barrel." Most people will, only to find that the shoulders stop at the rim and that the rest is a lettered advertisement. This stairway idea is new, try that and then build on the idea.

—*P. T. A.*—

Another Example of the Pittsburgh Advertising of Rowland and Clark. Type Is Used for Some of the Panels, but the Printer Has Made a Poor Choice of Type Face. So Small a Face Should Not Be Used in Bold Lettering.

Used the Plan Book

The Rialto Theatre, Bremerton, Wash., turned out a very sightly half page ad for Marjorie Rambeau in "The Fortune Teller," using the plan book front page as a basis. It worked better than anything in the book itself for this particular house and the management had the good sense to use it, even though it was not labeled an exhibitor ad.

Very often you can get better cut material from the advertising pages of this paper than you can cut out of the press books, and sometimes you can steal borders which are better than the type foundries put out. Ever try that scheme for frames? If you have not you have overlooked a good bet.

—*P. T. A.*—

Here's a Handy Cutout to Last Beyond Showing

ALTHOUGH intended to advertise "Skirts," this cutout supplied by William Fox should be good for advertising other Sunshine comedies. It is 14 by 22 inches, ready cutout around the upper part of the figure, and it is mighty easy to look out, though what the lady has to do with "skirts" is more than we can tell. She does not look as though she ever heard of such things. Very often a single snappy figure will do more to sell a subject than all the other advertising put together and we think that a good supply of these will greatly help the sale of the Fox Six-cylinder comedy.

A Snappy Little Cutout Supplied by Fox.

Something a Little Different in Lobby Cutouts.

NEWS of the INDEPENDENT FIELD

PRODUCTION By C. S. SEWELL DISTRIBUTION

State Rights Field Will Receive Five Two-Reel Minta Durfee Comedies from Plymouth Pictures

PLYMOUTH PICTURES, INC., of 140 West 42d street, is distributing five two-reel Minta Durfee (Mrs. Roscoe Arbuckle) comedies to the state rights field. The pictures are new, recently produced, and deal intelligently and in a humorous vein with timely topics.

Minta Durfee (Mrs. Roscoe Arbuckle), by her acting in these pictures, has placed herself in the very forefront of the short reel comediennes. She is ably assisted by a strong cast, headed by "Billy Quirk," the well-known former Keystone actor. Tommy Grey wrote several of the stories and the titling and editing were attended to by the very able Tom Bret. Charles H. France, the well-known director, was responsible for the direction of the pictures.

Nat Levine, general sales manager of Plymouth Pictures, Inc., reports keen interest in the comedies. He has just returned from a trip through the East, having been in conference with prospective buyers for various territories.

The various territories should sell very fast, as the comedies are great box office attractions —pictures of merit—and offer excellent exploitation possibilities. Plymouth Pictures, Inc., are now formulating an advertising campaign to assist independent buyers in exploiting these pictures.

Porges Goes to D. N. Schwab Organization

The appointment of Walter J. Porges, widely known in prominent motion picture circles, to the sales force of D. N. Schwab Productions, Inc., is announced by Joseph Klein, general manager.

Mr. Porges will leave early next week for the Middle West, his itinerary including Detroit, Cincinnati, Milwaukee, Minneapolis, Omaha, Des Moines and Denver. He is carrying with him a print of "Fickle Women," which he will screen before representative state right buyers in that territory.

Mr. Porges' previous connections were with Select as assistant sales manager and later with the Famous Players as assistant sales manager in the home office.

C. B. C. Film Sales to Handle "The Victim"

Joe Brandt, president of the C. B. C. Film Sales Corporation, announces that the first feature production to be marketed through this organization will be "The Victim," a six-reel photo-drama.

This picture is now in nine reel form and is being cut down to six to make it readily available for all photoplay programs. "The Victim" is said to be a highly dramatic production abounding in fast action and a plentitude of tense situations.

The story is founded on real life and was adapted for the screen by O. E. Goebel. It was produced under the supervision of Conde Pallen and Ludwig Erb. Robert T. Haines, the well-known actor plays the leading role.

Jack Cohn, manager of the New York office of the C. B. C. Film Sales Corporation, claims that the first C. B. C. feature should prove a big money winner for everybody.

The C. B. C. Film Sales will market this picture on the state rights plan, and are now receiving bids for territory allotments.

Victor Kremer Reports Many Sales of Lina Cavalierri's Vehicle, "Voices"

THE somewhat delayed trip of Victor Kremer, president of Victor Kremer, Inc., has begun, and from the Middle West come reports of successful sales of "Voices," and the second big feature release of the company, Lina Cavalierri in "Mad Love." Mr. Kremer, in making arrangements for future releases, is assuring state rights buyers that stars of the first water and proven box office attractions will be the only kind of features released by his company.

Dr. Oscar I. Lamberger, who, while in charge of the publicity department of the company, is also acting as the dramatic critic for the concern, has this to say about "Mad Love," starring Lina Cavalierri:

"I have seen Lina Cavalierri in grand opera; I have seen her in the Paramount pictures, "The Woman of Impulse," "Love's Conquest" and other Famous Players-Lasky productions, but positively as the star of "Mad Love" she finds her greatest part She acts without effort or exaggeration; in the great passion scenes she does not gesticulate unduly, but she seems to perceive intuitively the feeling she is required to express, and so interests the audeince greatly, even moving them to tears."

"Thunderbolt Jack" Will Keep Brandt on Coast

Word was received by W. E. Shallenberger, president of the Arrow Film Corporation, from the Berwilla studio that Joe Brandt will remain on the Pacific Coast until the completion of "Thunderbolt Jack," the new Arrow serial starring Jack Hoxie.

Although Mr. Brandt has a number of important matters necessitating his appearance in New York, he states that he intends to remain with the serial company until they have completed the picture.

The New England and southern territories have already been closed for the production. Jack Hoxie is supported by Marin Sais.

"How Do You Know That They Don't?"
Is all we ask. Scene from "Girls Don't Gamble," starring David Butler, supported by Elinor Field, and released by D. N. Schwab.

Hoxie Using Big Cattle Ranch in His New Serial

One of the largest cattle ranches on the Pacific slope is being utilized by Jack Hoxie in his current serial "Thunderbolt Jack," according to word received by the Arrow Film Corporation, distributors of this production, from William LaPlante, general manager of the Berwilla Film Corporation, the producers.

Jack Hoxie and the owner of the ranch loaned for the production of this serial were cowboys together years ago in Oklahoma, states Mr. LaPlante, sharing their small comforts and necessities during their long rides on the plains. Later Hoxie became a motion picture actor and lost track of his former "side-kick" until Berwilla's location man turned in the latters name as the owner of suitable property to stage the riding scenes of "Thunderbolt Jack."

Big Interest Shown in Schwab's "Fickle Women"

The New York offices of D. N. Schwab Productions, Inc., at 1600 Broadway were again apprised of the national interest manifested in "Fickle Women," Sophie Kerr's Saturday Evening Post story, which was adapted for screen use with David Butler as the star, when Jack Abrams, special representative on tour for that firm, closed with F. J. Fagan, of the Independent Film Company, St. Louis, for Missouri and Kansas.

In addition Joseph Klein, general manager, announces that negotiations were closed with Gus Metzger, of the Equity Pictures Corporation of Portland, Ore., whereby the latter will handle "Fickle Women" in the states of Washington, Montana, Oregon and Idaho.

The sale of the state rights in these territories adds 8 per cent. more to the announced fifty-five last week, making it a total of 63 per cent.

Secretive on New Picture.

There is much secrecy being maintained at the Arrow offices relative to a picture which is soon to be released by Arrow. All that anyone has been able to asceptain so far is that the title of the picture is "The Tamed Cat."

Rumor has it that it is a powerful picture and that Arrow is planning an extensive advertising campaign on it.

Elaborate Preparations to Turn Out Stunning Features Made by Matty Roubert Productions

BY mutual arrangements with Edgar Lewis, of Edgar Lewis Productions, Inc., Al Young, the well-known film editor and all-round utility man and efficiency expert of the Lewis organization, arrived recently in New York from the Pacific Coast to take over the production management of Matty Roubert Productions, Inc.

According to William L. Roubert, president of the company, Al Young is making elaborate preparations for the "four a year" policy of super-features to be released on the state rights plan, starring the popular boy actor, Matty Roubert. The success of the state rights plan of distribution of Willard Mack's "Heritage," Matty Roubert's latest starring vehicle, has resulted in the sale of seventy-one per cent. of the United States territory, Sydney Garrett, Inc., purchasing the whole of the foreign rights.

Preparations are in progress for the second feature of the big series written by a prominent author. The story was selected by Al Young as best fitted for the youthful star. The announcement and big advertising campaign for this production will appear shortly.

All forthcoming Matty Roubert features will be distributed via the state rights route.

New Delaware Company Outgrowth of Hallmark

Herman Rifkin, president of the Eastern Feature Film Company, has been made treasurer of the Independent Distributors of America, a new Delaware Corporation. The president is Maurice Fleckles, of Chicago, and the vice-president is Ben Friedman, of Minneapolis. This organization will distribute the output of the Hamilton Film Company, formed to take over the Triangle releases. It is the outgrowth of the Hallmark Company, but Frank Hall has been eliminated.

"The Crimson Lash" Is Vehicle for Ben Wilson.

"The Crimson Lash" is the newest Ben Wilson feature chapter-drama now in production on the West Coast by the Berwilla Film Corporation, Ben Wilson's producing organization. According to William LaPlante, general manager of Berwilla, the plot will be carefully developed and additional stress placed on keeping up the public's interest. In order to assure strict adherence to the story itself, Mr. Wilson engaged J. Grubb Alexander and Harvey Gates, both well-known photoplaywrights, to direct this production. The Wilson unit is now producing the fifth episode. The principal support is Neva Gerber, in addition to Ashton Dearholt, Joseph Girard and William Carroll. It will be released by Select.

Fine Arts Launches Direct Advertising Campaign on "Up in Mary's Attic" Film

TO aid the state right buyer handling "Up in Mary's Attic," Fine Arts Pictures, Inc., has launched a direct advertising campaign to all exhibitors in every territory disposed of.

The object of the campaign is not only to interest the exhibitor in the production, but also to give him a definite idea of the exploitation possibilities of the picture and to let him know about the innumerable accessories available to help him put it over.

Among the novelties being delivered to the exhibitors in the various territories recently disposed of are: Small mirrors, with hand-colored pictures of the bathing girls appearing in the picture on the back; hand-colored photographs, post card size, showing scenes from the production, as well as pictures of the bathing girls; miniature photographs, which have been found valuable in exploiting the picture in New York and Philadelphia; stickers, made so that they can be used as a teaser campaign; ten different styles of type post cards, in elaborate colors; broadsides, containing reviews from leading critics; heralds and throwaways, showing scenes from the production; black and white photographs, post card size; reviews from the trade magazines; blotters, in various colors, showing the various kind of billboard advertising available, including the four kinds of one sheets, the three three sheets, the two six sheets and the twenty-four sheet and other accessories of less importance too numerable to mention.

Exploitation Men in Field.

A similar campaign has been conducted in the states where the territorial rights have not been sold, and from the number of inquiries received from exhibitors it is apparent the state rights buyers are getting real results from this direct style of advertising.

In a number of territories Fine Arts is putting their own exploitation men in the field to aid the exhibitor and the state rights buyer to get the utmost in publicity and exploitation. This plan proved to advantage in Philadelphia and now it is to be tried in New York and other places where the picture is being released.

Promises Big Campaign on "Madonnas and Men"

F. E. Backer, general sales manager of Jans Pictures, Inc., states that his organization will not only tell exhibitors how to advertise and exploit its feature, "Madonnas and Men," but will go much further by actually showing how it can be done to the best advantage.

Exploitation men, he says, will be on the job for the first-runs in the various cities and will put over individual exploitation and publicity campaigns that will help exhibitors by acquainting the general public with the nature of the picture. Exploitation ideas explained in the campaign book on the production, together with the specially written newspaper stories, will be used in the key city campaigns, thus illustrating how the material can be used by all exhibitors. Posters and illustrations for exhibitor advertising have been done by Anthony Gablik. Lobby displays, enlargements of players and scene photographs have been made up.

Pinnacle Comedies Get Leo and Blanche White

Leo and Blanche White will be featured in Pinnacle Comedies, according to word received from the company's studio in Glendale, Cal.

John West, well-known director, also has been signed by Pinnacle. Al Martin has been engaged as his assistant. They are now working on the first of the pictures, which will come in two chapters, every two weeks during the year.

May Outdo Previous Success.

The company promises also that its picture, "Skyfire," featuring Neal Hart will be first-class as an attraction, and is expected to even outdo "Hell's Oasis," another of the company's releases.

"The Old Swimming Hole" Featuring Matty Roubert Will Soon Be Released by Reelcraft Corporation

MATTY ROUBERT, the juvenile star of the Reelcraft exclusive short subject program, and his producing organization, are working at the Solax studio in Fort Lee, New Jersey, on the third release of the "Romance of Youth" series now being distributed by the Reelcraft Pictures Corporation.

The title of the third picture is "At the Old Swimming Hole" and was written especially for the young star. It concerns the life of a youngster who has been orphaned and adopted on three occasions, until he bears the common name of Matty Jones Brown Smith. How his name comes to be changed to "Deerfielding," leads through a series of comic situations. "The Old Swimming Hole" furnishes the background for an unusual plot, that culminates in a happy ending.

Have a Capable Cast.

William I. Roubert and his associate, Al Young, who are producing the pictures, are supervising the work, and have selected a cast of capable film players. Herman Obrock is the chief cameraman.

The fourth and fifth releases will be titled "A Bold Bad Pirate" and "Summer Days," respectively, which were written by Frank S. Mattison. At the finishing of the sixth release in the middle of October, the unit will be transferred to California to complete the other seven releases of the series.

"Bud" Duncan Finishes First Reelcraft Comedy

"Bud" Duncan, the diminutive comedian now being featured in a series of one-reel comedies for the Reelcraft Pictures Corporation under the trade brand of "Bud and His Buddies," has completed his first picture.

The title of this first release is "Spooky Spooks." Those who have seen the first picture say it is full of good comedy. This new series will be released on a weekly basis through the Reelcraft and allied independent exchanges throughout the United States.

Screen Snapshots Coming.

Issue Number 8 of Screen Snap Shots will shortly be released, according to an announcement made by Louis Lewyn and Jack Cohn, producers. It will show among other features Mae Murray, Jack Pickford, Grace Darling, Olive Thomas, Alan Dwan and Lew Cody. The making of under water films and wild animal pictures will also be depicted, and promise to be very interesting.

Neal Hart

Star of the Pinnacle Productions, to be issued by the Independent Films Association.

Neal Hart Pictures All Placed by Independent

The Independent Films Association of Chicago announces the planting of the one hundred per cent. sales flag on territory for the eight Neal Hart outdoor specials. The recent acquisition of the Cincinnati territory (Southern Ohio and Kentucky) filled the book.

Accompanying the statement that all territory had been sold, the Independent Films Association announces that it has extended to all independent producers, making subjects of two or more reels, the opportunity of distributing their product through Independent Films Association. Only series of pictures, however, will be acceptable for distribution, Eddy Eckels, general manager announces.

"Clever Cubs" Coming.

"Clever Cubs" is the title of the next Hallroom Boys Comedy, to be released by Jack and Harry Cohn. It is the twenty-fifth of the series and was written and directed by Harry Williams. It presents Percy and Ferdie in the role of "cub" reporters..

Washington, D. C., Opertors Win Fight for More Money

EXHIBITORS and operators in Washington, D. C., have come to an agreement for the coming year, the former agreeing to an increase of wages for the latter. The new contract was the subject of controversy due to what was declared to be the excessive demands of the operators. The settlement was on the basis of a 33 1/3 per cent. increase for the men in the class A houses and a 25 per cent. increase for the operators in the other houses. Manager Roland Robbins, of Keith's Theatre (vaudeville), has signed a contract calling for $55 a week.

The managers agreed that the men were entitled to an increase of pay. The other employes, such as musicians and electricians, received advances and it was thought that the operators should hold their demands to a similar percentage. The new wage scale is now declared to be satisfactory to all concerned.

Shea's Criterion Theatre in Buffalo Has Auspicious Opening September 5

WITH a large number of people in attendance, Shea's Criterion was opened to the public in Buffalo, Sunday, September 5. The Criterion is operated by the Shea Amusement Company in association with the Famous Players-Lasky Corporation, whose productions are shown here exclusively. The sum of $100,000 is said to have been spent in its remodeling. It was formerly the Star Theatre. The Colonial style has been followed throughout. The lobby is decorated with marble and solid metals. It opens directly into the auditorium. The dome above the screen is lighted by ever-changing colors. Silvertone draperies fall from the arched recesses either side of the stage. The gallery of the old house has been closed and the Criterion now seats 1,200 on the first floor and in the balcony.

Hall Supervised Reconstruction.

Robert E. Hall of the Russell B. Smith Engineering company that built the Rialto and Rivoli theatres in New York supervised the reconstruction of the Criterion and William Eckart of the William Eckart studios, New York, designed the decorative work.

The boxes of the old theatre have been removed and in their place have been erected Colonial arches and pillars, decorated with cameo motifs. The stage has been cut in half and the screen pushed back, affording several hundred more seats. A large and well equipped projection booth has been placed in the rear of the gallery. Two Simplex machines have been installed.

Harold B. Franklin, managing director of Shea's Hippodrome, is acting in a similar capacity at the Criterion, and he is assisted by the following staff: House manager, Jack Sawyer; musical director, Harry Wallace; stage manager, Al Sherry; chief electrician, Harry Dowding.

The feature of the opening program was Cecil B. DeMille's "Something to Think About." This was the first showing of the picture, which was rushed to Buffalo from the coast for the opening of the Criterion. The next attraction will be "Humoresque."

Crandall's Cumberland Strand Theatre Admired by Throngs on Opening Night

BRINGING to Cumberland, Md., the distinction of possessing one of the most beautiful theatres in America, and more than fulfilling all of the forecasts of its size and comfort, Crandall's Strand Theatre was thrown open to the public for the first time on Friday night, September 3.

Long before the hour announced for the beginning of the premiere performance, crowds had gathered at the corner of Liberty and Pershing streets, patiently waiting the beginning of the sale of seats. During the evening hundreds were turned away, the theatre's capacity, although in the neighborhood of 2,000, being inadequate on this occasion.

An address of welcome was delivered by Mayor Thomas W. Koon. Then the Strand's concert orchestra, in conjunction with the mammoth triple-manual pipe organ, played the Star Spangled Banner and the bill of de luxe photodramatic offerings was begun.

The first night crowds manifested especial interest in the many features of unique originality in design, construction and decorative art which the Strand presents. The Strand, which represents one of the most important projects ever sponsored by Harry M. Crandall, owner of the chain of eleven Crandall theatres in the Washington territory, has a frontage of 79 feet on Liberty street and 138 feet on Pershing street. The main entrance is surmounted by a wrought iron and Tiffany glass marquise extending to the curb on both sides and brilliantly illuminated by myriad high-watt electric lamps.

The entrance lobby of the theatre is 40 feet long, 20 feet wide and 20 feet high. The foyer walls are trimmed with Italian marble with Cuenstone walls and ornaments. The auditorium is oval in plan and 70 feet high at the center, with an oval domed ceiling from the center of which is hung a wonderful bronze palace chandelier. The proscenium opening, which forms a division between the stage and the auditorium, is 44 feet wide and 45 feet high, with two tiers of stage boxes on either side.

Description of Interior.

The auditorium seats on the orchestra level approximately 1,000 people, with a balcony capacity of 800 and loge chairs to accommodate about 200 more. On the loge level across the Liberty street front of the house is located a promenade lounge, furnished in blue and gold with French reed furniture, giant vases of growing ferns, rose-framed pictures, and other conceits that must be seen to be appreciated. There also are elaborate smoking and retiring rooms on all floor levels.

The Strand is equipped for the presentation of the most pretentious touring attractions sent out from New York.

Decorative Color Scheme.

The decorative color scheme throughout the house is a harmonious combination of blue, gold, ivories and warm grays. The main stage curtain and stage box draperies are in delicate lavender with a semi-permanent stage embellishment of the screen aperture in canary silk with purple relief. The house is illuminated by a multiple-color system of indirect and semi-direct umbrella fixtures, which by reason of a bank control back-stage may be made to throw the auditorium into any desired tint needed to harmonize with the tint or spirit of the object on the screen or stage.

The exterior of the building is finished in marble-cement stucco. This novel treatment gives the exterior the effect of being of beautiful scintillating marble that sparkles and glints under the blaze of floodlights.

DEAD MEN TELL NO TALES

George M. Davidson Comes to Pioneer Film Corporation

THE Pioneer Film Corporation has appointed George M. Davidson, director of distribution and assistant to general manager M. H. Hoffman, at headquarters, 130 West 46th street.

Mr. Davidson comes to the Pioneer with experience which embodies wide acquaintance with exhibitors in the United States and Canada and all the film exchange centers.

To Investigate Studios

The district attorney's office will start "a crusade to elevate the moral tone of the movie studios" as a result of the complaint of Emily Marceau, actress, against Director Smythe Addison that he left her suspended in the air by a wire because she repulsed advances she says he made to her. The director was penitent in court and escaped with a fine of $20.

Louisville Operators Vote to Postpone Strike 2 Weeks

COINCIDENT with the announcement of the rise in admission in Louisville theatres, an operators' strike for higher salaries was threatened. A meeting of the International Alliance of Theatrical Stage Employes and Moving Picture Machine Operators, No. 163, was held the night of September 1, when the operators' contracts expired, and they were voting on the strike question when a telegram from the New York headquarters of the union was received asking that the strike be postponed. The operators then voted to postpone the strike two weeks, during which time an effort will be made to arrive at a satisfactory agreement with the theatre managements.

The operators are asking a 50 per cent. increase, seeking to be raised from $30 to $45 a week.

At a meeting of the Louisville Photoplay Association, an organization of managers, no decision was reached. Another meeting has been called for the latter part of the week.

HARRY LEVEY

presents

The Heart Gripping Photoplay

"UNCLE SAM OF FREEDOM RIDGE"

The Story of an Atonement and a Resurrection

SPECIAL PERFORMANCE—
SELWYN THEATRE, WEST 42nd STREET, N. Y.
SUNDAY EVENING, SEPTEMBER 26th

THE BIGGEST AND MOST TIMELY FEATURE OF THE YEAR

From the most widely read and discussed book of the season

By MARGARET PRESCOTT MONTAGUE

Directed by GEORGE A. BERANGER

EXCELLENT CAST

including

GEORGE MAC QUARRIE WM. S. CORBETT PAUL KELLEY HELEN FLINT
EUGENE KEITH LESLIE HUNT SHERIDAN TANSEY

STATE RIGHT MEN GET BUSY

GREATER NEW YORK AND NEW ENGLAND ALREADY SOLD

WIRE NOW!

Before you miss this big opportunity to cash in on our

BIG EXPLOITATION CAMPAIGN

HARRY LEVEY PRODUCTIONS

230 WEST 38TH STREET NEW YORK CITY

Among Busy Film Exchangemen

Buffalo

Gets First National Franchise.

THE Strand Theatre, Buffalo, has purchased the Associated First National franchise and Manager E. O. Weinberg is planning a season of big attractions for his patrons. In addition to the Strand here, the following have also taken the franchise, according to Manager Hugh Rennie of the local First National office: The Strand, Binghamton; Strand and Eckel, Syracuse; Amusu, Waverly, N. Y. Mr. Rennie has also booked "Married Life," "Go and Get It" and "Don't Ever Marry" for presentation at Shea's Hippodrome. Murray Hawkins reports business booming in the Syracuse district and G. E. Dickmon is kept on the run signing contracts in the Buffalo territory. Mr. Rennie has just returned from a ten-day tour of the district. Eddie Hayes, city sales manager, has closed a bushel basket full of contracts with local houses in the past few weeks.

Books First Week Run.

To C. John Predari, W. W. Hodkinson branch manager in Buffalo, goes the honor of booking the first week run for the Palace Theatre. He has signed up Louise Glaum in "Love Madness" for a seven-day presentation at this downtown house, which usually follows a three change a week policy, commencing September 12. Mr. Predari has also booked this production for extended engagements at the Lumberg Theatre, Niagara Falls; Winter Garden, Jamestown, and the Lyceum, Elmira. Through his efforts the local branch has jumped from twenty-seventh to seventh place in the list of exchanges throughout the country in the amount of business done. Mr. Predari is practically doing all the work himself. He is given valuable assistance by his secretary, Marian Gueth, who recently left Realart to join the Hodkinson force.

Palace Signs for Realart.

The Palace Theatre has signed for the Realart franchise, according to Harry E. Lotz, local manager, who also reports that Harold B. Franklin, managing director of Shea's Hippodrome, has booked Constance Binney in "39 East" for presentation at his big house in October.

Otto Siegel Now on Road.

Otto Siegel, who has been assistant manager of the local Robertson-Cole office, is now on the road for the same company, covering the southern tier. He has been succeeded by Ray Powers, brother of "Pat" Powers. Colonel P. H. Smith, branch manager, recently gave a private screening of "The Wonder Man" in the Strand which was largely attended.

Hoffman Visits Murphy.

M. H. Hoffman, vice-president and general manager of the Pioneer Film Corporation, was in Buffalo on September 9 for a conference with Bob Murphy, local manager. Mr. Murphy reports business booming on "The Tiger Band" serial, which he has booked for first run at the Empire. Other local houses which have signed up for this feature are the Red Jacket, Kosciusko, Victor, Art, Lovejoy, Try-It, Majestic, Abbott, Hippodrome, National, Albert, Niagara Falls and others. J. L. Cook and Byron Interbitzen, Pioneer salesman, are kept on the jump these days throughout the territory.

Lawlor Goes to Albany.

Frank Lawlor, former manager of the local Hallmark office and more recently a member of the Nu-Art sales staff, has been assigned to the Albany office of the latter company by Manager Fred M. Zimmerman. H. C. Bissell, who recently ceased to be a free man, has arrived in Buffalo from Albany with his bride and will work out of the local Nu-Art office. Mr. Zimmerman, who has just returned from a week's run through western New York, reports that Harold B. Franklin of Shea's Hippodrome has signed up for "Mid-Channel." "Whispering Devils," "She Played and Paid" and "The Hidden Light," giving them all a big play, according to Mr. Zimmerman. Sam Sucknow presented "For the Soul of Rafael" at the Albany Theatre in the state capital for a week, commencing September 4. Sam Carver has booked "The Discarded Woman' 'for a week run at the Empire, commencing September 12.

Bengough With Dooley.

J. Walter Bengough, former assistant manager at the Strand and recently a member of the Pathe sales force, has joined the Dooley exchange staff. Howard Brink, local manager, reports the closing of a contract for a seven-day run of "A Child for Sale" at the Lyric soon. H. E. Benedict, assistant manager, went over the big list of releases now controlled by the Dooley office and it certainly looks good. Franklyn Farnum in "Vanishing Trails" has been booked at seventeen houses in Buffalo and has been booked for three days at the Bijou, Jamestown; three days at the Havens Theatre, Olean, and two at the Bijou, Corning. D. J. Rowney has joined the Dooley staff and is covering the Rochester territory.

Completes Sales Drive.

Manager A. W. Moses, of the Buffalo Select office has just completed a splendid sales drive throughout the territory and the results prove that there is plenty of summer business for those who go after it. "Andy" Sharick, special exploitation representative, who has his headquarters in Buffalo, occupied the front page of last week's "Chatterbox" which reproduced an excellent likeness of "A. J." in cartoon form and accompanied it with a real boosting write-up, all on page one.

Rivoli Books "Bride 13."

Manager J. H. Greenwald, of the local Fox exchange, reports his company's new serial, "Bride 13," breaking all records in Buffalo. The Rivoli, the new house at Broadway and Sweet avenue, has first run on this feature. Other houses that have signed for it are the Plaza, Ellen Terry, Allendale, Marlowe, Circle, Kensington, Emblem, Oriole, Casino, Lilly, Variety, Masque, Unique, Eastern Star, Fillmore Palace, Elk, Hi-Art, Lockport; Flash, Tonawanda; Empire, Lancaster; Palace, Hamburg and Columbus, Niagara Falls.

Pittsburgh

E. W. Elder Goes to Cleveland.

E. W. ELDER, for the past year city salesman for the Quality Film Corporation at Pittsburgh, took charge on August 28 of Harry A. Lande's Cleveland office, known as the Lande Film Distributing Company, located at 2123 East Ninth street.

Mr. Elder, previous to his connection with the Quality exchange, was an exhibitor, having operated the Grand Theatre at Wilmerding for three years. Before this he was in the brokerage business and negotiated several deals in which theatres changed hands.

Mr. Elder has been a hard worker and has had much success in selling Quality releases. The best wishes of his many Pittsburgh friends go with him to the Forest City.

Noveltee Acquires Features.

Max Stahl and C. C. McKibbin of the Noveltee exchange have returned from their buying expedition to New York City. They announce that several new feature films have been acquired for release in this territory, the titles of which will be announced in the near future.

Leon Victor in City.

Leon Victor, D. W. Griffith's exploitation representative, is spending a few days in Pittsburgh in the interests of Griffith's latest production, "The Love Flower."

Now He's a Celeb.

Frank C. Bonistall, manager of the Pittsburgh Pathe, had a visitor recently in the person of Mikulec, a globe trotter, who has walked around the earth three times in thirty years. On his shoulder he carries a huge book, in which are inscribed the signatures of all the crowned heads, governors, mayors and other celebrities. He spoke in several different languages and Bonny answered him in every one, as he also is an accomplished linguist. He also got Bonny's signature. Now Bonny knows he's a celebrity.

Farnum Serial Breaks Record.

"Vanishing Trails," the Franklyn Farnum serial handled by the Standard exchange,

READY TO "SHOOT!!"

The Greatest of ALL SCREEN NEWS WEEKLIES

THE WORLD'S NEWS PICTURES

A Few Localities Remain "Open" for HIGH-CLASS CAMERAMEN

Only Those with Experience and Up-to-Date Outfit Need Apply!

Highest Prices Paid for NEWS THAT IS NEWS WHEN IT'S NEW!

WORLD MOTION PICTURE CO. A NEW YORK CORPORATION

PELL MITCHELL
Director of Cinematography

ALFRED WALKER
Managing Director of Production

JAS. B. KELLY
General Manager of Distribution

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Address All Mail to THE COMPANY: Attention of CAMERA DIRECTOR

has had a successful opening. The first date was played at the Strand Theatre, Knoxville, and the record broken by $95.30.

New "Flying A" Representative.

Mr. Huey is the new American Film Company representative here, succeeding Mr. Leonard, who has been transferred to the Philadelphia branch.

"Doc" Smith Returns.

"Doc" Smith, Pathe salesman, has returned from his vacation at Atlantic City. "Doc" made the whole force happy by sending them a five-pound box of salt water taffy.

Mike Ray Playing Ball.

Mike Ray, S. & S. exchange shipper, is spending his vacation pitching for the Pittsburgh Collegians ball team.

"Suspicion" Books Well.

According to S. & S. exchange officials, "Suspicion," starring Grace Davison and Wilmuth Merkyl, is proving a big booker.

Teplitz Sisters Return.

The Treplitz sisters, Selda and Esther, of the Penn Film Service, have returned from a two weeks' vacation spent at Camp Canadohta, near Union City, Pa.

Browarsky's Vacation Ends.

Ben Browarsky, manager of the Victoria Theatre, has returned to duty after a two weeks' pleasure trip at Atlantic City.

Camden Re-Opens.

The Camden Theatre, Weston, W. Va., reopened September 1 after extensive improvements, including the installation of a pipe organ and 300 additional seats.

Robson Has New Work.

William N. Robson, free lance publicity man specializing in film work, is organizing a new department of the Salvation Army in the central states . It is likely that his office will later be transferred to an eastern city.

Forrey Followed the Crowd.

William I. Forrey, manager of the Vod-a-Vil exchange, spent his vacation at Atlantic City.

Lee Ochs in Town.

Lee Ochs was in Pittsburgh for a day recently in the interests of Screenplays Productions, Inc., a new company formed to star Bryant Washburn.

San Francisco

To Move Film Row.

THE Community Moving Picture Bureau, which has been located for some time in the Pacific Building, will shortly occupy offices on Golden Gate avenue, according to present plans. This concern makes a specialty of booking films to churches and private institutions.

Martin Returns to San Francisco.

Dan Martin, who exploited "The Shepherd of the Hills" in this territory some time ago, has returned and is again offering this production, having booked contracts valued at $10,000 since his return. He is making his headquarters with the Liberty Film Exchange on Golden Gate avenue.

Co-operative Adds to Lines.

The Co-operative Film Exchange, headed by Floyd St. John, is now handling the releases of the American Cinema Corporation and has taken over the physical distribution of the output of the Special Pictures Corporation. W. E. Matthews, local manager for the latter concern, has moved his offices to the Co-operative exchange. R. H. Hazel, who has been roadman for the Co-operative exchange out of the main office since its organization has been placed in charge of the Los Angeles branch and Sam Whitehead will cover the territory in the future.

Robertso -Cole Offices Redecorated.

The Robertson-Cole offices on Film Row have been receiving attention at the hands of decorators of late and now present a spick and span appearance that is very attractive. Business under the new management is keeping up in fine shape and great things are expected this fall.

Clip and Paste

For Photoplay Editors and Theatre Programs

MADGE BELLAMY, who has just arrived from New York, where she supported William Gillette in "Dear Brutus," will be leading woman for Douglas MacLean in "One a Minute."

James Kirkwood, Marcia Manon and Helen Jerome Eddy play the principal roles in Allan Dwan's picture, "The Forbidden Thing."

"The Flame in the Dark" is the working title of Mary Pickford's new play, begun this week at Brunton, from an original story by Frances Marion, who will also direct.

Director Scott Dunlap has begun production on the Frank L. Packard story, "The Iron Rider," with William Russell as star, at the Fox plant.

Lila Lee plays an important role in "Easy Street," a Famous Players-Lasky production starring Thomas Meighan.

Victor Schertzinger has begun work on "The Concert" at Goldwyn, with Lewis S. Stone, Myrtle Stedman, Raymond Hatton, Gertrude Aster and Frances Hall in the cast.

House Peters and Florence Vidor will play the leading roles in an Ince special called "The Magic Life," to be directed by John Griffith Wray.

Frank Campeau, formerly of the Fairbanks organization, will play the heavy role in the Benjamin B. Hampton production of the Stewart Edward White story, "The Killer."

Bessie Barriscale has completed her newest production, "The Broken Gate," for release by Robertson-Cole.

Seena Owen plays the leading role in "Lavender and Old Lace," the Myrtle Reed novel that is being filmed by the Renco Film Company.

Gladys Brockwell is playing the leading role in "The Sage Hen," a Pathe production being made by Edgar Lewis.

James W. Horne, director, will have charge of the coming Ince-Vance special, "The Bronze Bell," with Courtney Foote and Doris May in the leading parts.

Henry Lehrman's third comedy for First National release, now under way, includes Charles Conklin, Billy Ritchie, Al Ray and Charlotte Dawn in the cast.

James Morrison has been engaged by Jesse D. Hampton to play the Imp in the film version of "When We Were Twenty-One."

Jack Holt will play the opposite lead in the next Mary Miles Minter picture for Realart. Chester Franklin will direct.

The Rockett Film Company has completed "Truant Husbands," featuring Betty Blythe under direction of Thomas Heffron.

Roscoe Arbuckle will star in an original story entitled "Dollar a Year Man," by Walter Woods, of the Lasky scenario department.

Elinor Field appears opposite Joe Ryan in his new Vitagraph serial, "The Purple Riders." Joseph Rickson, Ernest Shields, Maude Emory and Charles Dudley have important parts.

Nazimova will go to New York within a couple of weeks, and while there will star in the film version of "Aphrodite," to be produced by Metro.

Charles West, screen villain, will play the historic part of Tom Denning in the William D. Taylor special, "The Witching Hour."

Colleen Moore has been signed up on a long term contract by Marshall Neilan to play leading roles in productions for Associated Producers.

Virginia Fox, a Mack Sennett bathing girl, will appear as leading lady for Buster Keaton in his fourth comedy for Metro.

Margaret Shelby, sister of Mary Miles Minter, has deserted the screen and has gone into the real estate business.

Picture Theatres Projected

LOS ANGELES.—Nell Shipman Productions, Inc., has been organized with $150,000 capital.

MILFORD, CONN.—C. B. Nomejko, 30 Shelden street, Hartford, Conn., has plans by R. Williams, 188 Church street, New Haven, Conn., for two-story brick theatre, 99 by 60 feet, to cost $80,000.

DOVER, DEL.—Film-Lore Congressional Productions, Inc., has been organized with $500,000 capital to conduct moving pictures business.

WILMINGTON, DEL.—Zink & Sparkling, Munsey Building, Washington, D. C., are preparing plans for one-story brick and concrete moving picture theatre, 120x75x30x50 feet, to cost $150,000.

JACKSONVILLE, FLA.—Imperial Theatre will be closed for several weeks, during which time interior improvements will be made to most about $10,000.

MIAMI, FLA.—William A. Leach has purchased Green Tree Inn and will convert it into theatre.

SAVANNAH, GA.—Arthur M. Lucas, care Odeon and Folly theatres, will erect theatre at Abercorn and Congress streets.

BLOOMINGTON, ILL.—Members of Peace Mission Community Church at 1116 South Main street, are raising funds to purchase moving picture machine for use in Sunday school. Address W. E. Protzman, superintendent.

*FREEPORT, ILL.—John Dittman has plans by Rapp and Rapp, 190 North State street, Chicago, for three-story Lincoln Theatre to be erected at Chicago and Spring streets.

JANESVILLE, ILL.—Saxe Amusement Enterprise, Milwaukee, Wis., will erect theatre, with seating capacity of 2,200, to cost $250,000.

SPRINGFIELD, ILL.—Lincoln Grand Theatre Company has been organized with $30,000 capital by L. J. Wilkins, F. J. Pfau, Jr., P. F. Cutner.

*EVANSVILLE, IND.—M. J. Hoffman Construction Company has contract to erect seven-story theatre, store and office building, 144 by 148 feet, at Sixth and Main streets, for Standard Theatre Company, to cost $400,000.

GARY, IND.—Julius Nussau, Indiana Harbor, Ind., has taken over moving picture house here.

DAVENPORT, IA.—B. H. Ryan has purchased Majestic Theatre, a moving picture house, from George Covell.

LAKE CITY, IA.—James Gaffney and Patrick Marley will convert Hudson Block into moving picture theatre.

HIAWATHA, KANS.—Royal Theatre has been purchased by Interstate Amusement Company.

ANNAPOLIS, MD.—R. E. Werntz, Maryland avenue and Price George street, will erect one-story brick moving picture theatre, 45x300 feet, on Main street, to cost $50,000.

BROCKTON, MASS.—W. T. Sinnott Company, 142 Berkeley street, Boston, has contract to erect theatre, store and office building at 182-206 Main street for E. J. Dreyfus and E. A. Bardoe, care W. S. Goulston, 17 Milk street, Boston.

AUSTIN, MINN.—Consolidated Theatre Company, Minneapolis, Minn., will erect theatre here, to cost $85,000.

MINNEAPOLIS.—O. A. Hawn, 2873 Holmes avenue, has contract to erect one-story moving picture theatre at 1006-8 Twentieth avenue.

*Additional information since previous report.

DEAD MEN TELL NO TALES

Live News from Everywhere

Washington

Anderson Heads First National.

IT looks like old times around the Film Building with Lieutenant Jim P. Anderson sitting behind the manager's desk in the offices of the First National, Washington, D. C. Lieutenant Anderson, who is better known in the film world as "Pop," has surrounded himself with his old official family. With him, as his assistant, is Mrs. Mary Estes, who as "Little Miss Jeff," was the best known woman film executive in this section. And Fred Stevens (Steve) is back in the film game again having been persuaded by Mr. Anderson to resign his position as special representative of the repair department of the Burroughs Adding Machine Company to take up his old line in the exchange.

Lust Raises Admissions.

Sidney B. Lust thinks moving picture admissions in the residential sections of Washington are too low and announces that on September 15 the price at the Regent Theatre, at Eighteenth street and Columbia road, will be 20 cents. Just now that price is asked only on Saturdays and Sundays; other days the admission is 15 cents.

Mr. Lust, who conducts the Super Films Attractions, Inc., took over the management of the Regent from Jack Keenan some time ago. He has made a number of improvements in the house and has redecorated it. Mr. Keenan is now manager of the Strand on Ninth street.

Ben Lust Becomes Film Doctor.

Ben Lust has become a film doctor, with office adjacent to those of his brother, Sidney B. Lust, in the Mather Building.

It has been a serious problem in this territory how to supply the small town houses with conditioned film at prices that the small town exhibitor could afford to pay. The people in these places do not like scratched, torn and dirty films any more than do the people in the larger cities and the only way that the small exhibitors can work up a business that will place them in the class of big exhibitors is by giving a show worth while.

The Grievance Committee and the Exchange Managers' Association have received a great many complaints concerning the condition of film sent out from the exchanges. Without going into detail as to Mr. Lust's ability to renovate films, the local exchanges are for giving him their business—the big difficulty in a number of cases seeming to be the difficulty of getting the home offices to see the need for renovating films and sanction the expense.

Attractions for Week Ending September 11

Cleveland.

Euclid—The Right to Love.
Metropolitan and Strand—Forty-five Minutes from Broadway.
Stillman—Lady Rose's Daughter.
Mall and Alhambra—Hairpins.
Standard—Blue Streak McCoy.
Orpheum and Knickerbocker—Going Some.
Liberty—The Cost.
Miles—Silent Barriers.
Grand—The White Moll.

Boston.

Boston Ojera House—While New York Sleeps.
Boston Opera House—While New York Modern—The Hope.
Strand—The White Circle.
Gordon's Olympia—Heart O' the Hills.
Gordon's Old South—What Women Love.
St. James—The Island of Regeneration.

Louisville.

Walnut—Children of Destiny.
Mary Anderson—The Prince Chap.
Majestic—Little Miss Rebellion.
Alamo—Madame X.
Strand—The Sea Wolf.

Los Angeles.

California—Th Man Who Had Everything.
Grauman's—The Round-up.
Rialto—Humoresque (5th week).
Symphony—Sink or Swim.
Tally's Broadway—One Hour Before Dawn.
Superba—The Devil's Pass Key.
Kinema—The Notorious Miss Lisle.
Garrick—Civilian Clothes.
Clune's Broadway—Hairpins.

Seattle.

Clemmer—The Lady of the Dugout.
Coliseum—The Notorious Miss Lisle.
Colonial—Blue Streak McCoy.
Liberty—The Deep Purple.
Strand—The Right to Love.

Pittsburgh.

Cameraphone and Columbia—The Revenge of Tarzan.
Olympic and Liberty—The Love Flower.
Grand and Alhambra—The Prince Chap.
Minerva—Polly of the Storm Country.
Savoy—The Mutiny of the Elsinore.
Blackstone—Guilty of Love.
Lyric—Rebecca of Sunnybrook Farm.
New Kenyon—First half, The Harvest Moon; last half, Sex Crushed to Earth.
Regent—First half, The Chorus Girl's Romance; last half, Guilty of Love.

Buffalo.

Shea's Hippodrome—A Village Sleuth and Away Goes Prudence.
Shea's Criterion—Something to Think About.
Strand—Yes or No.
Palace—The Ladder of Lies and Thou Art the Man.
Victoria—Why Change Your Wife?
Lyric—All of a Sudden Peggy.
Empire—Empty Arms.

Cincinnati.

B. F. Keith's—The Idol Dancer.
Walnut—The Toll Gate.
Gifts—Sweet Lavender.
Strand—The Prince Chap.
Family—Little Miss Rebellion and Old Wives for New.
Palace—What Happened to Jones.

Philadelphia.

Stanley—What's Your Hurry.
Palace—Going Some.
Victoria—The Fighting Chance.
Arcadia—Crooked Streets.
Locust—The World and His Wife.
Academy of Music—Humoresque (2d week)
Chestnut Street Opera House—Way Down East.
Capitol—The White Circle.
Regent—What Happened to Jones.
Colonial—The Turning Point.
Imperial—The Idol Dancer.

San Francisco.

California—The Cradle of Courage.
Portola—The White Circle.
Imperial—Humoresque.
Strand—The Terror.
Rialto—Stop Thief.
Tivoli—The Notorious Miss Lisle.
Frolic—Terror Island.
Newman's College.—The Girl in the Web.

Baltimore.

New Wizard & Strand—The Prince Chap.
Garden—The Fourteenth Man.
New—A Village Sleuth.
Parkway—Lady Rose's Daughter.
Hippodrome—Guilty of Love.
Blue Mouse—Old Wives for New.

Chicago.

Randolph—What's Your Hurry (2d week).
Castle—The Fall of Babylon (3d week).
Barbee's—Madam X.
Playhouse—Earthbound (5th week).
Casino—The Devil's Pass Key.
Orchestra Hall—Humoresque.
Riviera—Civilian Clothes.
State-Lake—Big Happiness.

Louisville

Big Theatres Increase Prices.

EFFECTIVE Sundey, September 5, the large downtown picture theatres in Louisville added five cents to their admission prices. The announcement of the raise was made by Fred J. Dolle, manager of the Alamo, who said that the managers of the Strand, Majestic, Walnut and Alamo theatres had found it necessary to raise the price of admission.

The five-cent advance brings admission to 25 cents for matinees and 30 cents for evening shows. Admission for children at all shows is increased to fifteen cents.

"Increased cost of films," said Mr. Dolle, "is responsible for the increased admission price. The managers of the four theatres have all signed new contracts for their films for the new season, which began September 1, at a cost which is greatly increased over last season.

"The cost of labor is up, also, and it costs more to heat theatres, a big factor in our expenses. Rents have not increased, as we are operating under leases, but advertising advanced some time ago and is liable to further increase any time."

George J. Maurer, manager of the Strand, said that Louisville had been witnessing feature pictures for twenty-five cents which in other cities had not been shown under fifty cents."

To Run Pictures on Sundays.

Beginning September 12 Macauley's Theatre, a "legitimate" house through the winter and closed through the summer, will open Sundays for high-class motion picture programs.

For a long time past the larger theatres downtown have been unable to handle Sunday crowds and the new policy of Macauley's is a recognition of this condition. Lee L. Goldberg, secretary of Big Feature Rights Corporation, will direct the moving picture policy of the house. A special orchestra will be provided.

Goldberg Interested in New Company.

Lee L. Goldberg, secretary of Big Feature Rights Corporation and the First National Exhibitors' circuit, is one of the incorporators of the Popular Entertainment Company, which filed articles recently. The capital stock is $5,000.

Other incorporators are Sam J. Levy and George Starkey, Jr.

Pittsburgh

The Rankin at Bridgeville Opens.

WEILAND THEATRES, INC., of Pittsburgh, on September 2, opened the newest link in their chain of theatres. The new house is the Rankin at Bridgeville, Pa. Big business is being done, especially on opening day, the attraction being "The Mollycoddle, a United Artists production. The house has a capacity of 600 and is said to be the most beautiful and up-to-date theatre between Pittsburgh and Wheeling. R. V. McCalmont will have charge of this house.

The new Rialto Theatre on Mt. Oliver, Pittsburgh, another Weiland house, is rapidly nearing completion and present indications are that it will be ready for opening about the first of October. The organ, one of the finest in Pittsburgh, is now being installed.

Gilles Sells the Bijou.

Charles L. Gilles has sold the Bijou Theatre, Clarksburg, W. Va., to Joseph Solomon and B. Siegel, both of Youngstown, Ohio. The new owners assumed charge Monday, August 30. The theatre is in the Odd Fellows building and is in the heart of the business section. It was conducted for the past four years by Mr. Childs.

Pittsburgh Brevities.

Herman Stahl, of Farrell and Oil City, says work has been commenced on his new

house in Farrell and he expects to have it completed by next spring. It will cost $80,000.

Ben Amurdsky, manager of the Garden Theatre, North Side, says the new Buster Keaton comedies to be distributed by Metro are among the best he has seen for a long time. And Bennie knows good pictures when he sees them.

Sam Gould, of the Gould, Arcadia and Atlas theatres, North Side, spent his vacation at Atlantic City.

Mark Browarsky, well-known Pittsburgh exhibitor, accompanied by Mrs. Browarsky, have returned to this city, after an extended vacation at Atlantic City.

Florida

Dresses Front to Resemble Laundry.

THE front of the Alcazar Theatre in Tampa looked like a Chinese laundry several days ago when Manager Kane made a specil display of baby clothes on lines hung in the lobby in connection with the showing of "Up in Mary's Attic." The display of baby clothes was in addition to a number of large photographs, making an exhibit which did not fail to attract attention and pull business, the theatre being crowded each day during the showing of the picture.

American Bioscope Engages Hale.

Announcement has been made by Vice-President and Secretary A. B. McMullen, of the American Bioscope Films Trust, Tampa, of the engagement of Albert W. Hale as production manager. Mr. Hale claims to have formerly been with Pathe Freres, Famous Players, Kalem and the other organizations and to have directed the making of "Quicksand," "The Ladder of Life," "A Widow for Four Days" and "The Prisoner of Zenda." He claims to have directed at different times such noted players as Norma Talmage, Lillian Walker, Rosemary Theby, James Cruze, Earle Williams and Harry Morey. Many improvements to the plant of the Tampa concern have been announced coincident with the employment of Mr. Hale, who expects to make the local studio large enough to accommodate any other companies who desire to make pictures in Tampa. He states that he expects to interest many large picture-making concerns in coming here.

Buffalo

Roberts Leaves Local Strand.

THE new Strand theatre in Albany is going to have one good man at least and that will be Walter Roberts, the assistant manager, who about September 14 will leave the Buffalo Strand, where he occupies a similar position. Walter has been at the Strand for several years and is one of the most popular men in the game in Western New York. He came to the Strand from the Gayety Theatre and prior to that was connected with various theatrical interests in different parts of the country. The Buffalo Strand loses a good man and Walter's local friends are sorry to see him go, but wish him the best of luck at his new post in the state capital. His successor here has not as yet been named.

Cardina Buys Williamsville House.

The Glen Theatre in Williamsville, N. Y., has been purchased by J. Cardina, who also operates the Kensington Theatre in this city. Mr. Cardina will open the Glen on September 19, after thoroughly renovating and redecorating the theatre. Al Becker, of the Becker Theatre Supply Company, is installing two new Simplex machines in the Glen. Al is doing a big business in Buffalo at present, because of the large number of new houses going up.

Opens New Hornell House.

Fred Peters opened his new theatre, the Majestic, in Hornell, N. Y., on Thursday, September 2. The house has a seating capacity of 2,000 including the first floor and balcony. A handsome marque has been erected and many other innovations are included in the theatre.

Takes Over Geneva Theatre.

L. G. Brady has taken over the Temple Theatre in Geneva, N. Y., and is showing some excellent programs. This house was formerly owned by Pierce and Nagle.

Complete Jamestown Theatre Plans.

Plans have been completed for the new Peterson & Wood picture and vaudeville house in Jamestown. This house, which will have a seating capacity of over 1,800, will cost $250,000. It is expected tkat it will be ready to open next spring.

New Eden Center Theatre.

Walter Dion and Cecil Franklin have opened the Grange Theatre in Eden Center, N. Y., and this town may expect some unusual film entertainment this season.

Many Houses Open.

F. Stearns has recently reopened the Dew-Tell theatre in South Dayton, N. Y.

The Orpheum Theatre at Niagara Falls has been taken over by J. C. Barkey. This theatre, which is located near the Suspension Bridge, was formerly owned by Howard Carroll.

The Palace Theatre in Lockport has been reopened by H. J. Thurston after redecorating and remodeling. The Hi-Art in the Lock City reopened Saturday, September 4, after alterations.

The Van Curler Opera House at Schenectady, N. Y., formerly owned by the J. F. MacDonald interests, has been purchased by the Miles Enterprises. The house will be named the Miles and W. G. Bondy will be manager. The policy will be motion pictures and vaudeville.

Shirley Now General Manager.

William Shirley, manager of the Palace Theatre in Schenectady, has been appointed general manager of the Spiegel-Rafferty interests, owners of many theatres throughout the state.

Plan to Enlarge Elmwood.

According to Bruce Fowler, the Elmwood Theatre property will be enlarged in the spring to accommodate the ever-increasing number of patrons at this popular neighborhood house. Property has been purchased in the rear and on the sides of the theatre, according to Mr. Fowler. The Elmwood is the mecca of automobile movie fans.

Combine Shea House Ads.

Harold B. Franklin, managing director of Shea's Hippodrome and Criterion Theatre, has placed an attractive border around the three houses controlled by the Shea Amusement Company with the result that almost a quarter page is now taken up by the display. The new Shea North Park will soon be ready and this will also go into the group.

Palace Opens Fall Season.

The Palace Theatre opened the fall season Sunday, September 5, with Ethel Clayton in "The Ladder of Lies." The Palace is now advertising the regular drama columns after an absence of many years.

Strand Gets New Dress.

A new fall dress is being put on the Strand Theatre. The front and lobby is being redecorated, all the frames are being refinished and the interior hangings being replaced. When completed the house will present a most inviting appearance.

Manager's Son Injured.

John Skinner, the six-year-old son of A. L. Skinner, manager of the Victoria Theatre and former Republic salesman, fell from the roof of the Skinner home recently and suffered severe breaks of the right arm and left leg. The little fellow is in the hospital, where it is said that he is doing nicely.

Buffalo News Briefs.

Edgar Weill, manager of the Strand Theatre, Syracuse, was in Buffalo recently on a booking trip. He visited many of the exchanges.

Homer Howard, who has been looking after the franchise sales for National Pictures, Inc., in this state during the past year, has resigned to take a position with the United Motor Premium Sales Company.

The new Star in Rochester is having its Moeller organ, which is said to be the largest in the state outside of New York, overhauled. This house is also installing a new projection room.

In connection with its week run policy the Regent Theatre in Rochester is installing an eighteen-piece orchestra with Juan L. Figuares as conductor.

The old Gordon Theatre in Rochester will soon open under the name of Loew's Star Theatre. A big electric sign is now being made for the house.

Indiana

Nussau Acquires Art Theatre.

JULIUS NUSSAU, moving picture theatre magnate of Indiana Harbor, has acquired possession of another theatre. The Art Theatre, one of the best in Gary, has been taken over by Mr. Nassau after having purchased it from A. B. Marcus.

The entire policy of the theatre is to be changed. In addition there will also be changes in the building for the convenience of the patrons. The front will be rearranged and patterned after the front displays of some of the metropolitan theatres. An orchestra has been engaged and only "first run" pictures will be shown.

J. Meminger, manager of the theatre under Mr. Marcus' ownership, will remain in charge. Mr. Marcus, the former owner, is retiring from business because of failing health.

New Theatre for Bedford.

Work was started this week on the new theatre building to be erected on the old Hatfield Hotel site at Bedford, Ind., by the Lawrence County Amusement Company. The building will be 61 by 106 feet in size and will have a seating capacity of about 900. It will cost approximately $30,000 and will be devoted exclusively to the exhibition of motion pictures.

Barton Improving the Strand.

Benjamin V. Barton, proprietor of the Strand Theatre at Crawfordsville, Ind., who recently bought the Strand at Kokomo, has awarded the contract for the remodeling of the latter theatre to E. L. Danner, of Kokomo. New chairs, projection machines and other equipment necessary for the remodeled theatre have been bought.

When the improvements are completed the Strand at Kokomo will have a seating capacity of about 1,500. On the night the theatre is opened, which will be between November 10 and 25, two special interurban cars will be run from Crawfordsville to Kokomo for the accommodation of moving picture fans who desire to attend the opening.

Try Shows on Sunday.

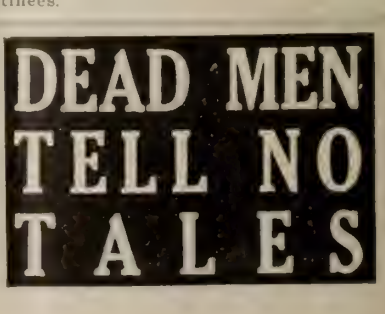
Sunday moving picture shows were tried out at Crawfordsville last week and the proprietors of the two theatres which were opened, the Joy and the Strand, reported large crowds at the afternoon and evening performances. No admission was charged at either theatre, but those attending the shows had an opportunity to make a silver offering if they so desired. The Joy showed the picture, "Secret Service," and at the Strand the feature was "The Triflers."

McConaughy Appointed Theatre Head.

C. E. McConaughy, formerly manager of the Princess Theatre at Seymour, has been appointed manager of the Broadway and Lenwood theatres in Indianapolis. The former is a combination vaudeville and moving picture theatre and the Lenwood is devoted entirely to moving pictures. Both are owned and operated by the same company.

Century Theatre Opens.

The Century Theatre, a combination vaudeville and moving picture theatre at Mishawaka, Ind., was opened for the season on Friday night, September 3. The theatre has been newly decorated during the summer and presents a very attractive appearance. The auditorium and foyer have been decorated in tints of pearl grey and the ceilings are finished in pale blue. New electrical fixtures and scenery also have been installed. The theatre is in charge of George Senger, who has been operating it for the last eleven years. It will be operated only on Friday, Saturday and Sunday nights and Sunday matinees.



Baltimore

Auto Film Being Shown.

THE moving picture which was made for the Automobile Commissioner, E. Austin Baughman, to show the dangerous methods employed by some motor car drivers and the methods employed to catch auto jacks and laws governing the roads of Maryland, is being shown all over the state of Maryland.

Bridge Theatre Improving.

An organ costing $5,000 is to be installed in the Bridge Theatre, Edmondson avenue at Pulaski street, according to Louis Schlichter, the manager. Mr. Schlichter also says that improvements to cost $1,500 will be made on the Bridge and Edmondson, next to it, of which he is also manager. New curtains will be hung, a new floor covering laid, in both theatres, and they will be redecorated and repainted in and outside. The Edmondson is to have a new ventilating system installed, and on and after September 19, this playhouse will be open every night due to the great increase in patronage.

Fairmount to Reopen.

Approximately $1,500 has been spent by Wallace High, proprietor of the Fairmount Theatre, 121 North Clinton avenue, to improve this playhouse, while it has been closed during the summer months. The interior and exterior have been remodeled, while a new screen and new seats have been installed. Mr. High has set the opening date for September 11.

Benefit at Grand.

Through the courtesy of C. B. Councilman, manager of the Grand Theatre, Highlandtown, a benefit motion picture performance, was given at that playhouse on Sunday night, September 5, to aid the Open Air League for Gassed Soldiers, which recently started an open air hospital at Bentley Springs. An address was made by Lieut. Allen Y. Stokes and Mrs. E. B. Luckett, president of the league, presided.

Form New Screen Club.

Forty members have been enrolled in the Screen Club, of Baltimore, an organization which is now being formed for social entertainments and gatherings, by the film men of that city. At a meeting which was held on Friday, August 27, plans were formed for the club and Arthur B. Price, manager of the Aurora, Rialto, and Blue Mouse theatres, was appointed acting chairman and Jack Whittle, Pathe representative, was elected acting treasurer. The club is to be incorporated and members of all branches of the film industry will be eligible for membership. Several film men from Washington, D. C., have also become members of the club.

San Francisco

Off for the Islands.

SMILING JOE COHEN, of the Consolidated Amusement Company, of Honolulu, T. H., has sailed for the Islands for an indefinite stay. Just before his departure he was tendered an elaborate luncheon at Tait's, which was attended by representatives of all local film exchanges, and was made the recipient of a handsome gold watch, suitably engraved.

New Supply Company Formed.

The Western Theatre Supply Company has been incorporated with a capital stock of $50,000 by L. G. Dolliver, G. C. Ringole and H. S. Smith. The quarters on Golden Gate avenue, now occupied by the Universal Exchange, will be taken over as soon as this concern moves to its new building further up the avenue. Mr. Dolliver is well known here, having been business agent for the local operators' union before taking up duties with the international organization. He recently returned here from the East.

All-Night Theatre Opened.

The latest addition to San Francisco's night life is a moving picture house which keeps open all night. The Edison Theatre on Powell street is making the experiment of keeping open from 10.30 to 4 o'clock a. m., and so far this is working out nicely, affording a place of amusement for those who find time dragging heavily on their hands after midnight.

Theatres Change Hands.

Despite the fact that this is the season of the year when but few transfers of houses are made, the United Theatre Exchange, Pacific Building, has negotiated the sale of several theatres. Among the recent sales have been those of the Rialto Theatre, Eureka, from J. Van Sant, Jr., to May M. Pettengill; the Regent and Hart's Theatres, San Mateo, from W. S. Clark and W. Roberts to Levin & Limsky; the Circle Theatre, Oakland, to M. M. Thomas, and the Lodi Theatre, Lodi, Cal., from the Crescent Theatre Company to G. S. Schneider.

California Gets New Organist.

The management of the California Theatre has engaged C. Sharpe Minor as organist, and he will assume his duties early in September. Mr. Minor was formerly organist at the Rialto Theatre here, but of late has been at the California Theatre, Los Angeles. Herman Heller musical director at this house, has been spending a vacation at Seattle.

Meet Death in Auto Accident.

Russel N. Smith, manager of the cartoon department of Miles Brothers, moving picture producers, and W. H. Vredenburgh, a solicitor for this firm, were killed late in August while returning from a business trip to Stockton. They took a detour from the main highway and their auto plunged from the grade into a shallow creek, drowning both of them.

Brief Trade Notes.

J. C. McCann, superintendent of theatres for the T. & D. Circuit, has returned to the San Francisco headquarters from a stay of seven weeks at Los Angeles. Contracts have been let for the erection of new houses at Richmond and Salinas.

J. N. Rice has transferred interests in the Monterey, Strand and Star theatres, Monterey, Cal., to F. G. Beagley, but retains control of these.

John Knox is dismantling the Unique Theatre at Stockton, Cal., and will lease the building for other purposes.

George Lyons has taken over the old theatre at Mayfield, Cal., and is adding to the equipment.

F. C. Parker, of the Lyric and Lincoln theatres, Stockton, has purchased the Liberty Theatre at Manteca, Cal.

C. H. Howard, of the Gardella Theatre, Oroville, Cal., has opened an airdome.

The Imperial Theatre, Oakland, Cal., has been reopened by William Jensen.

Detroit

Gleichman Has Three Houses in Detroit.

PHIL GLEICHMAN, president of the Broadway Strand Theatre Company, comes into control of his third Detroit playhouse October 1, when he takes possession of the Majestic Theatre under the terms of a lease contract signed with Morris Feinberg and associates, who have purchased the property from the Majestic Theatre Company.

Mr. Gleichman took over the Ferry Field Theatre, Grand River avenue and West Grand Boulevard, September 1. He acquired control of the Broadway Strand about a year ago. Mr. Gleichman plans to effect marked improvement in all three of his theatres.

The Majestic will be closed down from October 1 to October 9 for alterations, redecorating and for the installation of new stage settings and equipment. A large orchestra has been engaged.

Two Big Theatres Open.

Two new theatres, seating over 1,800, opened in Detroit the past ten days. One, the LaSalle Gardens, at Fourteenth and the Boulevard, and the New Kramer, at 1470 Michigan avenue.

The LaSalle Gardens seats nearly 2,000 all on one floor. The policy is vaudeville and feature pictures, changed twice a week. Bert Williams, of the Palace Theatre, is the managing director.

The New Kramer, promoted by M. S. Bailey seats 2,000, and is one of the handsomest theatres in the state. The policy will be pictures exclusively, changed four times a week.

Schrader Returns to Detroit.

Fred Schrader, former manager of the Washington and Adams theatres, Detroit, and recently in charge of several William Fox theatres in New York City, has returned to Detroit as manager of the Miles theatre, succeeding Mr. Middleton, who has gone to Chicago to manage the Shubert-Princess Theatre.

Greening Succeeds Murphy.

Gus Greening, former manager of the Miles Theatre, Detroit, is now manager of the Gladwin Park Theatre, succeeding Eddie Murphy, who has joined the Pathe sales force.

New Globe Theatre Opens.

The New Globe Theatre, Flint, opened last week under the management of Al Ruttenberg, former manager of the Grand Circus Theatre, Detroit. Leon Melekoy and his brother own the New Globe, which seats nearly 1,000, and will play pictures exclusively. The opening attraction was Pearl White in "The White Moll."

Butterfield Manages the Arcade.

The Arcade Theatre, Ann Arbor, Mich., is now under the management of W. S. Butterfield. This gives him two theatres in that city, the other being the Majestic.

Branch Succeeds DeBute.

Roy Branch is now sales manager of the Arthur S. Hyman Attractions, succeeding George DeBute, who has resigned to engage in the produce business in Toledo, Ohio. He will still retain his stock in the company and serve on the board of directors.

Let Contracts on the Riviera.

Contracts on the new Riviera Theatre, Grand River avenue and Maplewood, Detroit, were let last week to Frank Farrington, who has built most of the best theatres in Detroit. Work will probably start sometime in the fall.

Priest Heads Goldwyn Exchange.

W. R. Priest, of Philadelphia, has been appointed manager of the Goldwyn exchange in Detroit, succeeding J. E. Flynn, who has been promoted to division manager over Detroit, Cleveland and Pittsburg offices. Mr. Flynn will continue to make his residence in Detroit and will have headquarters at the Detroit Goldwyn branch.

JAMESTOWN, PA.—Taylor & Hanna, 81 State street, Sharon, Pa., are preparing plans for one-story brick and cement block moving picture theatre, 100 by 45 feet with seating capacity of 450, to cost $15,000.

*SCRANTON, PA.—Charles M. Miles, Detroit, Mich., and David J. Bondy, 80 Wall street, New York, have purchased site on Penn avenue for erection of theatre.

SUMTER, S. C.—Columbia Stage Society plans to erect theatre.

APPALACHIA, VA.—Loyal Order of Moose have plans by C. B. Kearfott, Fifth and State streets, Bristol, Va., for three-story brick moving picture theatre and lodge building, 50 by 100 feet, to cost $50,000.

WHEELING, W. VA.—G. Henry Dieringer is preparing plans for brick theatre and office building, to cost $50,000.

Your theatre probably presents a floor covering problem. Let our experts solve it. This service is offered free of charge or obligation. Our nearest branch will be glad to send you samples of this remarkable floor covering.

Feel free to call upon our Service Department for any advice you may require regarding floor-covering.

In your theatre— a durable, quiet floor-covering—

ISN'T this what you want for your theatre?—

A floor covering so tough and durable that even the excessive foot-traffic of theatre service can't wear it out—that can be easily, quickly, and thoroughly cleaned at small expense—that is restfully quiet underfoot and that blends attractively with the theatre's scheme of decoration.

Gold Seal Battleship Linoleum, built strictly to the rigorous specifications of the U. S. Navy for the grind of deck service on our fighting craft, measures up to, and even overtops, every one of these good floor requirements. In fact, *Gold Seal* Battleship Linoleum is not simply built to satisfy—it's *guaranteed to satisfy*.

You will find our pledge, the Gold Seal Guarantee, "Satisfaction guaranteed or your money back," on every two yards. No other linoleum bears such a sturdy, confident pledge of service and satisfaction.

In brief, you can be absolutely sure of satisfactory floor service when you buy *Gold Seal* Battleship Linoleum.

Gold Seal Cork Carpets

If you want *absolutely silent floors* in your theatre—lay *Gold Seal* Cork Carpet. Springy, yielding and comfortable underfoot, this floor-covering is as restfully silent as the softest woven rug.

Made in soft shades of green, brown and terra cotta—with polished or dull surface—10 pleasing shades in all. Satisfactory service and wear guaranteed—by the Gold Seal Guarantee.

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Be sure to look for this Gold Seal on the goods you buy. It is our positive pledge of guaranteed floor service.

Twelve Fox Companies Busy in West; J. G. Edwards Making Big Feature

WILLIAM FOX, in announcing recently his plans for the forthcoming season, stated that this would be the banner year for Fox Film Corporation, and judging by reports from the West Coast studios, supplementing New York activities, his prediction will be fully realized.

In addition to the companies now at work in the New York studios Mr. Fox announces that twelve directors are busy on as many productions at the Hollywood studios, among them a special feature under the direction of J. Gordon Edwards which is yet unnamed. The technical directors are engaged in the construction of massive sets for this production, some covering an area as large as three city blocks, it is said.

Louise Lovely, the latest star to be added to the Fox list, is at work on the exteriors of her first release, "The Little Grey Mouse," Director James P. Hogan's adaptation of Barbara Le Marr Deely's original story of the same name. Supporting Miss Lovely are Sam De Grasse, Rosemary Theby, Philo McCullough, Thomas Jefferson and others.

Tom Mix Again at Work.

With George Marshall, a new Fox director, Tom Mix has started work at Hollywood on the interiors for "Prairie Flowers," a sequel to "The Texan," by James B. Hendryx, which Mix has just finished. The scenario is by Frank Howard Clark. The supporting cast includes Kathleen O'Connor, Charles K. French, Robert Walkers, Gloria Hope, Sid Jordan, Harry Dunkinson and Billy Elmer.

"Girl of My Heart," based on Frances Marion Mitchell's story and starring Shirley Mason, is nearing completion at Hollywood. It is directed by Howard J. Le Saint. Miss Mason is supported by Raymond McKee, Miss Martha Mattox, Al Fremont, Calvin Weller and Hooper Toler.

Buck Jones is putting the finishing touches on his latest picture, "Sunset Sprague," a western by Clyde C. Westover.

"The Challenge of the Law," E. Lloyd Sheldon's story of the Canadian Northwest, directed by Scott Dunlap, is being made in the West with William Russell as its star. Much is expected of this picture by the producer.

Eileen Percy and Clyde Cook.

Eileen Percy, one of the new Fox stars, is at work in Hollywood on a new production. Details of it are withheld. Miss Percy's recent elevation to stardom has proved a popular success from both the artistic and box office standpoints.

Making Comic Feature.

The latest comedy star, Clyde Cook, is engaged with a special company on a new feature, his second under the Fox banner. A big demand is reported by the contract department for the release of the man with the twinkling ears and the india-rubber legs. Clyde Cook's first Fox picture, not yet released, is entitled "Kiss Me Quick."

In addition to these star features, four companies in Hollywood are at work on the ever popular Fox Sunshine Comedies.

Additional Offices Built in William Fox Big Studio

TO expedite work in the production department, William Fox has ordered the construction of a series of additional offices on the studio floor of his new building in West 55th street, New York. These rooms will be for the exclusive use of directors, assistant directors, continuity and scenario writers, art and technical directors.

Often directors are confronted with the problem of continuity changes and the easy accessability of the new offices will permit more ready conference with authors and art directors. Charles J. Brabin, Charles Giblyn, Dell Henderson, Harry Millarde and other directors, now at work in the New York studios, favored this new plan.

Clever Exploitation Attracts Record Audiences to Witness "The Skywayman"

NOVEL exploitation was employed by Manager Ben E. Jackson, of William Fox's Audubon Theatre, Broadway at 165th street, New York, in the presentation of "The Skywayman," the picture in which the late Lieutenant Ormer Locklear provided the final thrills of his aerial career. Fox Film Corporation, as officially announced is giving 10 per cent. of the profits on this production to the families of Locklear and his pilot, Lieutenant Milton Elliott, both of whom were killed in making the picture.

Prominent among the ideas employed by Jackson in the presentation of the picture was the presence, both in person and on the screen, of Captain (Miss) Laura Bromwell, holder of the world's record for looping the loop in the air. She has looped the loop 87 times in succession.

Captain Bromwell Addressed Audience.

Captain Bromwell, who, in addition to being the world's aerial loop champion, is a recently appointed captain in the New York police aero squadron, addressed the audience.

The film's exploitation also included an effective lobby display. Ten miniature airplanes were used, suspended on invisible wires and in battle formation. Hanging from these planes were ten miniature blimps on which were painted the title of the attraction, the name of the star and the playing dates. Eight, 40x60 signs decorated with airplanes and other aircraft in action were used at points of vantage in the general lobby decorations—these also carrying catch lines and the fact that 10 per cent. of the profits of the picture were to be given to the families of Locklear and Elliott. Record-breaking business at all performances was the result of the clever exploitation.

Blowing Up of Castle Shown in "Bride 13"

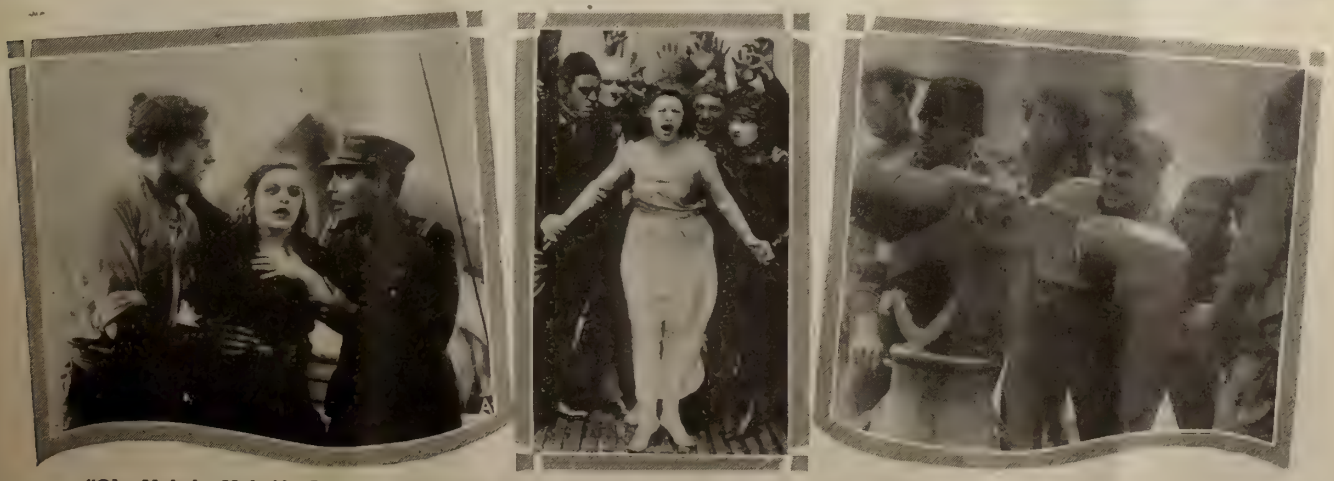
SOME motion picture thrills come high—but the sequel shows they are worth the money. For example, the dynamiting of the castle rendezvous of the pirates in "Bride 13," William Fox's Serial.

The castle was built on the cliffs of an island, off Gloucester, Mass. A storm blew it into the sea but it was immediately rebuilt, causing the total cost of this bit of scenery to mount to about $7,000.

It served six weeks as the prison and torture chamber of the persecuted brides, and was then blown up by Ali Ben Sabbath, villain of the story.

Rocks, torn loose by the explosion were thrown far out into the ocean. One, weighing twenty-five pounds, descended on the mainland. The scene is said to have been very realistic.

Dead Men Tell No Tales



"Oh, Help! Help!! Lookit Those Men Aiming the Cannon at Me! Stop Them or I Can't Finish the Serial.
Don't be frightened Marguerite—we're lending our "captioning" support. Scenes from "Bride 13," the first serial production ever made by the Fox Film Corporation.

A Number of Notable Releases Planned by Fox Film Company for September

NOTABLE among the September Fox releases is the special production, "While New York Sleeps," which after playing two weeks at the Lyric Theatre, New York, had its engagement extended indefinitely. The Astor Theatre on Broadway, also is presenting the film for an indefinite engagement. This is said to be the first time in the history of Broadway picture theatres that a production has played two houses simultaneously.

The production was directed by Charles J. Brabin. It is in eight reels, and consists of three distinct episodes dealing with the Suburban, the White Lights, and the Underworld life of New York. Daringly handled, it yet contains nothing that can offend. Marc MacDermott and Estelle Taylor are the featured players.

Mother Love Portrayed.

Another special production scheduled for late September release is "Over the Hill to the Poorhouse," an adaptation from Will Carleton's poem, made by Paul H. Sloane. Harry Millarde, who made "The White Moll," with Pearl White as star, was director. The appeal of this picture rests upon the theme of mother-love. An all-star cast has been provided.

Tom Mix, the cowboy star, will be seen in the popular Max Brand story, "The Untamed," which played a successful special engagement at the Capitol Theatre, New York. As "Whistling Dan" he gives a daredevil performance. Notable in the well-chosen cast is Pauline Starke, who gives a pleasing interpretation of a western girl.

Pathos and Comedy Combined.

Shirley Mason, will be seen in the pathetic role of a little boarding house slavey in "Merely Mary Ann," a picture based on the stage success by Israel Zangwill and handled by Edward J. LeSaint, as director. It is intensely human, with a touch of pathos tempering the comedy.

George Walsh, again appears in a new Frank L. Packard story of the underworld entitled "From Now On." This is a stirring tale based upon the injustice and brutality said to be in vogue in penal institutions.

Buck Jones, the cowboy star, appears in "Firebrand Trevison." It deals in gunplay and contains realistic fight scenes.

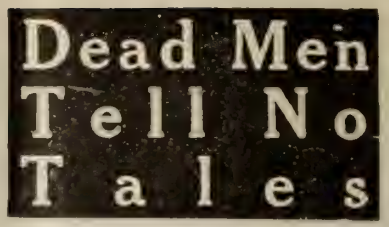
Comedy of Married Life.

Eilleen Percy offers her second pictures as a star under the Fox banner. It is a comedy entitled "The Husband Hunter," and was adapted from the Saturday Evening Post story, "Myra Meets His Family," by F. Scott Fitzgerald. The story is said to be brimful of comedy, and deals in a humorous vein with matrimonial tribulations.

"Farmyard Follies" is the title of a Fox Sunshine Comedy for September which will present the regular Sunshine comedians and a flock of Sunshine Widows.

"Bride 13," the first serial ever produced by William Fox—made with the active assistance of the United States Navy and including fifteen episodes of two reels each—will be released in September. A flotilla of United States warships, with seaplanes and a submarine, co-operated with Director Richard Stanton in making the production.

Mutt and Jeff animated cartoons contribute a supply of laughs with "The Song Birds," "Hot Dogs," "The Merry Cafe," and "The Tailor Shop." Fox News continues to present world events twice a week.



Sand Storm Shown in Fox Feature

In marked contrast to Shirley Mason's new picture, "Merely Mary Ann," which is to be released to exhibitors soon by Fox Film Corporation and in which the majority of scenes depict the interior of a cheap London boarding house, "Girl of My Heart," the next Shirley mason feature now being filmed under the direction of Edward J. LeSaint, will have its local set mostly outdoors.

To obtain these exteriors the company was taken into the California desert. Three days were spent in obtaining scenes and advantage was taken of an opportunity to film a sand storm.

Fox Company Scores "Beat" on Making Pictures of Giving of Milk Stations

PICTURES, said to be exclusive, of the formal presentation of the Nathan Straus milk stations to New York City are shown in Fox News No. 96. Realizing the importance of this event, as well as its excellent pictorial possibilities, the film company had several cameramen on the spot, and a clean "scoop" resulted, it is said.

Babies of all sizes and colors, smiling and laughing, rolling and kicking, and all of them very happy, are seen. They are just a few of the million whose lives have been saved by the Straus milk stations.

Making Milk Safe.

The presentations of the stations to the city took place at the central laboratory of the Nathan Straus system, 348 East Thirty-sixth street. Nathan Straus, Jr., acting for his father—who was in Palestine—formally turned over the whole system to Dr. Royal S. Copeland, Health Commissioner for the city of New York.

The reel not only shows Dr. Copeland and his assistants handing out the milk at the various stations, but glimpses clearly every stage of the work of making milk safe for babies. The Pasteur process, introduced to New York by Mr. Straus in 1891, has reduced the death rate of babies from 97 per 1,000 to 25 per 1,000. The death rate from intestinal troubles has been brought from 22 per 1,000 to 4 per 1,000 this year.

In the year 1920, Dr. Copeland pointed out, Mr. Straus's work in New York alone has saved the lives of 12,000 children. The benefit it has brought to the people of the whole country is incalculable, for in recent years Mr. Straus's example has spread to 120 other American cities, and the annual gain in babies' lives by pasteurizing milk probably runs into millions.

Observe First Anniversary

The first anniversary of the merger of the California, Imperial and Portola theatres, San Francisco, was observed on September 1 and from every standpoint the change has been an unqualified success. The Coliseum Theatre has recently been added to the chain and during the coming year the Granada Theatre, upon which construction work is now under way, will be added. Eugene H. Roth, managing director of the combination, is making a flying trip to New York in connection with his producing interests.

Four Directors Just Appointed by the Fox Film Corporation.

Left to right: Jack Ford, directing features; James Davis, Melville W. Brown and Harry Williams, all directing Fox Sunshine comedies.

Harry Sothern Has Signed for Long Term with Fox

HARRY SOTHERN, nephew of E. H. Sothern, has been signed to a long term contract by William Fox. This arrangement was made following Mr. Sothern's good work in the Fox production, "While New York Sleeps." He will enact juvenile and character parts. Mr. Sothern was born in London, April 26, 1882. His mother, Eve Sothern, was a daughter of E. A. Sothern, and a sister of E. H. Sothern and the late Sam Sothern. Harry received his education in Dunchurch, near Rugby, England, and was graduated from Cheltenham College, Gloucester. Then he entered the army as a First Lieutenant in the Dorset Regiment.

Is Also an Author.

His first theatrical position was obtained with his uncle E. H. Sothern and Julia Marlowe. Among other stars whom he has supported are Otis Skinner, Cyril Scott, Lola Fisher and Mrs. Fiske.

Mr. Sothern is an author as well as an actor, and has written many short stories which were published in England. He says he is now at work on a play. He is married and his baby daughter, Katherine Eva Sothern, has already made her debut on the screen—having appeared when only five months old in support of Elsie Ferguson in "The Lie."

Mr. Sothern's next appearance will be in the production of Edward Knoblock's stage success, "My Lady's Dress," which Charles J. Brabin directed.

Fox Presents Clever Crook Story in the "White Moll"

FOX officials believe Miss Pearl White in "The White Moll" will create a new record in bookings for this and succeeding pictures. The film is a clever crook story. It is said that it never lags in interest, and the star keeps in the thick of the action throughout—just as she used to keep in the midst of the action in her fast-moving serials. There are many moments in the picture that are intensely thrilling, according to the producers.

Portrays Crooks' Den.

The scenes in the crooks' den—to which Miss White is lured—have especially big thrills in them. Exhibitors are already asking, Fox branch men report, about the release date of Miss White's second feature picture.

The story is by Frank L. Packard and gives Miss White many opportunities for displays of histronic ability.

Part Profits of "The Skywayman" Go to the Family of Men Who Died Making It

PRINTS of "The Skywayman" are now in all Fox exchanges ready for release.

The bookings on this drama of life above the clouds, in which Lieutenant Omer Locklear was starred, have been very heavy, according to the company's officials. Those who have seen the film say that it contains some of the most daring aerial stunts ever performed. One stunt Locklear did for this picture was to fly over a train, and, hanging from a rope ladder, drop to the top of the speeding cars, and later return to the plane by the same method. This apparently was easy for Locklear, but at its filming it sent a thrill through his director and others who were watching the feat.

Will Give Part of Profits.

William Fox has sent out to all exchanges a special one-sheet which announces that the company will give ten per cent of the profits on the film throughout the country to the families of Lieutenant Locklear and his pilot, Lieutenant Milton Elliott, both of whom were killed in making the picture. A special publicity and advertising campaign book on the picture has been published, and in addition to the special one-sheet, announcing that both Locklear and Elliott's families will share in the exhibition profits. Posters have been issued that are expected to be a great aid to the exhibitor. Louise Lovely is Locklear's leading woman in the production.

Praise Fox Comedy

The first Clyde Cook special comedy, "Kiss Me Quick," which is just completed for the Fox Film Corporation, has been shown privately for a test of expert opinion and received much commendation.

Cook formerly was an eccentric dancer and comedian at the New York Hippodrome. His work is said to be original and funny.

Fox branch managers throughout the United States express confidence in this new series.

Fox Film Star Returns from Making Pennsylvania Picture

GEORGE WALSH, William Fox star, has returned with his company to the New York studio from location in Milford, Pa., where he has been making exterior scenes of his latest production, "Dynamite Allen," to be released shortly.

This story, by Thomas J. Fallen, is directed by Dell Henderson. It is a tale of romance and adventure in the lead mines of Pennsylvania. A feature of importance is a sluice way which director Henderson had built. It is over two miles long. One spectacular scene is the burning of a large shack, used by workmen as sleeping quarters. The company is now working on the interior scenes at the studio.

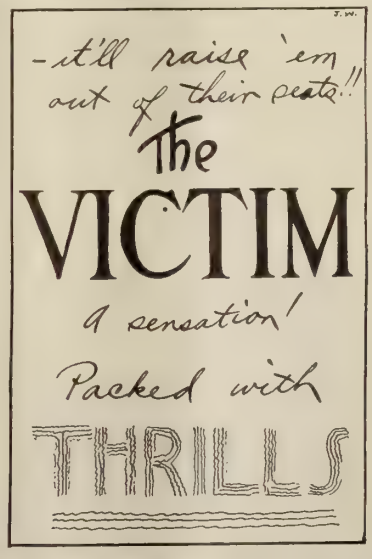
Picture Theatres Projected

JOPLIN, MO.—Club Theatre will be converted into amusement garden. Address W. L. Giersdorf, general manager.

TRENTON, N. J.—Walter Reade has purchased site for erection of moving picture theatre, with seating capacity of 3,462, to cost $800,000.

WEST HOBOKEN, N. J.—Roosevelt Corporation, 527 Charles street, has plans by Henry Baechlin, 865 Broad street, Newark, N. J., for brick theatre to be erected on Courtlandt street, to cost $300,000.

BROOKLYN, N. Y.—William Small, 2215 Montague street, has plans by Eugene De Rosa, 110 West 40th street, New York, for one-story vaudeville theatre to be erected at Grand and Keap streets, to cost $500,000.



Huh! So This Is What They Do "While New York Sleeps"—That Mustache at the Right Was Grown at the Same Time.
Scenes from this new special that is being released by Fox.

Ruth Roland Starts "Avenging Arrow" a New Serial for Pathe Distribution

HAVING completed production work on "Ruth of the Rockies," Ruth Roland has started on her next serial for Pathe at the Robert Brunton studio. The title is "The Avenging Arrow," an adaptation of the Arthur Preston Hankins novel, "The Honeymoon Quest." The success of "Ruth of the Rockies," an adaptation of a novel by Johnston McCulley, is responsible for the selection of this serial from among the popular works of fiction.

Miss Roland will have Eddie Hearn as her leading man. He made his last screen appearance as the juvenile lead with Jack Dempsey in "Daredevil Jack," and he will be seen again soon in a two-reel Pathe drama starring Thomas Santschi.

"The Avenging Arrow" is a fifteen-episode serial. It will be directed by William Bowman under the supervision of Robert Brunton. The production plans call for elaborate settings.

William Bowman has to his credit as a director many successful film dramas. He entered pictures after a long career on the stage, where he appeared in Shakespearian roles with Robert Mantell. He toured the orient in Shakespearian repertoire and also played in modern drama, farce and in vaudeville.

The story is laid in California and tells the adventures of a native American girl of Spanish ancestry. It is a romantic melodrama and an action story.

When Miss Roland commenced filming "The Avenging Arrow" she entered upon her third fifteen episode serial without a pause in her working schedule.

New York Governor Indorses Hodkinson Production of Zane Grey's "U. P. Trail"

AN announcement of importance comes from the home office of the W. W. Hodkinson Corporation to the effect that the company will release "The U. P. Trail," the massive Benjamin B. Hampton production made from Zane Grey's novel of the same name.

"The U. P. Trail" is one of the greatest of Mr. Grey's novels. It is estimated by his publishers that the sale of his books amounts to several thousand copies every day.

The film was directed by Jack Conway, who directed "Riders of the Dawn" and "The Dwelling Place of Light," which soon will be released by Hodkinson. The cast includes Roy Stewart, Marguerite De La Motte, Kathlyn Williams, Robert McKim, C. B. Murphy and many others.

It is interesting to note that a private showing was held in the eastern ballroom of the Hotel Astor, New York, on the night of September 2, in honor of Governor Alfred Smith. A number of prominent men were the guests of Mr. Smith and the picture received an enthusiastic reception. The Hodkinson office is in possession of a signed letter from the Governor which reads, in part, as follows:

"I have never seen a more thrilling pictur nor one which pleased me more than did 'The U. P. Trail.' It is a big production in every sense of the word and seems to breathe the very atmosphere of pioneer days in America. I was particularly impressed by the excellent work done by the cast and was agreeably surprised to find that the picture more than did justice to Mr. Grey's great book, which I have read and re-read time and time again."

Among Governor Smith's guests were Senator James Walker, who has been foremost in the fight for Sunday motion pictures; Surrogate James Foley and Mrs. Foley, Adjutant General Charles W. Berry, Mr. and Mrs. Edward Luther, Mrs. Smith, wife of the governor, and their daughter, Miss Emily Smith; W. Stephen Bush, Mr. and Mrs. Charles F. Murphy and Richard Weil, of the Hodkinson corporation.

Selznick Announces Four Important Releases and Promises More Good Ones

FOUR releases of importance are announced for September from the Selznick Enterprises office, and these are only a forerunner of what may be expected in the way of big pictures during the season, according to Sam E. Morris, general manager. The schedule for the month calls for the release of "The Palace of Darkened Windows," "The Dangerous Paradise," "Everybody's Sweetheart" and "The Wonderful Chance."

"The Palace of Darkened Windows" is regarded as the biggest production and is the first picture made by Henry Kolker for National Picture Theatres, Inc. Mr. Kolker, according to those who have seen the picture, has turned out a good work. It is a story of India in which an American girl takes a peep into harem, and almost loses her life. Claire Anderson, plays the lead, and is supported by an excellent cast.

Women Defy Conventions.

"The Dangerous Paradise," which will be the first of the month's release, has Louise Huff in the leading role, and it tells an entertaining story concerning a young debutante, who finds that girls have very little freedom, and that only married women can defy the conventions safely.

According to those who have seen private showings of "Everybody's Sweetheart," Olive Thomas has an appealing role. The picture is said to be full of comedy with a tear back of every laugh.

Eugene O'Brien is star of "The Wonderful Chance," a story by H. H. Van Loan. This story was made under the working title of "The Thug," and the star appears in a dual role. It is a tale of a crook, who turns straight for the girl he loves, but loses her in the end.

Dead Men Tell No Tales

Mangan Named Production Manager

Francis A. Mangan has been named production manager for the Broadway Strand and the New Majestic theatres in Detroit. "Humoresque" has been billed for four weeks as the opening attraction at the Broadway Strand, while the Majestic will begin its season with "Civilian Clothes." The orchestra in each theatre will comprise twenty-five pieces.

Minta Durfee

(Mrs Roscoe "Fatty" Arbuckle), who displays genuine ability as a comedienne in a series of two-reel comedies produced by Truart Pictures, Inc., and now being offered to the states right market by Plymouth Pictures, Inc.

Film Version of "Iris" for Robertson-Cole Completed

THE screen version of "Iris," the stage production of Sir Arthur Wing Pinero, which is to be released early this fall by Robertson-Cole as a super-special starring Pauline Frederick, has been completed. It will be received in the East within a few days.

This will be the first of the series of big pictures which Miss Frederick will make for Robertson-Cole under her new contract, which provides for not more than four productions yearly.

The picture portrays the revolt of a woman's nobler nature and the fury of an unprincipled and determined man when he realizes that all of his efforts to lower her moral standards have failed.

The scene comes late in the Pinero story when Willard Louis in the role of Frederick Maladonado evicts the heroine from the apartment he had established for her in London.

With fury he seizes her and hurls her from the only home she knows, and then, with the realization that he has lost her forever, he flies into a frenzy. He demolishes everything within his reach.

Barrie Film for Paramount

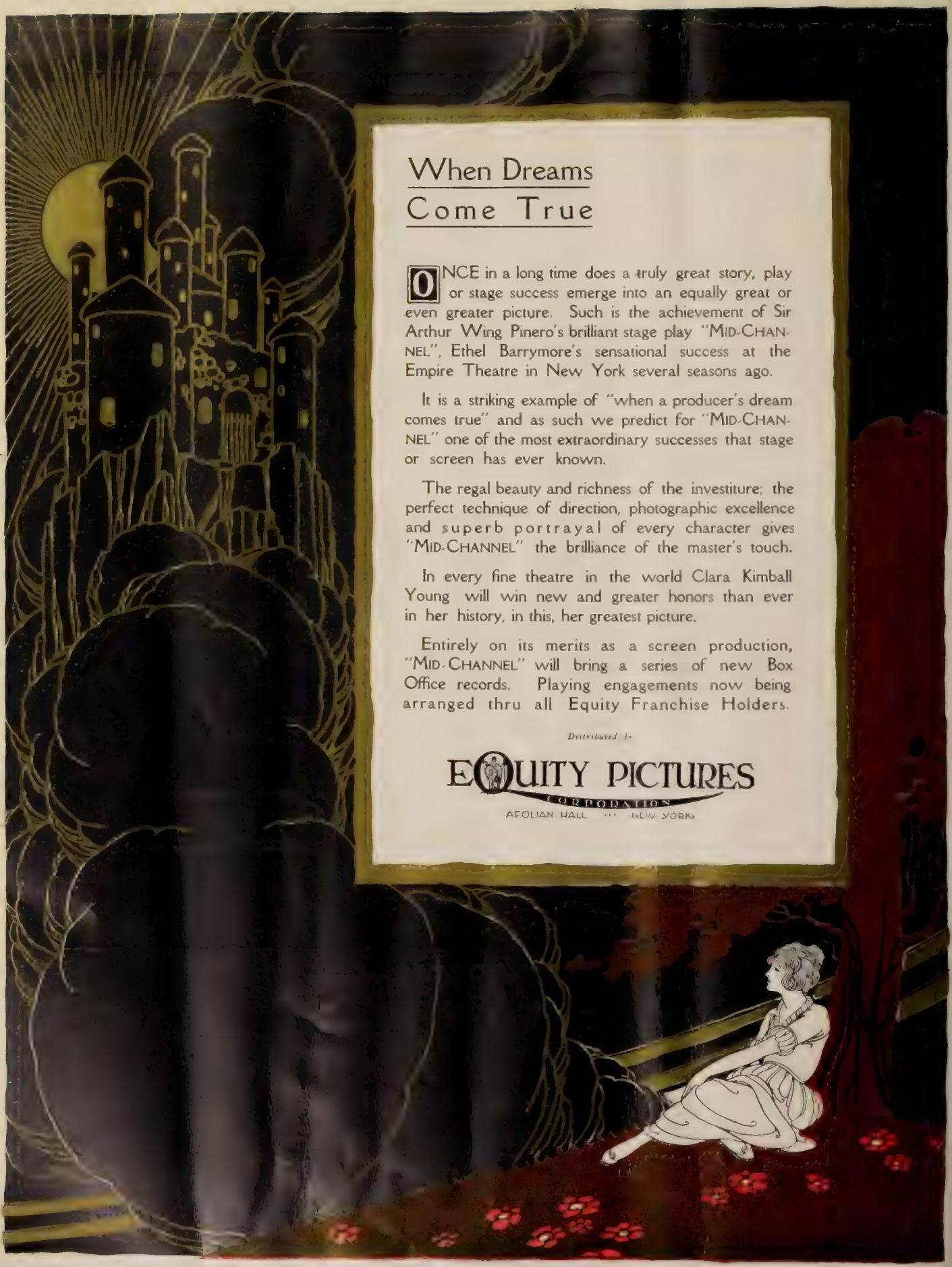
"What Every Woman Knows," Sir James M. Barrie's play in which Maude Adams achieved one of the successes of her stage career, will shortly be produced for the screen by William DeMille for Paramount, according to an announcement made in Hollywood Friday by Jesse L. Lasky.

Olga Printzlau, who recently signed a five-year contract with the Paramount organization, will write the scenario. The story presents a study of Scotch character showing the successful efforts of a devoted wife to circumvent the vanity and self-centered stubbornness of her husband.

Miriam Cooper Goes on Vacation

After almost a year of constant studio activity, Miriam Cooper has started for the Berkshire Hills for a much needed vacation following the completion of R. A. Walsh's newest production under the Mayflower banner. Miss Cooper will return in two weeks to prepare for an important part in Walsh's third independent feature.

HARRY GARSON presents
CLARA KIMBALL YOUNG
In Ethel Barrymore's Sensational Stage Success
"MID CHANNEL"
By Sir Arthur Wing Pinero
DISTRIBUTED BY EQUITY PICTURES INC. AEOLIAN HALL, N.Y.



When Dreams Come True

ONCE in a long time does a truly great story, play or stage success emerge into an equally great or even greater picture. Such is the achievement of Sir Arthur Wing Pinero's brilliant stage play "MID-CHANNEL", Ethel Barrymore's sensational success at the Empire Theatre in New York several seasons ago.

It is a striking example of "when a producer's dream comes true" and as such we predict for "MID-CHANNEL" one of the most extraordinary successes that stage or screen has ever known.

The regal beauty and richness of the investiture; the perfect technique of direction, photographic excellence and superb portrayal of every character gives "MID-CHANNEL" the brilliance of the master's touch.

In every fine theatre in the world Clara Kimball Young will win new and greater honors than ever in her history, in this, her greatest picture.

Entirely on its merits as a screen production, "MID-CHANNEL" will bring a series of new Box Office records. Playing engagements now being arranged thru all Equity Franchise Holders.

Distributed by

EQUITY PICTURES
CORPORATION
AEOLIAN HALL ··· NEW YORK

Autumn to See Ten Directors Busily Engaged at Lasky Studio in Hollywood

THERE has been no cessation of activity at the Famous Players-Lasky Studio in Hollywood through the heated season, every stage at the big plant being in use. This during the fall and winter will be increased, as there are many new productions contemplated and, as Jesse L. Lasky announces, there will be from ten to a dozen directors engaged working simultaneously.

William DeMille is completing "Midsummer Madness," adapted by Olga Printzlau from Cosmo Hamilton's story. "His Friend and His Wife," and is preparing for his next production. Cecil B. DeMille is making rapid progress on his current Paramount Special, written by Jeani Macpherson. Some exceedingly beautiful gowns have been designed by Clare West for the feminine principals and it is understood that among other features this will be one of the outstanding characteristics of the story.

Wallace Reid in "Always Audacious."

Wallace Reid, under the direction of James Cruze, making "Always Audacious," scenario by Tom Geraghty, has accomplished another of his flying trips to San Francisco and will be back soon to make the final scene for the picture in the studio. As soon as he is through with this story he will begin work on "Free Air," by Sinclair Lewis, adapted by Byron Morgan and again directed by James Cruze. Margaret Loomis is his leading woman in the current production.

Thomas Meighan is making scenes for "Easy Street," under the direction of Tom Forman. The story is by Blair Hall and the scenario by Beulah Marie Dix. Gladys George is his leading woman.

"Fatty" Starts Another.

Mrs. William Vaughan Moody, who is co-operating with George Melford, in the preparations for "The Faith Healer," which was one of Mr. Moody's well-known plays, is highly enthusiastic over the screen version and the cast that is being chosen. Following the completion of "Brewster's Millions" upon which he is now engaged under the direction of Joseph Henabery, Roscoe "Fatty" Arbuckle will do an original story by Walter Woods, entitled "The Dollar a Year Man." Betty Ross Clark is his leading woman.

Atkinson Is Pleased with Metro Activity on Coast

WILLIAM E. ATKINSON, general manager of Metro Pictures Corporation, is spending a week on a tour of inspection of the company's West Coast studios at Hollywood.

Mr. Atkinson expressed satisfaction at the completion of the building program outlined and carried out since his last visit to Hollywood six months ago. New writers' studios, a big receiving, shipping and storage building, plaster shop and numerous smaller structures have been erected on the six city blocks that now make up the producing plant.

The Metro executive will watch production of the pictures now in the process of filming or cutting at the Hollywood plant, then return to New York, visiting the company's main exchanges on his trip east.

"I am delighted to find that the midsummer inertia has not slowed down production here," said Mr. Atkinson. "Work on the pictures now under way is not only progressing rapidly but—what is far more important—satisfactorily. I am more than pleased with conditions here as I have found them."

Six Months Spent in Making First Betty Compson Special

ALTHOUGH Betty Compson's plans as a star-producer provided for the making of four pictures each year, her first vehicle, "Prisoners of Love," was not completed until six months after she accepted the story and began work. It is the first of the Betty Compson Productions to be released through Goldwyn.

After she had purchased "Prisoners of Love" from Catherine Henry Miss Compson set about organizing a production unit and supporting cast that would assure her entry into the realm of stardom under the favorable auspices.

She practically took over the entire George Loane Tucker staff—the aides who helped him in the making of his "Miracle Man," engaged Arthur Rosson as director and surrounded herself with a cast, including Roy Stewart, Emory Johnson, Ralph Lewis, Clara Horton, Claire McDowell and Kate Toncray.

By the time "Prisoners of Love" had finally been completed much more time had been consumed than is ordinarily required for the production of photoplays of this character, but the picture is said to bear many evidences of the time, effort and expense that Miss Compson devoted to its preparation.

Goldwyn Books "Earthbound" at Miller's in Los Angeles

GOLDWYN'S production of Basil King's photodrama of life after death, "Earthbound," has been booked for an indefinite run at a third "legitimate" theatre. On September 30 it will begin a run at Miller's Theatre, Los Angeles. The theatre will be closed for four days before the first showing to permit of arranging the stage, lights, music, etc.

The presentation will be made by William G. Stewart of the California Theatre, Los Angeles, and it will be on the same scale as the New York showing.

"Earthbound" is finishing the fifth week of its run at the Astor Theatre, New York, and its fifth week at the Playhouse, Chicago. The Playhouse engagement has been extended for two weeks.

The Goldwyn organization and T. Hayes Hunter, who directed the producing of "Earthbound" have received many communications praising the beauty of the production. They are from persons in all the professions, a great number being from prominent exhibitors desirous of information regarding the releasing arrangements for "Earthbound."

Illustrator Joins Mayflower

Henry Clive, the well-known actor-illustrator who draws covers for the Sunday colored supplement of the New York American Theatre Magazine and other popular publications, has been engaged by the Mayflower Photoplay Corporation to paint subjects for posters to be used in exploiting R. A. Walsh's second independent production. That Clive will be familiar with his subject and ambitious to secure exceptional effects is assured by the fact that he is playing a leading role in the Walsh offering, which will be presented by Mayflower as a First National attraction.

Oh, Madge, How Could You?
A study in black and white of Madge Kennedy in Goldwyn's "The Girl with a Jazz Heart."

Favors Newspaper Advertising and a House-to-House Canvass

ATTRACTIVE, expressive, definite advertising in the daily newspapers and a systematic, yet dignified, house-to-house canvass for neighborhood theatres are the best ways of "getting over" the message from an exhibitor to the motion picture public.

These are the exploitation views of Allan Dwan, well known producer whose "The Splendid Hazard," "The Scoffer," "The Heart of a Fool" and "The Sin of Martha Queed" are to be released through Associated First National Pictures, Inc.

"I believe in newspaper advertising for the theatre," Mr. Dwan has said. "It is the best way in which to get over the message to the public. But the advertising must be attractive, definite and expressive. The 'message' should be delivered in simple, yet dignified, language. The public has long since tired of superlatives and extravagant phrases. Above all, advertising must be convincing.

"I do not believe that billboard advertising is effective in theatrical exploitation because this form of exploitation is often confused with the thousand and one commercial advertisements dotting the landscape. People read the billboards in passing, perhaps, but they pass on without being impressed.

"I favor the old-fashioned way of delivering the 'message' from house to house. I believe it is most effective in advertising a bill being presented at a neighborhood or suburban theatre."

Takes Over Hampton Studios

Carrying on its policy of expansion of releasing and production activities, the Jesse D. Hampton studios, on Santa Monica boulevard near Highland avenue, in Hollywood, were taken over recently by Special Pictures Corporation. Increase in the production activities of this company made it necessary to acquire more space.

Hampton, it is said, will do his producing at the new Robertson-Cole studios, as the majority of his features have been released by that organization and the new policy of that company calls for the combining of their various producing units under the roof of one studio.

DEAD MEN TELL NO TALES

Contribution to

The Americanism Committee of the Motion Picture Industry of the United States

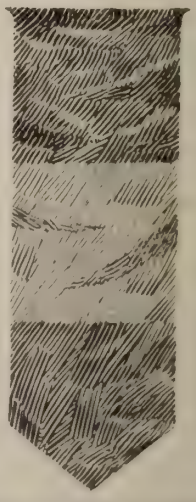
THE LAND of LAFAYETTE

A one reel Americanization Picture that should be shown in every Theatre

ONE million children of France were left fatherless in the Great War. Hundreds of cities and towns of the United States have adopted these little ones, these boys and girls they have never seen. They are shown in this picture bearing banners with words of gratitude to the communities in the United States which have undertaken their support and education.

The people of Wichita, Kansas; of Bisbee, Arizona, and of scores of other cities can see the little tots they have helped. Ask to see this reel at a Pathe Exchange and see if your home town is represented.

The great Paris parade of July 4th is shown and the leading heroes of the late war for "The Land of Lafayette" are grouped in a remarkable series of pictures. This thrillingly patriotic picture should be shown in every theatre in the country. It is released as the Pathe contribution to Americanization movement fostered by the Motion Picture Industry of the United States of which the American exhibitors are the most important factor.



Guess He Is a Simp After All
A scene from "The Poor Simp," with Owen Moore, to be released by Selznick.

Rumor Mayflower Has Big Plans; Prager on Way East

BENJAMIN A. PRAGER, president of the Mayflower Photoplay Corporation, has left Los Angeles en route to New York after spending several weeks at the West Coast film capitol arranging Mayflower's program of production for the ensuing year.

Mr. Prager's itinerary calls for stops in San Francisco and Chicago, where he will confer with the divisional managers of First National relative to the distribution of Mayflower's forthcoming productions and observe closely the trend of the western picture market.

According to reports from well-posted quarters, Mr. Prager's sojourn in Los Angeles has produced several interesting developments connected with Mayflower's future production plans. It is intimated that as a result of Mr. Prager's activities in Los Angeles, an important announcement can be expected from the Mayflower headquarters shortly.

Representatives of the trade press who interviewed Mr. Prager before he boarded the train at Los Angeles requested an official confirmation of the reports. The Mayflower president, however, gave a noncommital reply, although he intimated that he would "throw some light on Mayflower's future plans" after his arrival in New York.

Dorothy Cleveland with Hodkinson

Dorothy V. Cleveland, recently added to the Publicity Department of the W. W. Hodkinson Corporation has been actively engaged in work of a similar nature since she came to New York from Atlanta, Ga., three years ago. Miss Cleveland has been associated with Cosmopolitan Productions Company and was also on the staff of Landy & Turnbull. She has had several scenarios accepted by different producing companies, as well as fiction by the magazines. Much of her time is occupied in the writing of material for the campaign books which Hodkinson is preparing for its forthcoming big releases.

Gus Sun Opens New Theatre

"Yes or No," starring Norma Talmadge was the film play with which Gus Sun opened his new Regent Theatre in Springfield, Ohio, recently. Many prominent theatrical and film people went to Springfield for the occasion. Mr. Sun also received many congratulatory telegrams.

Maxwell Karger to Devote Entire Time for Year to Five Bert Lytell Specials

ANNOUNCEMENT is made by Metro Pictures Corporation that Maxwell Karger, the company's director general in charge of production activities at the company's New York studio, will devote his entire time for the ensuing year to the making of five Maxwell Karger special productions starring Bert Lytell.

Metro's decision to confer upon Bert Lytell the exclusive supervisory services of Maxwell Karger and at the same time to give Mr. Karger the distinction of his own individual productions, was reached after the executives of the company has been appraised from many sources of Bert Lytell's growing strength as a box office attraction.

Five Maxwell Karger pictures a year with Bert Lytell as the star, instead of perhaps six or more, means that each production will require more than two months in the making, insuring careful and painstaking production. In addition, Metro has made an unusually careful selection of stories for Mr. Lytell's use.

Quintet of Successes.

The first of the quintet, "The Misleading Lady," is already under way. To follow will be "A Message from Mars," by Richard Ganthoney, then "The Prisoner of Zenda," Anthony Hope's romantic melodrama.

Supervised Lytell Special.

Maxwell Karger supervised the first of Bert Lytell's specials, "Lombardi, Ltd.," made last fall in California, as well as the three that followed that production there: "The Right of Way," from Sir Gilbert Parker's world-known novel; "Alias Jimmy Valentine," from the stage play, Paul Armstrong, and "The Price of Redemption," from the novel of Anglo-Indian life by I. A. R. Wylie.

In all of these productions Mr. Lytell created virile and distinctive character roles that reflected his long and varied experience in stock companies and as a Broadway leading man on the stage before he began his screen career. The last of these, "The Price of Redemption," although completed, has not yet been released. It is scheduled for distribution by Metro in mid-September.

Americanism of Two Pathe Specials Praised by a Veteran Frontiersman

LAHOMA," Edgar Lewis' production of the Southwest, and "Rio Grande," Edwin Carewe's rendition of Augustus Thomas' American play, both released by Pathe, are said to show no indications that their appeal is abating. Compared with other successful features, at a certain period after release, these two productions have established a record.

"These admirable productions, dealing with two picturesque and dramatic periods of American development, are instinct with the very spirit of our nation. "This tribute was made recently by Dr. Alden Sedgwick before a gathering in Boston which had under discussion the power and mission of the motion picture.

Major Frederick Terrill made a special request to witness a screening of "Lahoma" and "Rio Grande." He has the distinction of being one of the troopers under General Lawton who pursued Geronimo across the desert wastes and into the mountains of Mexico. He was such a deadly marksman in two-handed six-shooting that the Indians called him "The Singing Death." Out of a hundred letters during the last two months thirty made mention of "Lahoma" and "Rio Grande." And of this number ten were exhibitors.

"The broadness and bigness of these two photodramas make their most impressive feature. Speaking from the authority of my long and varied experience in the Southwest, and later as an instructor in military schools in the Middle West, I would say that these pictures so thoroughly typify the genius and the dreams of America that they must serve as an inspiration for every man, woman and child in the United States."

Whitman Bennett Denies Rumor

Reports that Lionel Barrymore is to star in a production of "The Honorable Peter Sterling" from the Whitman Bennett studios, and that the picture is under way and will be released through Associated First National Pictures, Inc., are not founded on fact, according to a joint announcement from officials of that body and Mr. Bennett.

"The Honorable Peter Sterling" was, however, at one time considered for Lionel Barrymore, it appears, but was abandoned for the reason that it was deemed advisable to select for that star only vehicles which provide opportunity for displaying his recognized versatility in roles of varying character. With the exclusion then of the story erroneously reported as being under production, the first four Bennett-Lionel Barrymore feature productions are specifically "The Master Mind," by Daniel G. Carter, and "The Devil's Garden," by W. B. Maxwell, which are now completed, with Arnold Bennet's "The Great Adventure,' and "Jim, the Penman," by Sir Douglas Young, to follow.

Week Given Realart Films

July 25 to August 1 was Realart week in Lincoln, Neb. The two big theatres of the city, the Rialto and the Lyric, each running a split week, showed Realart pictures exclusively. The Rialto presented Constance Binney in "The Stolen Kiss" and Mary Miles Minter in "A Cumberland Romance." At the Lyric the features were Alice Brady in "The Fear Market" and the Emile Chautard special, "The Mystery of the Yellow Room."

Ince to Direct Williams Play

John E. Ince has been chosen to direct the Metro all-star production of "All Men Are Valiant," a newly purchased story written by Ben Ames Williams, the scenario for which was written by Edward Lowe, Jr. The filming of this picture will start at Metro's West Coast studios in Hollywood just as soon as Mr. Ince can select his cast.

Thompson to Make Trip East

Louis W. Thompson, president of the Special Pictures Corporation, will make a flying trip to New York late in September. H. J. Roberts, general sales manager, recently returned from the metropolis after making new and expanded releasing arrangements for the output of the corporation.

DEAD MEN TELL NO TALES

Randolph Lewis
Author of "Forbidden Valley," which is being produced by J. Stuart Blackton for Pathe.

New Production Editor Comes to Paramount's Eastern Office

TOM J. GERAGHTY arrived in New York from California recently and will immediately take up the duties of Eastern production editor of the Famous Players-Lasky Corporation, the position recently relinquished by Roswell Dague who has been granted a long leave of absence during which he will travel extensively. On his way East Mr. Geraghty made a short visit at his old home in Rushville, Ind.

From grocery counter to printer's devil and from printer's devil to reporter have been steps to his present place as a writer for the screen. He worked in his father's general store in Rushville before he "cubbed" as a reporter on the Rushville Democrat, and there attracted the attention of Samuel G. Blythe, the famous political writer. Soon afterward he came to the New York Herald. "But the moving picture bee slipped into my bonnet," he said, "and I began writing film publicity."

His first real scenario position, however, was with Famous Players-Lasky, and he has been the author of many successful original stories and adaptations that have appeared on the screen.

"Made in Heaven" Soon to Be Put on Screen by Goldwyn

WILLIAM HURLBUT, American playwright, has been added to the list of authors contributing stories for picturization by Goldwyn Pictures Corporation. The photoplay rights to his successful light comedy, "Made in Heaven," have been purchased by Goldwyn and Alfred E. Green has been engaged to direct the film.

Mr. Hurlbut first came into prominence with "The Writing on the Wall" which Olga Nethersole presented.

Mr. Green is well known as a director, having acted in that capacity for a number of producing companies before joining the Goldwyn directorial force.

Hodkinson Prepares Press Book

W. W. Hodkinson Corporation is preparing an elaborate press book on "The Kentucky Colonel," which is to be released early in September.

"The Kentucky Colonel" was produced by the National Film Corporation of America. A strong cast appears in the production headed by Joseph J. Dowling.

During Summer Months Pathe Feature Department Breaks Previous Records

THE Pathe feature department has made good under trying conditions. With the beginning of summer the feature brigade announced its intention of overcoming the weather handicap and returning a greater volume of business than during any similar period. This meant a tremendous feat, for March, April, May and June of this year were the most successful months in Pathe's annals.

Yet when the returns for July were recorded it was shown a 13 per cent. increase in feature business over June had been made. But for August this increase jumped to 17 per cent. over July, the two months combined indicating a 29 per cent. increase over March—up to that time the most lucrative in Pathe's history.

Pathe attributed its success to the high class of features issued during that period, as well as to a most efficient feature sales organization.

Pathe early laid its plans for combating the conditions during the summer months by arranging an attractive schedule. During June there was, among other features, "Passers By," Commodore J. Stuart Blackton's version of C. Haddon Chambers' stage success. Herbert Rawlinson headed the cast.

July was inaugurated with William Desmond in "A Broadway Cowboy," from the studio of Jesse D. Hampton. Following that came another Blackton offering, "Man and His Woman," starring Herbert Rawlinson.

H. B. Warner, Blanche Sweet and Edgar Lewis were the shining lights in August. Warner appeared in "One Hour Before Dawn," Blanche Sweet starred in "The Girl in the Web" and Edgar Lewis contributed "Lahoma," a story of the early days of Oklahoma, which he adapted from the novel by John Breckenridge Ellis.

What was accomplished in August will be far surpassed in September, according to the Pathe feature department. The September schedule includes J. Stuart Blackton's "The House of the Tolling Bell," adapted from the novel by Edith Sessions Tupper; "Felix O'Day," starring H. B. Warner, produced by Jesse D. Hampton from F. Hopkinson Smith's novel, and Blanche Sweet in another Hampton special, "Help Wanted: Male," taken from the story "Leonia Goes A-Hunting."

United Artists Makes Many Promotions; Names W. H. Hines General Sales Manager

THE announcement made last week by Hiram Abrams that he had appointed Kenneth Hodkinson to the position of executive manager of United Artists Corporation was the first of a series of promotions being made by Mr. Abrams in his executive staff.

Mr. Abrams has had his force in training with a larger organization ever in mind, and apparently the increasing business of the "Big Four" and the expansion ahead make this the time for shifts in the staff.

William W. Hines, as general sales manager, will have an enlarged field of activities. Mr. Hines has been in the theatrical and motion picture field for many years. Among his earlier associations were the publicity department of the Keith circuit, advance representative for the Frohman productions and the ownership and active management of an independent exchange. In more recent years he held the post of general sales manager of several of the more important distributing companies, and he was associated with Mr. Abrams in that capacity before the days of United Artists.

Lazarus Sales Promotion Manager.

Paul M. Lazarus, who has been advertising and publicity manager since the organization of the "Big Four," has been made sales promotion manager. He will continue in active supervision over the advertising and publicity work of the company, but this work is to be co-ordinated under his direction with active promotion work in the field, tying up the sales efforts of the various branch offices with the work of the home office advertising and publicity department.

C. S. Trowbridge, who has been sales manager of the Philadelphia branch since it was opened, and A. C. Berman, who has served as sales manager for Canada since the establishment of the organization, have both been called to the home office and have been appointed assistant general sales managers, working out of the office of Mr. Hines on extensive field service.

For the past year Charles E. Moyer has been associated with Mr. Lazarus in the advertising and publicity work of the company. He now has been appointed publicity manager and will carry on the work of the department along the lines suggested by the creation of the sales promotion department, under Mr. Lazarus' management.

"The Man Who Stole the Moon" Eclipses Wall Street Records

FRANK LEON SMITH, chief scenario writer of the George B. Seitz Company, has completed a new serial play which is to be put in production soon. His new story is an adventure romance entitled "The Man Who Stole the Moon." Announcements from Pathe assert that the latest Smith play has received the heartiest endorsement and approval of the scenario and production departments.

His two previous plays, "Bound and Gagged" and "Pirate Gold," gained much commendation. He was well established as a fiction writer for the popular magazines before taking up scenario work, and became associated with George B. Seitz when Mr. Seitz organized his producing company.

Metro Adds to Scenario Staff

Ruth Ann Baldwin is one of the most recent additions to the scenario staff at Metro's West Coast studios in Hollywood. Miss Baldwin has contributed as her initial 'script the continuity of "The Marriage of William Ashe" as a forthcoming starring vehicle for May Allison. It is an adaptation from the stage play by Margaret Mayo which was based upon the novel of the same title by Mrs. Humphrey Ward. Miss Baldwin served for eight months as a scenarioist with Fox Films, and also directed for Universal.

Dead Men Tell No Tales

Jacksonville Authorities Pursue Missing Mitchells

IF a motion picture man with a world of experience and sincerity of purpose walked into Jacksonville, Fla., at the present time the populace would probably greet him with brickbats and Irish confetti and throw him to the alligators. He would have Lester Mitchell, about twenty-eight years old, promoter of the "Superior Pictures," 408 Masonic Temple, and Mrs. Mitchell, also known as Miss Helene Edna Bennett, to thank for his warm reception.

This couple is being sought by the authorities on two warrants charging embezzlement. The first warrant has to do with their alleged departure from Jacksonville soil in an automobile, and the second warrant with $25 said to have been put up by a Jacksonville aspirant for screen honors as a guarantee he would "stick" with the "company" until the completion of an "imaginary photoplay." Then the money was to have been refunded him.

The story is the old one, according to Jacksonville authorities. The company advertised widely, a one-page advertisement appearing in this journal. A letter to the Moving Picture World from Jacksonville says the Mitchells also have operated under the name of the "Mitchell Advertising System." The writer describes Mitchell as having light brown hair and sideburns." He thoughtfully inclosed a bill from the Moving Picture World which he found in the office vacated by the Mitchells.

Kelley Asks $50,000 Damages from Officials of Maritime

NOTICE has been filed in the county clerk's office in New York on behalf of Winfield F. Kelley that he will move to have his suit against John H. Hammell, George W. Schaeffer, Joseph Unger and the Maritime Pictures Corporation put on the calendar for trial on October 4.

Mr. Kelley is suing for $50,000 damages. He asks for an accounting of the company's affairs. During the war he obtained contracts for the exhibition of pictures on board naval vessels. Needing capital, it is alleged he interested Messrs. Hammell, Schaeffer and Unger, who formed the Maritime Pictures Corporation. Mr. Kelley alleges care was taken to see that he was not included among the incorporators, stockholders or directors and that the defendants went to Washington, D. C., and took over all contracts for the company.

The defendants counter with the statement that the plaintiff's action is nothing more than an "unscrupulous effort to grab a share of the benefits of a contract which he could not possibly have obtained himself and which neither Hammell nor Schaeffer could possibly have secured so long as the plaintiff had any connection with them whatever."

DEADMEN TELL NO TALES

Attractive Features Attend Opening of Charles Ray Picture at Strand Theatre

GEORGE M. COHAN'S great musical comedy success was revived during the week of August 30 in New York by the presentation at the Strand Theatre of "Forty-five Minutes from Broadway," starring Charles Ray in his initial special feature attraction to be distributed by Associated First National Pictures, Inc. In the presentation arranged by Joseph Plunkett, the resident manager, however, the original musical comedy lost nothing of the popularity in its transfer to the screen, and in one respect it gained, in the opinion of George M. Cohan himself.

This gain was the overture used at the Strand, which was arranged by N. L. Lake. It is on the theme of one of Mr. Cohan's musical numbers, "Give My Regards to Broadway," and was greeted by musical critics of New York as being worthy of preservation in libraries of overtures. Mr. Cohan was so enthusiastic over it and the production itself that he readily loaned the original score of the opera to the Strand orchestra for the incidental music and made suggestions in regard to the presentation as planned by Mr. Plunkett.

Prologue Adds Realism.

The picture was introduced with a prologue. Following the overture, which was called "A Cohan Rhapsody," the voices of a male quartet from behind closed curtains, blending in the strain of "So Long Mary," were heard. As the curtains divided a drop curtain and some simple props disclosed a scenic setting of a railroad station, with a girl soprano clothed in gingham and carrying a small suitcase.

As the quartet came on the stage and concluded the chorus the soprano took up the verse and at the end of the refrain walked off stage. Immediately the quartet again took up the chorus, the lights were lowered long enough to permit the raising of the drop and then "Mary" came into view on the observation platform of a railroad train which apparently was speeding rapidly away from the auditorium of the theatre. "Mary" waved goodbye and the scene continued until the quartet reached the conclusion of the chorus of the song, and then the stage-lighting dimmed and faded into the opening scenes of the film.

Original Scene Used.

The speeding effect of the railroad train was used by projecting a scenic picture taken originally from the front end of a locomotive on to canvas on both sides of the observation car set. The effect was realistic and added much to creating the atmosphere. The original score of the musical comedy was used throughout by the Strand orchestra, as Mr. Plunkett declares that the picture fits the score like "a glove" and that no rearrangement of the original music is necessary. Another simple effect that added considerable realism was the introduction of a player-piano in back of the screen. In the musical comedy version of the story an automatic piano figures in two of the strongest scenes. The Strand used the player-piano in back of the screen for the incidental music and found it most effective.

Neilan Warns of Alleged Attempts to Sell His Productions on Series Basis

MARSHALL NEILAN has issued a warning to exhibitors and has invited their co-operation in connection with the booking of his product for the protection of both parties involved. The producer points out that his next four pictures following "Dinty," just completed, will be sold through the First National Exhibitors' Circuit on an individual basis only, each picture being booked on its own merit.

The warning by Mr. Neilan comes as a result of his attention being called to the fact that in various instances exhibitors have been approached on the sale of his product in series of two or more productions, which is strictly against his policies and the fundamental producing plans of his organization.

Mr. Neilan's warning reads as follows: "My next four productions following 'Dinty' will be sold by the First National Exhibitors' Circuit on an individual basis only, each picture being contracted for on its own merit. There is nothing in my existing distribution agreement which allows for any but the above method of sale of my product.

May Wire Complaints Collect.

"Any exhibitor who is approached by a salesman from any organization attempting to sell my product on any but the above basis would do me a great favor if he would telegraph me at my expense, giving facts. Information along these lines will be kept highly confidential if so requested.

"No contracts can be entered into for Marshall Neilan productions without the personal approval of myself or a member of my organization empowered with this right. This is simply a warning for the protection of the exhibitor as well as myself."

In further discussing the matter of individual booking, Mr. Neilan, at his office in the Hollywood studios, said: "There is only one fair way to book feature productions, to my mind, and that is to sell each individual picture by itself and on its own merit.

"There is no one in this industry who can make pictures of the same merit and there never will be such a person. It therefore is not only wrong but unfair to both parties concerned to make blanket arrangements for two or more pictures."

Increase Prices in Order to Sustain High Standards

BANGOR, ME., theatres have increased their admission prices to conform more closely to those of other Maine cities. The Olympia Park, and Graphic theatres, in a statement made jointly assert that "owing to advances of 100 to 300 per cent. in the prices of films and in the general operating expenses of picture shows, it is impossible to maintain the high standard of quality that has prevailed in these theatres at the present price of admission. Rather than cheapen these attractions, the following new scale of prices has been adopted, to be in effect on and after Sept. 6:

Park and Graphic theatres, afternoon and night: Children, 11 cents; adults, 22 cents, tax included. Olympia Theatre: Afternoon, children, six cents; adults, 17 cents. Night, children, 11 cents; adults, 17 cents, tax included.

Thoughts of Youth

A bit from "Bonnie May," starring Bessie Love, to be released by Federated Exchanges.

Murray and Ray Features on Current Paramount Schedule

SEPTEMBER 5, which virtually marks the beginning of the new motion picture year, brings the first of the Paramount fall productions, "The Right to Love," the second of George Fitzmaurice's specials featuring Mae Murray and David Powell, also Charles Ray in the Thomas H. Ince production, "A Village Sleuth."

"The Right to Love" is said to be breaking records in many pre-release houses in the larger cities, for instance in Denver at the Rialto, and Manager Ellison wired to Famous Players-Lasky: "Opening day broke house records."

Ouida Bergere adapted "The Right to Love" from the French play, "The Man Who Killed," by Pierre Frondaie, who wrote the dramatization from Claude Farrere's novel of the same name.

Holmes E. Herbert, Alma Tell, Macey Harlam, Frank Losee, Marcia Harris and Lawrence Johnson complete the cast.

Agnes Christine Johnson wrote "A Village Sleuth," the Charles Ray vehicle. Her last previous work was the continuity of "Homer Comes Home," also a Charles Ray picture, and she also wrote "Alarm Clock Andy" for the same star. Jerome Storm was the director. Winifred Westover makes an attractive leading woman, and the support includes Dick Rush, Donald MacDonald, George Hernandez, Betty Schade and Lew Morrison.

American Gives Many Helpful Hints to Exhibitors Concerning "A Light Woman"

FEW productions will come to the exhibitor as well supplied with presentation material as "A Light Woman," according to the American. In line with the belief on the part of the American publicity staff that the exhibitor wants all his advertising material where he can lay his hands on it quickly, all such material is reproduced on a separate six-page spread, folded into the campaign book.

Five carefully selected posters, strong in emotional appeal and, in the originals, rich in coloring, are strong advertisements in themselves. The twenty-four sheet, with its effective art work and cast display will prove a big drawing card, it is said.

In the "Hints to Exhibitors" in the campaign book, attention is called to the line cuts, which are featured on this spread.

Several attractive line-cuts have been prepared and are displayed. There are three two-column scene cuts, one a love scene between the star, Helen Jerome Eddy, and Hallam Cooley; another a group with the words adapted from Robert Browning, the author of "A Light Woman"—"Which do you pity most of us three—my son or the mistress of my son, with her wanton eyes, or me?" The third line drawing symbolizes the "vamp." Then there is an airy one-column line cut of a girl executing a balloon dance, and a useful thumb-nail title cut. All the advertising which has been arranged is of the "cathy" sort.

By adapting these cuts to his own locality—filling in the name of his theatre and the showing dates in the spaces indicated—the exhibitor has helps of advertising value, with a wide variety of choice.

Goldwyn's Film, "The Branding Iron" Has Excellent Cast for Its Portrayal

THE casts selected by Reginald Barker for his Goldwyn pictures are celebrated for their all around excellence. In his picturization of Katherine Newlin Burt's western novel, "The Branding Iron," he has what he believes is the best cast he has ever selected.

The cast is headed by Barbara Castleton as the woman branded on the upper arm with the brand of her husband's ranch because he is unjustly suspicious of her. She handles the role with dramatic strength and emotional appeal.

James Kirkwood, who is cast for the role of Pierre Landis, the suspicious husband, has acted on the speaking stage with such stars as Henry Miller, Margaret Anglin and Blanche Bates and in pictures with Mary Pickford, Mack Sennett, Owen Moore and others. This is his first picture with Goldwyn and the organization is highly pleased with his performance.

Tucker Portrays Prosper Gael.

Richard Tucker has the part of Prosper Gael, the Playwright, who rescued Joan Carver from her husband but in the rescuing did her a greater wrong than had her husband. His first appearance on the stage was with Nat Goodwin in a revival of "When We Were Twenty-One."

Russell Simpson, cast as Joan's father, has had an extensive stage career. He has played in stock at Seattle, under Belasco in "The Girl of the Golden West," in "The College Widow," "Quincy Adams Sawyer," etc., and in the early days of pictures was with Biograph, Kalem and other companies. He has the leading role in the next Reginald Barker Production to be released, based upon a popular sea story by Ben Ames Williams.

Sydney Ainsworth has the role of the theatrical producer. He has appeared with Robert Edeson and others on the speaking stage and with Essanay, Selig and Goldwyn in pictures. Some of his best roles with Goldwyn have been with Pauline Frederick in "Madame X," in Rex Beach's "Silver Horde" and with Jack Pickford in the film version of O. Henry's "Double-Dyed Deceiver."

Albert Roscoe has the role of the "sinbuster." He has played in stock in Nashville, with Bertha Kalish, William Faversham, in "Daddy-Long-Legs."

Others in the cast are Gertrude Astor, Marion Colvin, Joan Standing and Louie Cheung.

"Slam Bang Jim" Going Big.

One of the most successful "Flying A" pictures from the box office standpoint, and one that is holding its own steadily as a big money getter, is "Slam Bang Jim," a special in which William Russell, the star, has a chance to do some of his fastest work.

Among the better grade houses which are booking this typical Russell drama are the Hippodrome of Los Angeles, where it will have an extended run this month; Lowe's Hippodrome and the Strand of Portland, Ore.; the Casino of Spokane, Wash.; the Palace of New Orleans; Idle Hours of Kansas City, Mo.; the Rex of Dallas; the Dragon of Toledo; the Dreamland of Akron; the Alcazar of Chicago; the Japanese Garden of New York City; the Victory of Rochester; the Majestic of Utica, N. Y., and the Victory of Providence, R. I.

Many Noted Writers' Names Appear on Goldwyn's Half-year Feature Program

THE list of authors contributing to the Goldwyn product for the first half of the season of 1920-21 reads like a section of a directory of modern American novelists and playwrights, with a sprinkling of foreign authors for good measure. Goldwyn will release sixty feature pictures the coming season in groups of about fifteen each. Prints of practically all of the first group are now in all twenty-two Goldwyn exchanges ready to be shown to the exhibitors. A number of them have had first run showings. The Goldwyn West Coast studios are hard at work filming the second set of releases.

The authors represented in the first series of Goldwyn 1920-21 pictures are:

Alexandre Bisson, French dramatist, whose play, "Madame X," has afforded Pauline Frederick her latest screen role. The picturization was directed by Frank Lloyd. Gouverneur Morris, whose story of San Francisco's underworld, "The Penalty," has been picturized for Goldwyn under the direction of Wallace Worsley with Lon Chaney, of "Miracle Man" fame in the role of the legless Blizzard. Katherine Newlin Burt selected Goldwyn to film her first great success, "The Branding Iron."

Basil King's "Earthbound."

Basil King spent nearly a year with T. Hayes Hunter in making his photodrama of life after death, "Earthbound." Rex Beach is represented by a picturization of "The North Wind's Malice," directed by Paul Bern and Carl Harbaugh. George Ade contributed Jack Pickford's forthcoming stellar vehicle, "Just Out of College," adapted from Ade's famous farce. Mary Roberts Rinehart's story of life in a boys' "prep" school, "The Empire Builders," retitled for the films, "It's a Great Life," directed by E. Mason Hopper.

Arnold Bennett and Edward Knoblock are represented by a picturization of their successful play, "Milestones." It was directed by Paul Scardon and has an all-star cast. Maximilian Foster has contributed the basis for a new Madge Kennedy starring vehicle in his story, "The Trap," which will have a new title. Ben Ames Williams has furnished Jack Pickford with a well-fitting role in "The Man Who Had Everything."

"Officer 666."

Augustin MacHugh and Winchell Smith are responsible for the original play, "Officer 666," made into a photoplay for Tom Moore. Garret Smith, whose story of "Old Hutch Lives Up to It," has made one of Will Rogers' best stellar vehicles under the title of "Honest Hutch." It was directed by Clarence G. Badger. Pearl Lenore Curran, whose story of "Ross Alvaro, Entrante," picturized under the title of "What Happened to Rosa," gives Mabel Normand one of her inimitable roles.

Robert Shannon gave Madge Kennedy "The Girl with the Jazz Heart," directed by Lawrence Windom. Frank Brownlee, writer of scenarios, is the author of Hobart Bosworth's new photoplay, "His Own Law," produced by J. Parker Read, Jr., and released by Goldwyn.

Second Quarter Plays.

The authors of the plays to be released in the second quarter of the new season include: Ben Ames Williams, with a powerful sea tale directed by Reginald Barker with an all-star cast; Leo Ditrichstein and Frederic and Fanny Hatton, whose comedy, "The Great Lover," marks the elevation of its director, Frank Lloyd, into the ranks of featured directors; Hall Caine, whose "The Christian" is one of the century's most famous novels.

Harry James Smith, with "A Tailor-Made Man," his stage success; Herman Bahr, with the comedy, "The Concert," in which Leo Ditrichstein appeared for two seasons; Graham Moffatt's Scottish comedy, "Bunty Pulls the Strings"; Gouverneur Morris' "Yellow Men and Gold," Rex Beach's popular novel, "The Net"; Channing Pollock's stage adaptation of O. Henry's story, "Roads of Destiny"; Basil King's novel, "The Eternal Law."

Mary Roberts Rinehart.

Mary Roberts Rinehart's novel, "A Poor Wise Man"; Edgar Allen Woolf's adaptation of Nalbro Bartley's story, "Shadows," which furnished the basis for "Head Over Heels" for Mitzi Hajos on the speaking stage and in which Mabel Normand will star in film; Octavus Roy Cohen's "Six Seconds of Darkness" for Tom Moore. Irvin S. Cobb is represented by a picturization of Charles O'Brien Kennedy's adaptation of "Boys Will Be Boys." Will Rogers will star in it. Oliver Bailey, American dramatist, will supply Madge Kennedy with another starring vehicle, "What the Doctor Ordered."

Catherine Henry, magazine writer, wrote "Prisoners of Love," which Betty Compson selected as her first starring vehicle. It was directed by Arthur Rosson and will be released by Goldwyn. Peter Clarke MacFarlane's story, "The Guile of Woman," has been selected for Will Rogers.

Names Players in Faversham Film.

Myron Selznick's recent announcement of the complete cast that will appear in support of William Faversham in his forthcoming picture, "The Sin That Was His," reveals several names that have figured prominently in notable Broadway successes.

Playing opposite Mr. Faversham in the film version of the Frank L. Packard story is Lucy Cotton. Another prominent player is Pedro de Cordoba, who began his stage career several years ago with E. H. Sothern in "If I Were King."

Bobbie Agnew, who plays the leading juvenile role, is one of the screen's most popular young players. Lule Warrenton, one of the foremost women portrayers of character roles on both stage and screen, plays one of the important parts in the Packard story.

Heart to Heart Talk

Scene from "In the Heart of a Fool," made by Allan Dwan for Mayflower.

Prominent Cast of Players in "Dangerous Paradise"

BACKING up its promise to provide the the best talent obtainable in its forthcoming productions, Selznick pictures announces this week a strong cast for "The Dangerous Paradise," scheduled for early fall presentation.

Louise Huff plays the leading role and is supported by Templar Saxe, Herbert Griffith and Ida Darling in the principal roles, while the rest of the company is composed of Roland Sweet, Jack Raymond, Mrs. Forrester, Norman Kent, Harry Benham, Lola Stuyvesant and Nora Reeve.

Story of Society Girl.

"The Dangerous Paradise" was written by Edmund Goulding and directed by William P. S. Earle. It is a light, entertaining photoplay, full of the buoyance of youth, and is written around a young society girl, who finds that debutantes are really prisoners of conventions and that only the married women have all the fun.

"Tiger's Coat," Hodkinson Release.

"The Tiger's Coat," to be released by Hodkinson in November, was taken from the novel of the same name by Elizabeth De Jeans, which also ran as a serial in the Pictorial Review.

Bobbs-Merrill, the publishers, state that it was an exceedingly popular novel and ran into many editions. The picture was made by the Dial Film Company. Tina Modotti, the Italian beauty, is the featured player, and a strong cast is seen in her support.

ALBERT E. SMITH
presents
'TRUMPET ISLAND'
A TOM TERRISS PRODUCTION
From the Story by
GOUVERNEUR MORRIS

"Trumpet Island" is one of the big exhibitor pictures of the season. Excellently produced, at once strikingly unique and dramatically powerful, it merits the wide exploitation necessary at this time. Exhibitor's Herald of August 28

"Does It Rain In Brazil in February?"

"Does it snow in Chile in July?"

"Is June a good month in which to start a Mexican campaign?"

Certain experts on South American trade have obscured the market below the Rio Grande by insisting it's all very mysterious, and that you consult them on such questions as the above before you enter the Latin-American market.

But—February rain in Brazil, or July snow in Chile—the public still reads CINE-MUNDIAL, still goes to the theatre, and still the market for the American motion picture manufacturer or distributor grows on.

A Public of 100,000,000 waiting for your message. A Theatre of 100,000,000 waiting for your pictures.

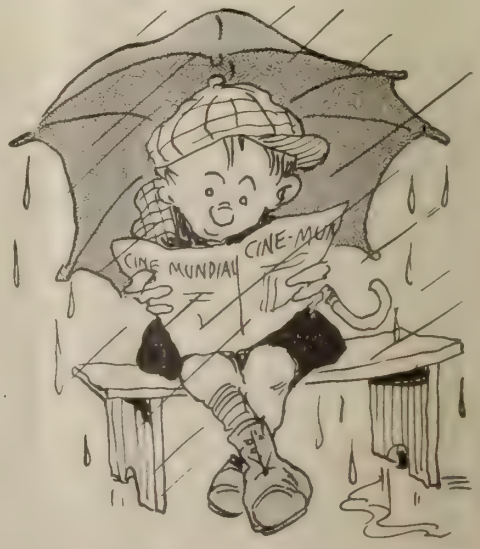
A Theatre just as big and appreciative as the Theatre of the United States. A Public just as capable of cultivation. Humanity just as susceptible to the right approach.

That right approach is through CINE-MUNDIAL. Thoroughly Spanish from its name down to the smallest detail of editorial policy. Loved these five years by every Latin-American man and woman for its color, flavor, variety, beauty.

CINE-MUNDIAL—Putting your message over in Argentine as well as in Cuba, in Chile as well as in Brazil. Tying your entire Latin-American campaign together and laying the whole of the South American market at your feet.

Rainy February or sunshiny February—a good month to use CINE-MUNDIAL for your advertising message.

April's a good month, too. So is December.
So are June, November, August, January, May, September, July, March—
So is OCTOBER.
October forms close September 15.



CINE-MUNDIAL

CHALMERS PUBLISHING COMPANY
516 FIFTH AVENUE, NEW YORK CITY
Telephone, Murray Hill 1610

"Why, I Heard the Rabbit Barking."
Says the lad at the right. Scene from "It's a Great Life," released by Goldwyn.

Realart Announces Release of New Minter Production

IT is announced by Realart that "Sweet Lavender," a screen version of the stage classic by Sir Arthur Wing Pinero, starring Mary Miles Minter, is now available to exhibitors.

This will be the first Mary Miles Minter release to holders of the 1920-21 Realart Star Franchise.

As Lavender, Miss Minter's sunny nature and her faith in the goodness of the human race win the respect and devotion of all the roomers in the college boarding house conducted by her aunt, whom she regards as her mother.

A happy romance develops between Lavender and Clem Hale, one of the youthful boarders. Their joyful life has an unhappy turn when the lad's stepfather appears on the scene and objects to his courtship, and when Lavender's foster mother recognizes the man as Lavender's father. The young lovers are separated, but soon there is a happy reunion. In marrying Clem, Lavender not only gains a husband but she also regains a father.

Paul Powell, who directed "Sweet Lavender," served his early apprenticeship under David Wark Griffith, Beulah Marie Dix, who wrote the scenario, has a long list of successes to her credit.

A notable cast of players was associated with Miss Minter in this production. Theodore Roberts, as Professor Richard Phenyl, is a sunny-natured, absent-minded, lovable old man. The role of Horace Weatherburn is played by Milton Sills.

Dwan Provides Climax in Each Reel of Mayflower's "In the Heart of a Fool"

ACCORDING to a statement from the Mayflower Photoplay Corporation, Allan Dwan's "In the Heart of a Fool," presented by Mayflower and released as a First National Attraction has enough big situations in its six reels of action to provide strong climaxes for several average productions, a half dozen powerful scenes, big from both scenic and dramatic standpoints, being distributed through the production.

Dwan's use of six climaxes is said to in one picture mark a new and courageous departure in dramatic construction. The precepts of dramatic writing usually provide for only one climax at the conclusion of a story. In constructing "In the Heart of a Fool," Dwan employed the technique of the serial writer, closing each reel with a big scene. Although each of the scenes has the merit of a climax, it is said to be logically woven into the action and instead of retarding the development to serve as a stage of progress in the unfolding of the plot.

Big situations coming at the end of each reel, Dwan asserts, does away with the possibility of the spectator's interest lagging during the time it takes to plant the action and to flash the climax which it leads up to.

The first dramatic highlight in "In the Heart of a Fool," depicts a mine explosion with the attendant thrills of burning mine shafts, frenzied miners trapped to death in the smoke-filled tunnels, and rescues in chain buckets. Closely following this scene a riot scene with mobs battling in the streets. Another situation depicts the villain about to toss a little boy to the mercy of the infuriated mob.

Aside from the situations that draw their strength from purely physical violence, the Dwan production is said to be a tense drama derived from a clash of wills, the heartaches of unrequited love, the madness of a bereaved mother and the wrecking of four lives by a beautiful though unprincipled woman.

New York Life Vividly Portrayed in Famous Players Feature "Money Mad"

GEORGE FITZMAURICE, whose production of "The Right to Love" is now enjoying a successful run at the Criterion Theatre, New York, has started work on "Money Mad," his fourth special production for the Famous Players-Lasky Corporation. This is a story of New York life by Ouida Bergere, the wife of the director.

Debut of Dorothy Dickson.

Presenting an all-star cast, this picture marks the screen debut of Dorothy Dickson, recently one of the featured players in "Lassie." The remainder of the cast contains names that are well known to motion picture patrons. Among them are Robert Schable, Alma Tell, George Fawcett, Rod La Rocque, Reginald Denny, Katherine Emmett and Helene Montrose.

The locale of the story is New York and many of the metropolis' typical scenes such as the Stock Exchange, the Midnight Frolic, a glimpse of the lower East Side and the theatres will be reproduced.

Hodkinson's Home Office Men Like Willat's "Down Home"

DOWN HOME," the first Irving V. Willat independent production, which Hodkinson will release in October, forecasts accurately the trend in motion pictures, as it is said to be "a living, breathing, human document with rippling comedy, tense tragedy, swift moving plot and counter-plot, further enriched by one of the sweetest love stories ever screened."

The exhibitor has come to associate the name of Irving V. Willat with big achievements in picture making, but even to those who know Mr. Willat and his record of past performances, "Down Home" is heralded as a surprise. At a pre-view given for the officials of the W. W. Hodkinson Corporation, it was unanimously agreed that "Down Home" was one of the greatest pictures that that organization has ever had for release.

First National Films Star Wesley Barry in "Dinty"

ACCORDING to reports from the West Coast, Marshall Neilan's forthcoming release through Associated First National Pictures, Inc., "Dinty," in which Wesley Barry makes his debut as a character, offers several novel departures in lighting and photography by Charles Rosher and David Kesson.

A number of scenes in a Chinaman's den are said to present something entirely new in motion photography and other effects taken at night in San Francisco's Chinatown are also of a novel character.

This picture is now being completed at the Hollywood studio and will be released by First National in November, having been in the course of production for the past five months. A "big" variety of dramatic, humorous and heart appealing touches are promised by the producers. The story is by Marshall Neilan, himself, in collaboration with Marion Fairfax.

"TRUMPET ISLAND"
A TOM TERRISS PRODUCTION
From the Story by GOUVERNEUR MORRIS
Edited by LILLIAN *and* GEORGE RANDOLPH CHESTER

It is an ill wind that gives the supreme dramatic fillip to this simple, powerful story. It is of a girl, forced into unhappy marriage; of a man, drunk with sudden millions. They should have mated, but barriers of money stood between.

The girl went for a honeymoon trip in the clouds, the man to a lonely island to make himself over. Disaster overtook the girl, but instead of the death she craved, it gave her life and true happiness in the arms of a man of her choice—on Trumpet Island. A virile narrative, natural, fascinating, impressively scened, brilliantly enacted.

VITAGRAPH
ALBERT E. SMITH, President

Consensus of Trade Press Reviews

Here are extracts from available news printed in the five motion picture trade papers. It is the aim to present one sentence that will reflect the spirit of the writer's opinion. The papers are indicated as follows: Moving Picture World (M. P. W.); Motion Picture News (N.); Exhibitor's Trade Review (T. R.); Wid's (W.); Exhibitors' Herald (E. H.).

The Hidden Code

(Grace Davison—Pioneer)

M. P. W.—Will entertain uncritical spectators, owing to its swift action. Some of the scenic effects are attractive and good photoplay helps out considerably. It is a production that would have been much stronger if handled with more sincerity in the acting.

N.—Frankly a thriller, and nothing more.

T. R.—The general result is a picture not lacking in moments of suspense, but decidedly unconvincing.

The Man Who Dared

(William Russell—Fox)

M. P. W.—The athletic star evolves from a devil-may-care lumberjack to a man of spiritualistic beliefs. The picture is one of Russell's best, if not the very best thing that he has yet done.

N.—This is probably Russell's best picture. Certainly he is more appealing as the hard-drinking, rough lumberjack than in his farces.

E. H.—Gives William Russell opportunity as a rough lumberjack to play the best part of his career.

The Servant in the House

(Featured Cast—Film Booking Office)

M. P. W.—The production in general is big with significance at this time when the church seems to be losing its hold through a conventionality that fails to evoke the beautiful spirit and humanity of Christ.

N.—Picture offers rich entertainment in every department.

W.—Wonderfully well done spiritual drama that entertains tremendously.

Lady Rose's Daughter

(Elsie Ferguson—Paramount)

M. P. A.—A fine entertainment.

N.—Mediocre picture made from best seller.

T. R.—An excellent attraction.

W.—Seems very mechanical; fails to produce sympathy or suspense.

E. H.—Is of high grade and should please the particular patron.

Whispering Devils

(Conway Tearle—Equity)

M. P. W.—The picture is pleasing in many respects. It seems faithful to location in the presentation of scenes in the Irish fishing village, and compels one to be interested in its characters, beset as they are by varied human emotions.

N.—A strong, well-acted drama for a high class audience.

T. R.—A most dangerous theme, inasmuch as it deals with the intimate life of a priest, is splendidly handled, though at times it borders on the daring.

E. H.—May prove satisfactory entertainment in certain theatres, but can scarcely be recommended for general exhibition.

The Skywayman

(Lieut. Ormer Locklear—Fox)

M. P. W.—There will undoubtedly be much public interest in this Fox production, entitled "The Skywayman," as it features the late Lieut. Ormer Locklear, whose recent death brought sadness to his admirers everywhere. Locklear was undoubtedly great in his chosen field, a pioneer of the air whose thrilling deeds have helped to make ordinary travel by aeroplane seem safe and pleasant.

N.—This will not make screen history, although it is sufficiently entertaining.

T. R.—It is a very interesting and thrilling picture and one that should be very well received by motion picture theatre patrons.

W.—Late daredevil star in attractively produced stunt picture.

It's a Great Life

(Goldwyn)

M. P. W.—An amusing comedy of callow youth by Mary Roberts Rinehart.

N.—Best ever if you went to boarding school.

T. R.—Exhibitors will make no mistake in booking.

W.—Human treatment and true-to-life depiction of youth make this big.

Democracy

(Featured Cast—Democray)

M. P. W.—"Democracy" is timely in that the discussion of public affairs has never before in our history been so general and so intense. The picture has faults—its purpose is made too obvious—but it holds interest through the story told, and it is most carefully produced.

N.—Those inclined to socialist views will hail it as a wonderful picture. Those who have a sense of right and justice will be more apt to look on it as a very much overdrawn drama, not any too skilfully produced.

T. R.—"Democracy" is highly dramatic at moments, and should receive careful consideration by exhibitors.

W.—Partial indictment of modern economic system in fairly well handled picture.

E. H.—Deals intelligently and fairly with the struggle between capital and labor, giving the while entertainment of high order.

The Hope

(Jack Mulhall and Marguerite de la Motte—Metro)

M. P. W.—Metro screen version of English melodrama is an excellent picture of its class.

N.—Antiquated plot is given impressive production.

T. R.—Is a picture that merits a wide showing.

W.—Very old style melodrama but generally well done.

Homespun Folks

(Lloyd Hughes and Gladys George—Associated Producers)

M. P. W.—When "Homespun Folks," an Associated Producers' release, is exhibited with an appropriate musical setting it will please the average theatregoer.

N.—Rural drama is interesting despite a theatrical touch.

T. R.—Will fill the box office of any theatre.

W.—Rather familiar small-town stuff with mob scene climax.

Scenes from Two Forthcoming Robertson-Cole Special Productions.
At the left is Otis Skinner in a scene from "Kismet," while scenes 2 and 3 are taken from "The Stealers," which is a super-special soon to be released.

LATEST REVIEWS *and* COMMENTS

CONDUCTED BY EDWARD WEITZEL, ASSOCIATE EDITOR

Sidelights and Reflections

LAST week reference was made to the dusty ocean of the stage and to the ability of the screen to supply the real thing. The last year saw the birth of a score or more of photoplays that offered all sorts of seascapes and sensational water effects. They contained plain storms, fancy select storms, beating waves on rock-bound coasts, shipwrecks, daring rescues through the surf, and all the dash and danger of the deep. Steam yachts, sailing yachts, full-rigged ships, ocean liners, lifeboats, whale boats, fishing boats and flat-bottomed rowboats played their parts in this picture or that, and there has been no end of thrills for the occupants of many a moving picture theatre's full quota of cosy and comfortable chairs.

* * *

Seated in one of those nicely cushioned chairs, there was nothing to interfere with a person's enjoyment of any of these ocean atmosphere pictures—unless that person had invited some ancient mariner or weather wise old seacoast fisherman to occupy the chair at his right or left hand. In that case it is more than likely that the expert in the next seat gave either a loud chuckle of amusement or a deep snort of indignation during at least one tense moment in the progress of the story and demanded to know what landlubber ever thought a sailorman did things in that way?

Contrary to the well-meaning but greatly mortified friend of a celebrated painter of marines who informed the artist that he admired his painting of a raft adrift in mid-ocean immensely, but it was his painful duty to point out that the flag flying from a broken oar had been painted upside down, and was told that signals of distress were always hoisted in that position, the tarry and salty son of the sea was quite certain to have known what he was talking about, and the incident that excited either his mirth or his wrath was an error in seamanship that would have been instantly recognized, even in the days when "Noah was a sailor."

* * *

It is only fair to admit that a director is often forced to spend days and days trying to get the proper combination of wind and wave, either in the studio or on the face of the ocean itself, but in the making of marine scenes there should always be present an expert on all matters relating to seamanship and the management of boats, both large and small. The absence of anything like general knowledge on the subject, and the natural but unnecessary terror that the majority of women and a large percentage of men have of being in a small boat during a storm, enables a director to "get away with murder," so far as certain details of his "water stuff" are concerned. But this does not excuse the lack of any possible effort to have every incident and accessory correct.

* * *

I recall being in a theatre one night when a particularly dramatic moment in a play was ruined because a telegraph message was "faked" in the sending. The property man, whose duty it was to telegraph the message to the actor who sat at the receiving key on the stage, was taken ill suddenly. In desperation the stage manager rushed to the instrument off stage and began sending a meaningless jumble of dots and dashes. The audience listened in perfect quiet, tense and almost breathless—for about ten seconds. Then two young fellows in the third row broke the silence with a loud and derisive "Ha! ha!" They were both telegraph operators.

It is not necessary to point out any specific cases of bad seamanship on the screen, but there is no telling when there may be a couple of sailormen in the third row.

WEITZEL.

IN THIS ISSUE.

"The Branded Woman" (First National)
"The Flaming Disc" (Universal).
"Milestones" (Goldwyn).
"Merely Mary Ann" (Fox).
"The Dwelling Place of Light" (Hodkinson).
"Felix O'Day" (Pathe).
"Once a Plumber" (Universal).
"A Full House" (Paramount).

"Milestones"

Goldwyn Photodramatic Adaptation from the Famous Play by Arnold Bennett and Edwin Knoblock.

Reviewed by Louis Reeves Harrison.

THE screen version of the Goldwyn production of "Milestones," like the stage version, depends very largely for sympathetic interest upon its pictures of human character and upon a gentle pathos at the end which is bound in either case to evoke kindly feeling. The theme of the play, undoubtedly a fine one in England, resents the tendency of conservative old age to impose restraint upon the ardent sentiments and inventive talents of youth. But, inasmuch as youth pays little attention to parental authority on this side of the water, and inventive genius is encouraged as the spirit of the time and country, the idea does little more than reveal a state of mind among the English people.

Then, to demonstrate that history repeats itself, the authors depict romance and progress combating tradition during three periods, 1860, 1885 and 1910, in very much the same way. As admirably presented at the Capitol Theatre, "Milestones" was cordially received, and it should make a fine impression wherever shown.

Cast.

John Rhead .....Lewis Stone
Gertrude Rhead .....Alice Hollister
Emily Rhead .....Gertrude Robinson
Sam Sibley .....Harvey Clark
Rose Sibley .....Mary Alden
Nancy Sibley .....May Foster
Ned Pym .....Gerald Pring
Arthur Preece .....Boyd Irwin
Lord Monkhurst .....Gerald Pring
The Honorable Muriel Pym, ...Correan Kirkham
Richard Sibley .....Lionel Belmore
Thompson .....Carroll Flemming
Young Lord Monkhurst.....Gerald Pring
Richard Sibley, Jr.....Jack Donovan

Authors, Arnold Bennett and Edwin Knoblock.
Director, Paul Scardon.
Scenario by Louis Sherwin.
Length, Five Reels.

The Story.

First of the "Milestones" is that of 1860, the coming era of iron ships, derided by old Richard Sibley, builder of wooden ones. He refuses his daughter Rose to her ambitious young suitor, John Rhead, because the younger man stands out for the new method of constructing ships. John's sister, Gertrude, resents this injustice so bitterly that she breaks off her engagement to Richard Sibley's son Sam. John and Rose, however, elope. They are nearly caught in an exciting chase, but they are married before they can be intercepted. Love triumphs.

Twenty-five years later, in an environment almost unchanged, John Rhead has grown rich and conservative. His sister Gertrude, still single and a saddened woman, tries to help love triumph in aiding her niece Emily to wed her heart's selection, but Emily, under pressure from her father, marries old Lord Monkhurst. Love fails.

In the year 1910, a quarter of a century later, John, who eloped when young, is still an uncompromising old fogy, but he is outwitted by Muriel, the bright young daughter of Emily. Emily herself and Preece are reunited after the death of Lord Monkhurst. Love triumphs all around, and progress nearly chokes John Rhead, who ardently advocated it in his youth. Instead of history repeating itself according to his wishes, the old order changeth in opposition to them, but love and friendship settle all differences and peace reigns in the once turbulent household.

Program and Exploitation Catchlines:

A Story Telling of the Tendency of Old Age to Restrain the Inventive Talents of Youth.
Adaptation of the Stage Play by Arnold Bennett and Edwin Knoblock.
See How the Times Change During the Different Periods—A Play That Is Different—Adapted from the Stage Drama.

Exploitation Angles: Play up the stage production and hook to that, recite the cast and tell that this is a love story of three generations. Give emphasis to this to prepare them for repetitions of the story.

"Merely Mary Ann"

Five-Reel Fox Production Features Shirley Mason in Screen Version of Famous Play.

Reviewed by Robert C. McElravy.

SPECTATORS witnessing the story of "Merely Mary Ann" in the Fox screen adaptation will find it a sympathetic little tale of a well-bred girl in reduced circumstances who is forced to do the work of a slavey in a London boarding house. She falls in love with a young musician who refuses to commercialize his art and hence enjoys those uncertainties of existence which are said to create the best music. The girl acts upon him as a good influence and a pretty love story is pictured, though in a rather sketchy manner.

There is a fine realism about the boarding house scenes and the few appearances of the landlady's daughter bring willing smiles. In the stage production, which had more of drama and feeling than the screen version, Mary Ann was an actual drudge at the beginnig, which gave a fine contrast later. In this Mary Ann is always just as attractive as pretty Shirley Mason can make her, which tends to weaken the dramatic strength of this fragile, sentimental story. It will be best enjoyed by those who did not see the original play.

Cast.

Merely Mary Ann.....Shirley Mason
Lancelot .....Casson Ferguson

Peter .....Harry Spingler
Mrs. Leadbatter .....Georgia Woodthorpe
Rosie Leadbatter .....Babe London
Drunkard.....H. A. (Kewpie) Morgan
Stranger .....Jean Hersholt
Vicar .....Paul Weigel

Story by Israel Zangwill.
Scenario and direction by Edward J. Le Saint.
Length, Five Reels.

The Story.

Mary Ann, in the picture entitled "Merely Mary Ann," is a slavey in the London boarding house conducted by Mrs. Leadbatter. She scrubs the steps, washes the dishes and polishes the shoes of the gentlemen guests. One of the latter is a young music composer named Lancelot, who is having his troubles financially. He takes a fancy to Mary Ann and one day impulsively kisses her. Then he gives her a pair of gloves to wear in order to save her hands while scrubbing.

A stranger comes to the boarding house who conducts himself in a mysterious way. He has some knowledge of the girl's past and when the news comes that her brother has died and left her a fortune the stranger tries to win her love. He even goes so far as to attack the girl, but Lancelot comes in time to save her.

Lancelot has proposed that Mary Ann come with him to his new quarters to act as housekeeper, but later, when the news of her good fortune is known, he withdraws the suggestion. They separate in mutual sorrow, for they are deeply in love. Three years later they meet under happier circumstances and determine to marry.

Program and Exploitation Catchlines:

Sympathetic Story of a Girl in Reduced Circumstances Who Was Forced to Do Work in a London Boarding House.

Shirley Mason in Adaptation of Stage Play.

See Shirley Mason as the Little Slavey in a London Boarding House and How She Wins the Love of One of the Boarders.

Exploitation Angles: Play up Miss Mason and let her carry the bulk of the burden, though you can get something out of the play where it has been shown. In any event tell it was a huge success on the stage. In the cities make a special play on the boarding house angle.

"The Dwelling Place of Light"

Hampton Adaptation of Winston Churchill Novel Presented With Good Cast.

Reviewed by Margaret I. MacDonald.

ONE is at a loss to decipher the relationship of picture and title in the Hampton adaptation of "The Dwelling Place of Light," from the original by Winston Churchill. The production, which is being distributed by W. W. Hodkinson, has many points of merit, including a strong vein of human interest and an excellent cast. The characterization is one that affords opportunities for each player. These, however, have not been made the most of in every case and the development of the picture evidences rather a cramped vision.

The strongest impersonation is done by Robert McKim. He never fails to impel admiration for his efforts in dramatic interpretation. Claire Adams is also pleasing as Janet Butler, and King Baggot carries out the intention of the role of Brooks Insall to a fair degree. Aggie Herring as Mrs. Gallagher is another outstanding member of the cast. Lassie Young is attractive in the role of Elsie Butler.

The picture makes a good general program feature, which will show up well against an appropriate musical setting.

Cast.

Janet Butler .....Claire Adams
Brooks Insall .....King Baggot
Claude Ditmar .....Robert McKim
Chester Sprole .....Ogden Crane
Elsie Butler .....Lassie Young
Hannah Butler .....Lydia Knott
Edward Butler .....George Berrell
Julia Gallagher .....Beulah Booker
John Gallagher .....William Mong
Mrs. Gallagher .....Aggie Herring
Nigel de Brullier.....C. B. Murphy

Mary Ann and Lancelot.

Shirley Mason appearing in "Merely Mary Ann" for Fox.

Guido Antonelli.....James Rolfe

Adapted from the novel by Winston Churchill.
Direction by Jack Conway.
Length 6,700 Feet.

The Story.

Janet Butler, the daughter of a mill hand, is employed as a stenographer in the offices of the Hampton mills. Her sister Elsie, pretty and easily led, takes the wrong road through the influence of Claude Ditmar, the manager of the mills. Ditmar hopes to marry Janet and is not aware of the relationship of the two sisters. In his opposition to the appeals of the workmen he stirs up a situation that almost ruins the business. Riots are instigated by the strike leaders, evictions are ordered by Ditmar and a tragic situation is the result. Finally Brooks Insall, one of the heaviest stockholders in the company, steps in and puts matters to rights for the mill hands.

In the meantime Elsie Butler, wronged by Ditmar, leaves home, and in her struggle for a livelihood in Boston finds herself a prisoner in a house of ill-fame. A note smuggled out of the house reaches her home, and Insall goes to Boston, forces his way into the house and frees Elsie.

Janet, further enraged, takes her father's revolver and enters Ditmar's office with the purpose of forcing him to make good. She is followed by her mother, who picks up the revolver which Janet has dropped and shoots Ditmar. He is later displaced as manager of the mills and Insall elected in his place. Elsie and Insall, it is inferred, live happily ever after.

Program and Exploitation Catchlines:

An Adaptation of the Winston Churchill Novel.

A Human Interest Drama.

She Set Out to Force the Man Who Spoiled Her Name to Make Good—A Thrilling Tale of the Mill Town.

Exploitation Angles: Play on the favorites in the cast and on the author. Get his books into the store windows and get after the libraries. You can probably get the electric company to go 50-50 with you on extra illumination of your house front in return for a card to the effect that they can make any home the dwelling place of light.

"Felix O'Day"

Pathe Releases Jesse D. Hampton Production Based on Novel by F. Hopkinson Smith.

Reviewed by Robert C. McElravy.

A HAPPY combination of good acting, splendid pictorial effects, attractive settings and suspenseful plot make "Felix O'Day" a strong production. Based on a novel by F. Hopkinson Smith, it contains much of that author's fine feeling and intelligent motive. It not only sets a fascinating chain of events into play, but back of this is a theme which lends additional appeal.

H. B. Warner, an intense and forceful actor, plays the title role, that of a young husband whose wife has left him for a faithless friend named Austin Bennett. Felix vows that he shall know no peace until he has visited revenge upon Bennett. His search for the missing couple leads him from Ireland to America, and it is in New York City that the story rises to its absorbing climax. There is power in the scenes where Felix meets Bennett and spares his life for the time being, only to see it forfeited by an accident a few moments later. The reunion with the dying and repentant wife, though he has learned to love another, gives the story an unexpected and sympathetic close.

The scenes within the antique shop are artistic and pleasing. Lillian Rich makes a charming appearance as Annette, giving the girl a natural eagerness and vivacity. The rainstorm is realistic. The production as a whole is well above the average.

Cast.

Felix O'Day .....H. B. Warner
Lady Barbara O'Day.....Marguerite Snow
Annette Borney .....Lillian Rich
Austin Bennett .....Ray Ripley
Jules Borney .....Karl Formes

Produced by Jesse D. Hampton.
Directed by Robert Thornby.
Story by F. Hopkinson Smith.
Scenario by Fred Myton.

The Story.

Felix O'Day, in the picture of that title, is a young Irish sportsman whose wife has eloped with a faithless friend named Austin Bennett. The latter had practically obtained the whole of the O'Day fortune by trickery and was largely responsible for the death of Felix's father. Despite the protests of the family priest, Felix vows to have revenge upon Bennett and takes up the trail of the vanished couple

The pursuit leads him to New York City, where Felix spends his days and nights scanning anxiously the faces of the throngs upon the streets. One day he visits an antique shop and strikes up a conversation with the owner, Jules Borney. While Felix is upstairs inspecting some chinaware Bennett enters the shop, strikes down Borney and robs the place. Felix sees, but does not recognize, the fleeing miscreant.

Felix remains a long while in charge of the shop, during the convalescence of Borney. He learns to love the latter's pretty daughter, Annabelle, for whom he arranges a birthday party. It is during the latter event that his wife appears at the shop. He leaves the party and follows her, finding Bennett as a result. He spares the latter's life for a time and Bennett falls to his death in attempting to escape through a window. Felix returns to his wife and remains with her until her death, a short time later. Just before her passing, the wife bids him go back to Annette, knowing of the girl's love for him.

Program and Exploitation Catchlines:

Story of a Man Who Vows That He Shall Have No Peace Until He Has Shown His Revenge for a Faithless Friend for Whom His Wife Left Him.

H. B. Warner in a Stirring Sympathetic Drama.

Adapted from the Novel by F. Hopkinson Smith.

Exploitation Angles: Split this between Warner and Hopkinson Smith. Try to get up a run on the Smith novels in the stores and dig after the library, but in your newspaper work use Warner for your selling point.

"A Full House"

Bryant Washburn Gives Good Performance in Famous Players-Lasky Adaptation of Fred Jackson Comedy.

Reviewed by Margaret I. MacDonald.

ONE of the brightest film comedies of the season is the Famous Players-Lasky adaptation of the Fred Jackson play, "A Full House." Bryant Washburn gives an admirable performance. As

the much disturbed hero he puts over the bitter-sweet idea of trying to hold a young wife's faith while struggling to help an old friend out of the difficulties of an indiscreet romance. The picture has been directed with care and the amusing situations of the story are well brought out. A real thrill is added to the occasion of George Howell's being mistaken for the thief of the Pembroke diamonds in situations that have the flavor of melodrama. The suspense attendant on a more serious treatment of these situations gives way before the comedy angle, the result being highly satisfactory.

Vera Lewis and Lottie Williams in character roles do good work. Lois Wilson as the wife who, through the influence of relatives, yielded to unholy suspicions of the husband who adores her, is attractive, and Catherine Wallace as Vera Vernon, a vamping chorus girl, does one of the best impersonations in the picture. The cast throughout is a well selected one.

Cast.

George Howell .....Bryant Washburn
Ottilie Howell .....Lois Wilson
Ned Pembroke .....Guy Milhan
Daphne .....Hazel Howell
Aunt Penelope .....Vera Lewis
Vera Vernon .....Catherine Wallace
Susie .....Lottie Williams
Parks .....John Wild
Mooney .....Z. Wall Covington
King .....Frank Jonasson

From play by Fred Jackson.
Scenario by Alice Eyton.
Directed by James Cruze.
Length, 4,000 Feet.

The Story.

The central situation in "A Full House" is brought about by a young husband's exaggerated sense of duty toward a pal, who persuades him against his will to go the day after his marriage to a nearby town and use his influence in getting a bundle of compromising letters written by the pal to a chorus girl.

George Howell rents the home of Mrs. Fleming, servants included, for his honeymoon. Here he takes his bride, Ottilie, accompanied by her aunt Penelope and his sister and her sweetheart, Ned Pembroke. All goes well until Ned, to make it safe for him to propose to Daphne Howell, forces George to leave Los Angeles and his bride and take the next train to San Francisco to get the love letters written by him to Vera Vernon.

The chorus girl fixes things so that George has to take her to dinner that night, in spite of his promise to his bride to return in a few hours, and also submit to a kiss, before the letters are finally placed in his hands. On his arrival in his own town he picks up the wrong suitcase and gets the one belonging to the thief who stole the Pembroke diamonds. In the complications which occur his wife suspects him of the theft and tries to shield him, but succeeds only in causing the house to be surrounded by the police. The doors are all guarded and, while anyone can come in, no one can go out. So it is that before the real thief is detected the house is filled with persons concerned with the plot in various ways. The thief is finally caught hiding behind a chair, the young couple make up, and the bridegroom is made the hero of the hour.

Program and Exploitation Catchlines:

Bryant Washburn in Adaptation of Fred Jackson Play.
Bryant Washburn in a Romantic Comedy-Drama.

Exploitation Angles: Play strong on Washburn, but get what you can from the play as well. There is a lot to be had from these situations. Pick them out of the story and play them across the board. Jazz things up to give a proper idea of the story.

"Once a Plumber"

Five-Reel Universal Subject Presents Lyons and Moran in Enjoyable Tale.

Reviewed by Robert C. McElravy.

SOMETHING approaching polite comedy is developed in this five-reel subject, entitled "Once a Plumber," with Eddie Lyons and Lee Moran in the leading roles. This team, which has developed from the comic field, seems likely to carry on in the larger features with the same success as in briefer slapstick numbers. Certainly their work in this production demonstrates remarkable growth and adaptability. It is a yarn of such bald improbability that it might be a modern Arabian Nights story, but it is enacted with convincing realism and gets over in good shape.

Edgar Franklin wrote the original tale, which has had a careful adaptation. It tells of two young plumbers, one an optimist and the other a pessimist, who are suddenly thrust into high society, with amusing results. The scenes are taken on a large and beautiful estate, splendidly adapted to the purpose. Eddie and Lee go through a complete change of appearance, still retaining their interesting characteristics, and then, with the same suddenness return quite willingly to the old life. They are completely cured of all desire to shine in a social way and seek forgiveness from their deserted sweethearts. The picture as a whole is developed along pleasing comedy lines and will add to the two stars' growing reputations.

Cast.

William Wilson .....Eddie Lyons
Joseph Blynn .....Lee Moran
Hoban .....George B. Williams
Fenelon .....Sidney Deane
Parker .....Jeff. Osborne
Mary Foster .....Lillian Hackett
Kate Beard.....Edna Mae Wilson
Gertrude Parker .....Jane Elliott
Ethel Fenelon .....Ethel Ritchie
Detective .....Lew Short
Second Detective .....Harry Archer
Butler .....Doc Bytell

Story by Edgar Franklin.
Scenario by C. B. Hoadley.
Directed by Lyons and Moran.

Length, Five Reels.

The Story.

Joe Blynn and William Wilson, in "Once a Plumber," are two owners of a plumbing business in the village of Olmford. William is a young man of optimistic tendencies and quite unhappy over the unassuming character of their business and its modest financial returns. Joseph, a pessimist, desires to play safe and wants to stick to his trade.

One day a hurry-up call comes from the mansion of a millionaire named Hoban, and the plumbers are summoned to fix a leak in the bathroom. William is overjoyed by this visit to one of the homes of the elect and while they are working in the bathroom tells Joe they should be in high society. Hoban, the millionaire owner of the place, overhears William's plaintive remarks, and when the leak has been fixed he surprises the young men by inviting them to go in with him and his friends, Fenelon and Parker, on a business deal. William is eager and Joe skeptical, but it is not long before they accept the invitation. They are arrayed in fine clothing and clean linen, furnished by Hoban, and soon find themselves elected president and secretary of the Scandia Copper Company. Two attractive girls also make them forget their own sweethearts very quickly.

All goes well until a sudden raid by United States secret service men discloses the fact that the Scandia Copper Company is a bogus affair which has been defrauding people through the mails. William and Joe are placed under arrest, but escape and turn the tables on Hoban and his crooked friends. Later, in a hospital, they are reunited with their sweethearts and promise to forget high society.

Program and Exploitation Catchlines:

A Polite Comedy-Drama, with Lyons and Moran.
Story of Two Plumbers Who were Suddenly Trown Into High Society Circles.
Lyons and Moran in a Feature Comedy-Drama.

Exploitation Angles: Link up with the plumbing shops by using the title. State that it is the second five-reel feature that this popular comedy team has put out and play up the names of the stars.

"The Branded Woman"

Joseph M. Schenck Presents Norma Talmadge in a Photodramatic Adaptation of the Play "Branded."

Reviewed by Louis Reeves Harrison.

OUTSTANDING features of interest in "The Branded Woman," released by First National, are the personality and fine acting of Norma Talmadge. The idea involved, that the sins of the parents are visited on the children, is one pervading a great many English novels and plays. The usual method of setting it forth is for the young wife to conceal the family skeleton from her husband. He marries in ignorance of the misdeeds of her ancestors. She pays the penalty when a villain appears with threats of exposure. There is no variation from this in "The Branded Woman."

In order to imbue the character of a young wife with some of the finest attributes of womanhood, Norma Talmadge does some remarkable acting. Her impersonation of a guileless young girl fresh from refined training and clean environment is as sweet and refreshing as an orchard breeze in apple blossom time. In the difficult role of a pure-minded young wife carrying a secret sorrow which she dares not tell her husband for fear of losing his devotion Miss Talmadge is a revelation. Whenever she is accorded fine opportunity she demonstrates her exceptional ability as an actress. Her performance, intelligent direction and close attention to environment lift "The Branded Woman," as shown at the Strand Theatre, out of the commonplace into the class of good entertainment.

Cast.

Ruth Sawyer .....Norma Talmadge
Douglas Courtenay .....Percy Marmont
"Velvet" Craft .....Vincent Serrano
Judge Whitlock.....George Fawcett
Dot Belmar .....Grace Studdiford
William Bolton .....Gaston Glass
Mrs. Bolton .....Jean Armour
Vivian Bolton .....Edna Murphy
Henry Bolton .....H. J. Carvill
Herbert Averill .....Charles Lane
Detective .....Sidney Herbert
Jeweler .....Edouard Durand
Miss Weir .....Henrietta Floyd

Story by Oliver P. Dailey.
Directed by J. M. Schenck.
Length, Five Reels.

The Story.

"The Branded Woman" is Ruth Sawyer, brought up in ignorance that her mother runs a gambling joint. Ruth's grandfather, Judge Whitlock, keeps the innocent young girl's mind free from contamination of any kind until she has graduated from a refined school for young ladies. Then the mother's past is revealed and Ruth becomes socially ostracized. The unnatural mother, to spite Judge Whitlock, carries Ruth off to the demoralizing atmosphere of her gambling den and makes her downfall as good as ussured, but she is rescued by Judge Whitlock. The Judge turns matchmaker by carrying Ruth away on a ship bearing a dear friend of his, Douglas Courtney, who has a diplomatic mission in Paris. He keeps the young people together, and moonlight does the rest.

Courtney and his wife live happily together in Paris for three years. Then comes Velvet Graft, partner of Ruth's mother in the gambling house. The place has been closed and the mother destroyed in a hotel fire. Graft is out of funds, but he has a newspaper account of the mother's death with him, and he uses it to blackmail Ruth. A substitution discovered in her jewels leads her husband to employ a detective. The latter discovers that Ruth is visiting Graft at his rooms.

Graft reveals the character of Ruth's mother to Courtney. He brands her as unfit to be the wife of an honorable man. She leaves him, asserting her innocence of other wrong than the deception, and goes to Judge Whitlock. Courtney follows her in time and shows such a repentant spirit that the Judge essays a reconciliation. Ruth yields in the end for the sake of her child, and she is no longer a "Branded Woman."

Program and Exploitation Catchlines:

Story of a Young Wife Who Carried a Secret Sorrow, but Dared Not Tell Her Husband for Fear of Losing His Love.

Norma Talmadge in an Adaptation of the Play "Branded."

Why Did They Call Her "The Branded Woman"? See Norma Talmadge in the Role of a Young Girl Who Graduates from School to Find That Her Mother Runs a Gambling Establishment and She Is Spurned by Society.

Exploitation Angles: Sell this on Miss Talmadge's name. Tell that it gives her great opportunity, but beyond telling that she is the daughter of a woman who keeps a gambling hell and who claims her as she graduates from a fashionable finishing school do not tell the plot. Let curiosity do the work.

"The Flaming Disc"

Elmo Lincoln Doubles in New Universal Serial of Intense Action and Thrills.

Reviewed by Robert C. McElravy.

FILM fans who know and appreciate the good work of Elmo Lincoln in previous serials are going to have the time of their lives watching this new continued yarn, "The Flaming Disc." It has all the high speed and exciting incidents of his first pictures, and Elmo plays the dual role of two brothers, one straight and honest and the other a member of a gang of crooks.

The serial starts off with a bang. Its story is perhaps typical of many previous ones, but it is clear and lucidly set forth and serves to set in motion some action that contains real thrills. The two brothers, Elmo and Jim, are something rather different in dual roles for a serial. It is usually the helpless heroine and her counterpart who appear in the double exposure. Here we have the huge, dynamic Elmo Lincoln playing both hero and villain—which means just twice the usual number of clashes, for both brothers are busy every minute. In one clever double exposure they are seen prostrate on the floor together after a severe combat.

This serial is well constructed, starts a simple, interesting story and fairly pulls the spectator along by its breathless action.

Cast.

Professor Wade.....Lee Kohlmar
Helen.....Louise Lorraine
Rodney Stanton.....Roy Watson
Elmo Gray.....Elmo Lincoln
Jim Gray.....Elmo Lincoln
Briggs.....Fred Hamar
Stanley W. Barrows.....Geo. Williams
Bat.....Monte Montague
Con.....Jenks Harris

Arthur Henry Gooden, Author.
Robert F. Hill, Director.

The Story.

Professor Wade, in "The Flaming Disc," has perfected a lens of great power, which is capable of reducing iron and steel to ashes. The invention excites the interest of a master crook, Rodney Stanton, who has headquarters in the underworld. It is Stanton's determination to get hold of this lens for his own purpose.

Elmo Gray, a member of the United States Secret Service, is watching both the professor and Stanton. He saves Wade's daughter, Helen, in a runaway and later again comes to her rescue when she is conferring with Chief Barrows of the Secret Service. Despite all efforts to prevent, Stanton succeeds in getting the lens and makes a prisoner of Helen. Elmo pursues the members of the fleeing gang and finds himself opposed at every turn by his own brother, Jim Gray, who is under Stanton's hypnotic control and a member of the criminal band.

"Can't You See That I Don't Care for You at All? You're a Bore!"
Says Claire Adams to Robert McKim in "The Dwelling Place of Light," to be released by Hodkinson.

Comments

A SHOTGUN WEDDING (Century).—A two-reel rural comic, full of diverting incidents and laughable situations of the broadly humorous, knockabout sort. This is unusually good of its kind. The slight plot has to do with a farmer who is anxious to marry off his fat daughter to the unwilling hired man. The farmer finally brings a shotgun to bear on the reluctant swain, but the wedding is interrupted. The incidents in this are fresh and new. Ducks, chickens, two colored boys, a goat and a city chap are all included in the cast.

OUT OF THE DUST (Apex Film Company).—This production, which was reviewed in our issue of February 21, 1920, is a commendable one, based on early frontier days. It has been considerably shortened since its presentation of that date, with good effect. It was made by John P. McCarthy, and includes among its players Russell Simpson, Dorcas Matthews, little Pat Moore and Robert McKim. It was formerly presented in six reels.

GO AS YOU PLEASE (Rolin-Pathe).—Snub Pollard appears in this amusing comic, supported by Marie Mosquini and a portly youth who looks like the heavy freak in a sideshow. Snub tries out his flivver on a new brand of home brew, instead of gasoline, and gets some remarkable results. Later he buys a bony nag and takes part in the races. The subject is entertaining and will bring a number of smiles.

NEW YORK, N. Y.—K. & W. Enterprises, Inc., has been organized with $100,000 capital by Sigmund Kreuter to conduct moving picture theatres.

YOUNGSTOWN, O.—Steinberg Brothers will erect one-story brick theatre, to cost $30,000.

Scenes from "Half An Hour," Produced by Paramount, Starring Dorothy Dalton.
Adapted from Sir James M. Barrie's play of the same name. There are a number of things to be said about "Half An Hour," but we haven't the half hour to do it in.

Current Film Release Dates

Numbers following titles of pictures indicate pages on which reviews or comments appeared. "C" refers to Comments, and "R" to Reviews. C-R signifies page where may be found resume of reviewer's opinions. Ex. indicates pages on which have appeared stories of the exploitation of that production. Volume number is also shown where information was published in previous volumes. Unless otherwise specified all dramas are five reels in length.

FOX FILM CORPORATION

SPECIALS.

The White Moll (Pearl White). Vol. 45; P-507.
If I Were King (William Farnum).
The Skywayman (Lieut. Omer Locklear). Vol. 46; P-246.
While New York Sleeps (All-Star Cast).
The Face at Your Window (All-Star Cast).
My Lady's Dress (All-Star Cast).
Over the Hill to the Poorhouse (All-Star Cast).
A Connecticut Yankee in King Arthur's Court (All-Star Cast).

WILLIAM FARNUM SERIES.

The Joyous Troublemakers (William Farnum—Six Reels). Vol. 45; P-251; C-R, P-369.
Drag Harlan.
The Scuttlers.

PEARL WHITE SERIES.

The Thief.
The Tiger's Cub.
The Mountain Woman.

TOM MIX SERIES.

3 Gold Coins. Vol. 45; P-371.
The Untamed. Vol. 46; P-114.
The Texan.
Prairie Flowers.

WILLIAM RUSSELL SERIES.

The Man Who Dared. Vol. 45; P-932.
The Challenge of the Law.
The Iron Rider.

SHIRLEY MASON SERIES.

Merely Mary Ann.
Chin Toy.

GEORGE WALSH SERIES.

From Now On.
Number 17.
The Plunger.

20TH CENTURY BRAND.

Firebrand Trevision. Vol. 45; P-637.
The Husband Hunter (Eileen Percy).
The Little Grey Mouse (Louise Lovely).
Sunset Sprague (Buck Jones).
Beware of the Bride (Eileen Percy).
The Rangers (Buck Jones).

SERIAL.

Bride 13 (Marguerite Clayton—Fifteen Episodes). Vol. 45; P-934.

SUNSHINE COMEDIES.

Mary's Little Lobster.
A Waiter's Wasted Life.
His Wife's Caller.

CLYDE COOK COMEDIES.

Kiss Me Quick.

MUTT AND JEFF CARTOONS.

The Cowpunchers.
Home, Sweet Home.
Napoleon.
The Song Birds.

FAMOUS PLAYERS-LASKY

May.

Why Change Your Wife? (Cecil B. DeMille Special). L-7,175 Ft. Vol. 43; P-1678; Ex. 828, 1087, 1332, 1596; C-R, P-1359.
Mrs. Temple's Telegram (Bryant Washburn). Vol. 46; P-862; C-R, P-1233; L-4,138 Ft.
The Sea Wolf (George Melford Special). L-6,797 Ft. Vol. 44; P-1236; C-R, 1359.
The Dancin' Fool (Wallace Reid). L-4,124 Ft Vol. 44; P-982; C-R, P-1233.
A Lady in Love (Ethel Clayton). Vol. 44; P-1238; C-R, 503.

June.

Old Wives for New (DeMille Special Reissue) L-5,663 Ft.
Below the Surface (Thomas H. Ince Special). L-5,987 Ft. Vol. 44; P-16 3; Ex. 1330; C-R, P-1787.
Paris Green (Charles Ray). L-4,257 Ft.
Remodeling Her Husband (Dorothy Gish. L-4,844 Ft. Vol. 44; P-1630; C-R, P-1787.
The City of Masks (Robert Warwick). L-4,708 Ft. Vol. 44; P-1789.
Sick Abed (Wallace Reid). L-4,327 Ft. Vol. 44; P-1793; C-R, P-369.
Sand (William S. Hart). L-4,869 Ft.; C-R, 503.

ARTCRAFT.

Rebecca of Sunny Brook Farm (Mary Pickford Reissue). L-5,382 Ft.

July.

The Sins of St. Anthony (Bryant Washburn). L-4,656 Ft. Vol. 15; P-371.
Away Goes Prudence (Billie Burke). L-5,046 Ft. Vol. 45; P-370.
Let's Be Fashionable (Doris May—Douglas McLean—Ince). L-4,501 Ft. Vol. 41; P-1503; C-R, Vol. 45; P-117.
The Ladder of Lies (Ethel Clayton). L-4,271 Ft. Vol. 45; P-251; C-R, 503.
Homer Comes Home (Charles Ray). L-4,555 Ft. Vol. 45; P-252; C-R, 369.
The Fourteenth Man (Robert Warwick). L. 4639.

August.

The World and His Wife (Cosmopolitan Production). L-6,702 Ft. Vol. 45; P-638.
The Fighting Chance (Special)—L-5,894 Ft. Vol. 45; P-778.
The Prince Chap (W. DeMille Productions). L-6,168 Ft. Vol. 45; P-506; C-R, P-63 .
Crooked Streets (Ethel Clayton)—L-4,570 Ft. Vol. 45; P-779.
The White Circle (Maurice Tourneur Production). L-4,017 Ft. Vol. 45; P-639.
What Happened to Jones (Bryant Washburn) L-4,539 Ft. Vol. 45; P-1066; C-R, P-1211.
Guilty of Love (Dorothy Dalton). Vol. 46; P-249.
Hairpins (Enid Bennett)—L-4,796 Ft.; Vol. 45; P-934; C-R, P-1064.

September.

The Right to Love (George Fitzmaurice Production). L-6661 Ft. Vol. 45; P-1066. C-R, Vol. 46; P-218.
The Village Sleuth (Charles Ray-Ince Production). L-4082 Ft.
Lady Rose's Daughter (Elsie Ferguson). L—4,585 ft. Vol. 46; P-247.
What's Your Hurry? (Wallace Reid). L-5040 Ft. Vol. 45; P-1214.
Humoresque (Cosmopolitan Production). L-5987 Ft. Vol. 44; P-982; C-R, Vol. 46; P-220.
Half An Hour (Dorothy Dalton). L-4667 Ft.
Civilian Clothes (Thomas Meighan-Hugh Ford Production). Vol. 46; P-246.
Little Miss Rebellion (Dorothy Gish). L-4835 Ft.

COMEDIES.

Aug. 1—Vacation Time (DeHavens—Two Reels).
Aug. 15—Great Scott (Sennett—Two Reels).
Aug. 29—Never Again (DeHavens — Two Reels.
Sept. 5—Don't Weaken.
Sept. 12—Kids Is Kids.
Sept. 19—It's a Boy.
Sept. 26—A Reckless Romeo.

PARAMOUNT-BURTON HOLMES TRAVEL PICTURES.

(One Reel.)

July 25—In Flanders Fields.
Aug. 1—Cocoanuts and Copra.
Aug. 8—Heroic Leige.
Aug. 15—Hunting for Formosan Headhunters.
Aug. 22—The Sentence of the Sarre.
Aug. 29—Souvenirs of the Dingapore.
Sept. 5—Alsation Days.
Sept. 12—Luzon Lingerie.
Sept. 19—In Rural Belgium.
Sept. 26—Farmers of Famosa.

PARAMOUNT MAGAZINE.

(One Reel.)

Aug. 1—Masks and Mummers.
Aug. 8—Beach Pirates.
Aug. 15—Dying as a Fine Art.
Aug. 22—The Unseen Land.
Aug. 29—Why Do They Do It?
Sept. 5—Human Tides.
Sept. 12—Milady's Wardrobe.
Sept. 19—Dangerous Occupations.
Sept. 26—The Art of Tanning.

POST NATURE PICTURES.

Sept. 5—From a Piscatorial Angle.

FIRST NAT'L EXHIBITORS

July—The Perfect Woman (Constance Talmadge). Vol. 46; P-777; C-R, P-930.
July—Go and Get It (Marshall Neilan Production). Vol. 45; P-642; C-R, P-30, 913.
July 19—Yes or No/ (Norma Talmadge). Ex. Vol. 46; P-80; 216.
Aug. 16—The Jack Knife Man (King Vidor). Vol. 45; P-932.
What Women Love (Annette Kellerman). Vol. 45; P-1068; Ex. P-1013-77.
Aug.—The Notorious Miss Lisle (Katherine MacDonald). Vol. 45; P-1212; C-R, Vol. 46; P-109.
Aug. 30—Forty-five Minutes from Broadway (Charles Ray). Vol. 46; P-245.
Sept. 6—The Scoffer (Allan Dwan Production).
Sept. 13—Harriet and the Piper (Anita Stewart).
Sept. 20—Smilin' Through (Norma Talmadge).
Sept. 20—The Master Mind (Lionel Barrymore).
Oct. 4—The Woman.
Oct. 11—Peaceful Valley (Charles Ray).
Oct. 18—R. A. Walsh Productions.
Oct. 25—Nomads of the North(James Oliver Curwood Productions).
Oct. 25—Old Dad (Mildred Harris Chaplin).
Nov. 1—Curtain (Katherine MacDonald).
Nov. 8—Twin Beds (Mr. and Mrs. Carter DeHaven).
Nov. 15—The Heart of a Fool (Allan Dwan Production).
Nov. 22—The Honorable Peter Sterling (Lionel Barrymore).
Nov. 29—The Girl of Gold (Norma Talmadge).
Nov. 29—Penrod (Marshall Neilan Production).
Dec. 6—The Woman in His House (Mildred Harris Chaplin—Six Parts). Vol. 45; P-1214; C-R, Vol. 46; P-109.
Dec. 13—The Human Chess-Board (Constance Talmadge).

AMERICAN FILM COMPANY

Six Feet Four (William Russell). Vol. 41; P-1793.
Eve in Exile (Charlotte Walker). Vol. 42; P-854.
The Valley of Tomorrow (William Russell). Vol. 43; P-463.
The Honey Bee (Mme. Marguerite de Sylva). Vol. 44; P-600.
The Dangerous Talent (Margarita Fisher). Vol. 4 ; P-2011; C-R, Vol. 44; P-134.
Slam Bang Jim (William Russell).
The Thirtieth Piece of Silver (Margarita Fisher). Vol. 44; P-981.
The House of Toys (Seena Owen). Vol. 44; P-1502; C-R, P-1787.
Peggy Rebels (Mary Miles Minter).
The Week End (Margarita Fisher—Six Reels). Vol 45; P-933.
A Live Wire Hick (William Russell).

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W. W. HODKINSON

BENJAMIN B. HAMPTON—GREAT AUTHORS PICTURES.

The Sagebrusher (Hampton Production). Vol. 43; P-207; C-R, P-1010.

ZANE GRAY PICTURES, INC.

Riders of the Dawn (Six Parts—Hampton). Vol. 44; P-980; C-R, P-1105.
Desert Gold (Hampton Production).

J. PARKER READ, JR., PRODUCTIONS.

The Lone Wolf's Daughter (Louise Glaum—Seven Parts). Vol. 42; P-1010.
Sex (Louise Glaum—Seven Reels). Vol. 43; P-2013; Ex. 1331.
Love Madness (Louise Glaum—Seven Reels). Vol. 45; P-1067; C-R, P-1211.

DIETRICH-BECK, INC.

The Bandbox (Six Parts—Doris Kenyon).
The Harvest Moon (Doris Kenyon—Six Reels). Vol. 44; P-302; C-R, P-723.

DIAL FILM COMPANY PRODUCTIONS.

King Spruce (Mitchel Lewis—Seven Reels). Vol. 43; P-2177; C-R, Vol. 44; P-723.

ARTCO PRODUCTIONS.

Cynthia-of-the-Minute (Leah Baird—Six Parts). Vol. 45; P-154; C-R, P-777.

ROBERT BRUNTON PRODUCTIONS.

Live Sparks (J. Warren Kerrigan). Vol. 43; P-777.
$30,000 (J. Warren Kerrigan). Vol. 43; P-777.
The Dream Cheater (J. Warren Kerrigan). Vol. 43; P-2013; C-R, Vol. 44; P-299
No. 99 (J. Warren Kerrigan). Vol. 44, P-1234; C-R, P-777.
The Green Flame (J. Warren Kerrigan). Vol. 45; P-505; C-R, P-633.

JOSEPH LEVERING PRODUCTIONS.

His Temporary Wife (Rubye de Remer). Vol. 43; P-773; C-R, 2002.

LOUIS TRACY PRODUCTIONS.

The Silent Barrier.

PATHE EXCHANGE, INC.

Pathe Review (One-Reel Educational) and Topics of the Day (One-third Reel) Issued Weekly. Pathe News (Topical) Issued Every Wednesday and Saturday. Warner Oland and Eileen Percy are stars of "The Third Eye" and George B. Seitz and Marguerite Courtot of "Pirate's Gold."

Releases for Week of August 15.

No. 13 of The Third Eye (The Blind Trails of Justice).
No. 1 of Pirate Gold (In Which Hoey Buys a Map—Three Reels). Vol. 45; P-1214.
Run 'Em Ragged (Rolin-Pollard—One Reel Comedy).

Releases for Week of August 22.

No. 14 of The Third Eye (At Bay).
No. 2 of Pirate Gold (Dynamite).
A London Bobby (One Reel).
Get Out and Get Under (Harold Lloyd—Two Reels).

Releases for Week of August 29.

Lahoma (Edgar Lewis Production—Seven Reels). Vol. 46; P-112.
No. 15 of The Third Eye (The Triumph of Justice).
No. 3 of Pirate Gold (The Dead Man's Story).
No. 1 of Ruth of the Rockies (The Mysterious Trunk—Three Reels—Starring Ruth Roland).

Releases for Week of September 5.

The House of the Tolling Bell (Bruce Gordon and May McAvoy—Six Parts). Vol. 46; P-250.
No. 4 of Pirate Gold (Treasure—At Last).
No. 1 of Ruth of the Rockies (The Mysterious Trunk—Three Reels—Starring Ruth Roland). Vol. 45; P-1216.
A Regular Pal (Beatric La Plante—One Reel).

Releases for Week of September 12.

Felix O'Day (H. B. Warner).
No. 5 of Pirate Gold (Drugged).
No. 3 of Ruth of the Rockies (The Tower of Danger).
Go As You Please (One Reel).

Releases for Week of September 19.

No. 6 of Pirate Gold (Kidnapped).
No. 4 of Ruth of the Rockies (Between Two Fires).
Rock-a-By-Baby (Harry Pollard—One Reel).

Releases for Week of September 26.

Help Wanted: Male (Blanche Sweet).
No. 7 of Pirate Gold (Under Suspicion).
No. 5 of Ruth of the Rockies (Double Crossed).
Doing Time (Harry Pollard—One Reel).

Releases for Week of October 3.

The Riddle: Woman (Geraldine Farrar—Six Reels).
No. 8 of Pirate Gold (Knifed).
No. 6 of Ruth of the Rockies (The Eagle's Nest).

UNIVERSAL FILM MFG. CO.

Releases for Week of July 26.

La La Lucille (Lyons and Moran); P-508.
No. 14 of The Moon Riders (Unmasked—Two Reels).
No. 8 of The Vanishing Dagger (In Unmerciful Hands—Two Reels).
Thru the Keyhole (Davey and Burkette—One Reel Comedy).
A Birthday Tangle (Century Comedy, Henley and Jamison—Two Reels).
Fighting Pals (Magda Lane—Two Reels Western).

Releases for Week of August 2.

No. 15 of The Moon Riders (The Hour of Torture).
No. 9 of The Vanishing Dagger (The Lights of Liverpool).
Cards and Cupid (Bartine Burkette and Austin Howard—One Reel).
Won by a Nose (Connie Henley and Charles Dorety—Two Reels).
The Great Round Up (Leo Maloney—Two Reels).

Releases for Week of August 9.

The Adorable Savage (Edith Roberts). Vol. 45; P-931.
No. 16 of The Moon Riders (The Flaming Peril).
No. 10 of The Vanishing Dagger (When London Sleeps).
Ringing His Belle (Bartine Burkette and Austin Howard—One Reel).
An Oil Can Romeo (Lillian Byron and Charles Dorety—Two Reels).
The Smoke Signal (James Warner—Two Reels).

Releases for Week of August 16.

Under Northern Lights (Leonard Clapham and Virginia Faire).
No. 17 of The Moon Riders (Rushing Waters).
No. 11 of The Vanishing Dagger (A Race to Scotland).
Cutting Out His Vacation (Bartine Burkette and Austin Howard—One Reel).
The Breath of the Gods (Tsuru Aoki and Arthur Carew—Six Reels). Vol. 45; P-933; C-R, P-1064.
A One Cylinder Love Riot (Billy Engel and Lillian Byron—Two Reels).
The Smilin' Kid (Hoot Gibson—Western—Two Reels).

Releases for Week of August 23.

Blue Streak McCoy (Harry Carey). Vol 45; P-
No. 18 of The Moon Riders (Clearing Skies).
No. 12 of The Vanishing Dagger (An Evil Plot).
No. 1 of The Dragon's Net (The Mysterious Murder—Marie Walcamp Serial). Vol. 46; P-111.
The Nuisance (Bartine Burkette and Austin Howard—One Reel).
Shipwrecked Among Cannibals (Cannibal Feature—Six Reels).
Brownie the Peace Maker (Two Reels).
Blazing the Way (James B. Warner—Two Reels).

Releases for Week of August 30.

No. 13 of The Vanishing Dagger (Spears of Death).
No. 2 of The Dragon's Net (Thrown Overboard).
Who's Crazy Now (Bartine Burkette and Austin Howard—One Reel).
The Devil's Pass Key (All-Star Cast—Seven Reels). Vol. 45; P-
A Movie Hero (Jimmy Adams and Louise Fortune—Two Reels).
The Lone Ranger (Leo Maloney and Mae Busch—Two Reels).

Releases for Week of September 6.

In Folly's Trail (Carmel Myers). Vol. 45; P-1215.
No. 14 of The Vanishing Dagger (Walls of Doom).
No. 3 of The Dragon's Net (A Watery Grave).
Her Night Out (Bartine Burkette and Austin Howard—One Reel).
Once to Every Woman (Dorothy Phillips—Six Reels).
You Tell 'Em Lions, I Roar (Century Lions—Two Reels).
The Champion Liar (Hoot Gibson—Two Reels).

Releases for Week of September 13.

Hitchin' Posts (Frank Mayo). Vol. 46; P-114.
No. 15 of The Vanishing Dagger (The Great Pendulum).
No. 4 of The Dragon's Net (Into the Chasm).
Fix It for Me (Bertine Burkette—One Reel).
A Prohibition Monkey (Joe Martin—Two Reels).
The Profiteering Blues (Merta Sterling and Eddie Lambert—Two Reels).
The Honor of the Range (Leo Maloney and Louise Neilson—Two Reels).

VITAGRAPH

SPECIAL PRODUCTIONS.

The Sporting Duchess (Alice Joyce—Seven Reels). Vol. 43; P-1840; C-R, P-597; Ex. P-1086.
Captain Swift (Earle Williams). Vol 44; P-728; C-R, P-989.
Dollars and the Woman (Alice Joyce—Six Reels). Vol. 44; P-1501; C-R, Vol. 45; P-117.
The Courage of Marge O'Doone (James Oliver Curwood—Seven Reels). Vol 44; P-1239; C-R, P-1787; Ex. Vol. 46; P-82.
September—Trumpet Island (All-Star Cast—Special—Seven Reels). Vol. 46; P-247.
The Silent Avenger (William Duncan—15-Episode Serial).
The Invisible Hand (Antonio Moreno—15-Episode Serial).

CORINNE GRIFFITH.

June—Bab's Candidate. Vol. 45; P-370; C-R, 503.
Sept.—The Whisper Market.

EARLE WILLIAMS.

The Fortune Hunter (Earle Williams—Seven Reels).
Sept.—The Purple Cipher.

ALICE JOYCE.

Sept.—The Prey. Vol. 45; P-639.

LARRY SEMON COMEDIES.

School Days.
Pals and Pugs (Jimmy Aubrey).
Solid Concrete.
Sept.—The Stage Hand.

BIG V COMEDIES.

(Two Reels)

A Parcel Post Husband (Earle Montgomery).
He Laughs Last (Jimmy Aubrey).
July—The Laundry (Earle Montgomery)
August—Springtime (Jimmy Aubrey).

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GOLDWYN DISTRIBUTING

The Blooming Angel (Madge Kennedy). Vol. 43; P-1286.
The Loves of Letty (Pauline Frederick). Vol. 43; P-1290.
The Little Shepherd of Kingdom Come (Jack Pickford). Vol. 43; P-1522.
Water, Water, Everywhere (Will Rogers). Vol. 43; P-1113; C-R, Vol. 44; P-455; Ex. 85.
Partners of the Night. Vol. 43; P-1342; C-R, Vol. 44; P-123.
Dangerous Days (Rex Beach Production). Vol. 44; P-2175; C-R, Vol. 45; P-117.
The Street Called Straight (Basil King—All Star). Vol. 43; P-1293; C-R, Vol. 44; P-134.
The Woman in Room 13 (Pauline Frederick). Vol. 44; P-138; C-R, P-597; Ex. 949.
The Woman and the Puppet (Geraldine Farrar—Seven Reels). Vol. 44; P-142; C-R, P-723.
The Strange Boarder (Will Rogers). Vol. 44; P-729; C-R, P-979.
Out of the Storm (Barbara Castleton). Vol. 44; P-1107; C-R, P-1211.
Jes' Call Me Jim (Will Rogers). Vol. 44; P-1361; C-R, P-1499.
Dollars and Sense (Madge Kennedy). Vol. 44; P-1363; C-R, Vol. 45; P-250.
The Return of Tarzan (Gene Pollar). Vol. 44; P-1504; C-R, Vol. 45; P-117; Ex. P-910.
Scratch My Back (T. Roy Barnes and Helene Chadwick). Vol. 44; P-1632; C-R, P-1787; Ex. Vol. 46; P-82.
The Great Accident (Tom Moore). Vol. 44; P-1634; C-R, Vol. 45; P-250.
Double Dyed Deceiver (Jack Pickford). Vol. 44; P-1791; C-R, Vol. 45; P-250.
The Slim Princess (Mabel Normand). Vol. 45; P-254; C-R, P-369.
Going Some (Rex Beach Production). Vol. 45; P-637; C-R, P-777.
Cupid—The Cowpuncher (Will Rogers). Vol. 45; P-780.
The North Wind's Malice (Rex Beach Production). Vol. 45; P-1068.
The Penalty (Lon Chaney). Vol. 45; P-1069.
Earthbound (All Star—Seven Reels). Vol. 45; P-1069; C-R, Vol. 46, P-109.
Stop Thief (Tom Moore). Vol. 45; P-1215.
The Truth (Madge Kennedy). Vol. 46; P-246.
It's a Great Life (Molly Malone and Cullen Landis). Vol. 46; P-248.

BRAY PICTOGRAPHS.

(One Reel)

Pheasants, Aristocrats of Birdland.
Professor B. Flat—A Musical Novelty.
Guardians of Our Gateways.
Famous Robberies.
High Cost of Courting.
Taos Indians and Other Subjects.

FORD EDUCATIONALS.

(One Reel)

July 11—Water as Power—No. 209.
July 18—Just Write—No. 210.
July 25—Current Occurrance—No. 211.
Aug. 1—Into the Big Cypress—No. 212.
Aug. 8—Starting Life—No. 213.
Aug. 15—To a Queen's Taste—No. 214.
Aug. 22—"Aqua"—No. 215.
Aug. 29—Out of the Woods—No. 216.
Sept. 12—Having a Circus. No. 218.
Sept. 19—"Air"istocracy. No. 219.
Sept. 26—In the Glory of the Past. No. 220.
Oct. 3—Between Friends. No. 221.
Oct. 10—For the Future. No. 222.

L. J. SELZNICK ENTERPRISES

Distributed by Select Exchanges.

SELZNICK PICTURES.

The Man Who Lost Himself (William Faversham). Vol. 44; P-150.
The Flapper (Olive Thomas). Vol. 44; P-1239; C-R, P-1499.
Aug. 2—Panthea (Norma Talmadge).
Aug. 2.—Johnny (Herbert Kaufman Masterpiece—One Reel).
Aug. 9—Darling Mine (Olive Thomas). Vol. 45; P-1213.
Aug. 23—The Point of View (Elaine Hammerstein). Vol. 45; P-1065; C-R, P-1211.
Aug. 30—The Poor Simp (Owen Moore).

SELECT PICTURES.

July 10—The Sowing of Alderson Cree (Bernard During).
Aug. 16—Just Outside the Door (Edith Hallor).

NATIONAL PICTURES.

March—Just a Wife. Vol. 44; P-458; C-R, P-979.
March—Blind Youth. Vol. 44; P-600.
The Invisible Divorce (Leatrice Joy—Walter McGrail). Vol. 45; P-252.
July 19—Marooned Hearts (Conway Tearle).
Aug. 23—Out of the Snows (Ralph Ince).

REPUBLIC PICTURES.

Distributed by Republic Exchanges.
Kinograms (News Reel).
July 12—Mr. Wu (Special Cast).
July 19—Baby (Special Cast).
July 26—Mountain Madness (Special Cast).
April—The Gift Supreme. Vol. 44; P-727; C-R, P-1499.
The One Way Trail (Edythe Sterling). Vol. 44; P-1236; C-R, Vol. 45; P-250.
The Great Shadow. Vol. 44; P1237.
Man's Plaything (Montagu Love-Grace Davison). Vol. 44; P-1792.
Girl of the Sea (Williamson). R-507.
Children Not Wanted (Edith Day). Vol. 45; P-642.

METRO PICTURES CORP.

May 31—The Best of Luck (All Star—Six Parts). Vol. 44; P-1791; C-R, P-633.
July 5—Parlor, Bedroom and Bath (All Star—Six Parts). Vol. 45; P-372.
July 19—The Misfit Wife (Alice Lake—Six Parts). Vol. 45; P-638; C-R, P-777.
Aug. 2—Held in Trust (May Allison—Six Parts). Vol. 45; P-1065; C-R, P-1211.
Aug. 16—The Chorus Girl's Romance (Viola Dana—Six Parts). Vol. 45; P-1213.
Sept. 1—The Hope (All-Star—Six Parts). Vol. 46; P-113.
Love, Honor and Obey (All-Star). Vol. 46; P-250.
Sept. 13—The Price of Redemption (Bert Lytell—Six Parts).
Sept. 20—The Saphead (Crane-Keaton—Six Parts).
Sept. 27—Clothes (All Star—Six Parts).
Oct. 4—The Hope (All Star—Six Parts).

NAZIMOVA PRODUCTIONS.

January—Stronger Than Death (Seven Reels). Vol. 44; P-631.
April—The Heart of a Child (Seven Reels). Vol. 44; P-459; C-R, P-857.

C. E. SHURTLEFF, INC.

Aug. 23—The Mutiny of the Elsinore (All Star Cast—Six Reels). Vol. 4 P-636; C-R, P-777.
Nov. 22—The Star Rover (All Star—Six Reels).

TAYLOR HOLMES PRODUCTIONS.

April—Nothing But Lies (Six Reels). Vol. 44; P-1235; C-R, P-1787.

ROBERTSON-COLE

A Woman Who Understood (Bessie Barriscale). Vol. 44; P-139; C-R, P-597.
The Brand of Lopez (Sessue Hayakawa). Vol. 44; P-302; C-R, P-45b.
The Third Woman (Carlyle Blackwell). Vol. 43; P-2174; C-R, Vol. 44; P-299.
Bright Skies (ZaSu Pitts). Vol. 44; P-859; C-R, Vol. 45; P-250.
The Devil's Claim (Sessue Hayakawa). Vol. 44; P-984.
The Fortune Teller (Marjorie Rambeau). Vol. 44; P-1107; Ex. P-1598.
The Notorious Mrs. Sands (Bessie Barriscale). Vol. 44; P-1108; C-R, 503.
The Wonder Man (Georges Carpentier—Six Reels). Vol. 44; P-1502; C-R, P-1737.
The Heart of Twenty (ZaSu Pitts). Vol. 45; P-118; C-R, 503.
Uncharted Channels (H. B. Warner). R-506.
Li Ting Lang (Sessue Hayakawa). Vol. 45; P-505; C-R, P-633.
Life's Twist (Bessie Barriscale). Vol. 45; P-640; C-R, P-777.
Arabian Night (Sessue Hayakawa).
Big Happiness (Dustin Farnum). Vol. 46; P-251.
Occasionally Yours (Lew Cody—Six Reels).

Supreme Comedies.

Artistic Temperament.
In Room 202.
Come Into the Kitchen.
Take Doctor's Advice.
Oh, You Kid!
Letty's Lost Legacy.
Becky Strikes Out.

MARTIN JOHNSON.

Lonely South Pacific Missions.
Recruiting in the Solomons.
The City of Broken Old Men.
Marooned in the South Seas.

ADVENTURE SCENICS.

Sons of Salooskin.
Ghosts of Romance.

PIONEER FILM CORP.

Thoughtless Women (Alma Rubens).
Place of Honeymoons (Emily Stevens with Montagu Love).
Midnight Gambols (Marie Doro).
What Women Want (Louis Huff).
Where Is My Husband? (Jose Collins).
Out of the Depths (Violet Mesereau and Edmund Cobb).
Empty Arms (Gail Kane and Thurston Hall).
Finders Keepers (Violet Mesereau and Edmund Cobb).
His Brother's Keeper (Martha Mansfield, Rogers Lytton and Gladden James).
The Inner Voice (E. K. Lincoln).
Bubbles (Mary Anderson).
A Moment's Madness (Marguerite Namara).
Idle Hands (Gail Kane and J. Herbert Frank).
A Good Woman (Gail Kane and J. Herbert Frank).
Luke McLuke's Film-osophy.
Sonny Series.

REALART PICTURES

Special Features.

The Deep Purple (R. A. Walsh Production—Six Reels). Vol. 44; P-983; C-F, P-1233; Ex. P-1594-1744. Vol. 45; Ex. 746.
The Law of the Yukon (Charles Miller Production—Six Reels).

Star Productions.

Jenny Be Good (Mary Miles Minter). Vol. 44; P-984; C-R, P-1233; Ex. 1478.
Miss Hobbs (Wanda Hawley). Vol. 44; P-1630; Ex. 1599-908; C-R, Vol. 45; P-117.
A Cumberland Romance (Mary Miles Minter). Vol. 45; P-641.
A Dark Lantern (Alice Brady). Vol. 45; P-934; C-R, P-1064.
The Soul of Youth (Lewis Sargent). Vol. 45; P-1216; C-R, Vol. 46; P-109.

Current Film Release Dates

Numbers following titles of pictures indicate pages on which reviews or comments appeared. "C" refers to Comments, and "R" to Reviews. C-R signifies page where may be found resume of reviewer's opinions. Ex. indicates pages on which have appeared stories of the exploitation of that production. Volume number is also shown where information was published in previous volumes. Unless otherwise specified all dramas are five reels in length.

EDUCATIONAL FILMS CORP.

Chester Comedies.

(Two Reels)

Four Times Foiled.
An Overall Hero.

Christie Comedies.

(Two Reels)

Kiss Me Caroline (Bobby Vernon).
A Seaside Siren (Fay Tincher).

Torchy Comedies.

A Knight for a Night (Johnny Hines).
Torchy Comes Through.

Mermaid Comedies.

A Fresh Start (Marvel Rea).
Duck Inn (Lloyd Hamilton).

Specials.

The Why of Volcano.
The Valley of Ten Thousand Smokes. Vol. 44; P-1362.
A Day with Carranza.
Modern Centaurs.

Robert C. Bruce Scenics.

The Wanderlust.
The Log of the La Viajera.
The Song of the Paddle.

Chester Outing Scenics.

(One Reel)

Wanter—An Elevator.
Pigs & Kava.
Dreams Come True.

Screenics.

(Split Reel)

Forbidden Fanes.
Barks and Skippers.

HALLMARK PICTURES CORP.

HALLMARK RECREATED STAR PRODUCTIONS.

Chains of Evidence (All Star).
High Speed (Gladys Hulette and Edward Earle). Vol. 43; P-467.
Carmen of the North (Anna Boss). Vol. 44; P-726.
The Veiled Marriage (Anna Lehr and Ralph Kellard). Vol. 43; P-1342; C-R, Vol. 44; P-299.
The Evil Eye (Benny Leonard—15 Episode Serial). Vol. 43; P-2147.
A Dangerous Affair.
July—The Coward (Frank Keenan).
July—The Lamb (Douglas Fairbanks).
July—The Aryan (William S. Hart).
July—The Deserter (Frank Keenan).
July—Wild Winship's Widow (Dorothy Dalton).

BURTON KING PRODUCTIONS.

Love of Money (Virginia Lee).
The Common Sin (Grace Darling and Rod La Rocque).

PLIMPTON PICTURES.

What Children Will Do (Edith Stockton).
Should a Wife Work? (Edith Stockton).

COMEDIES.

Madcap Ambrose.
Thirst.
The Betrayal of Maggie.

MISCELLANEOUS RELEASES

AMERICAN CINEMA CORPORATION.

The Inner Voice (E. K. Lincoln). Vol. 44; P-140.

ASSOCIATED PRODUCERS.

Homespun Folks (Gladys George and Lloyd Hughes). Vol. 46; P-249.

UNITED ARTISTS.

Romance (Doris Keane—Seven Reels). Vol. 44; P-1239; C-R, P-1787.
June 13—The Mollycoddle (Douglas Fairbanks—Six Reels).
June 27—Suds (Mary Pickford—Five Reels). C-R, P-215.
August—The Love Flower (D. W. Griffith). Vol. 46; P-110.

EQUITY PICTURES.

For the Soul of Rafael (Clara Kimball Young). Vol. 44; P-983. Vol. 45; Ex. 745.
Whispering Devils (Rosemary Theby and Conway Tearle—Six Reels). Vol. 46; P-112.

FEDERATED FILMS EXCHANGES OF AMERICA, INC.

Nobody's Girl (Billie Rhodes).
Bonnie May (Bessie Love).

MONTE BANKS COMEDIES.

(Two Reels)

His Naughty Night.
A Rare Bird.
Nearly Married.

CAPITAL FILM COMPANY.

(Two Reels Each)

Escaped Convict.
The Square Gambler.

DEMOCRACY PHOTOPLAY COMPANY.

Democracy. Vol. 46; P-113.

MATTY ROUBERT PRODUCTIONS.

Heritage (Matty Roubert). Vol. 45; P-1070; C-R, Vol. 46; P-109.

SPECIAL PICTURES CORPORATION.

(Comedyart—Two Reels Each)

Uneasy Feet. Vol. 43; P-2176.

FINE ARTS.

Up in Mary's Attic (Five-Reel Comedy) (Eva Novak and Harry Gribbon). Vol. 45; P-781; Ex. 146; 1015; C-R, 930.

STATE RIGHT RELEASES

ARROW FILM CORPORATION.

Bachelor Apartments (Georgia Hopkins).
Circumstantial Evidence (Glenn White). Vol. 44; P-1632.
The Trail of the Cigarette (Glenn White). Vol. 44; P-1503; Ex. P-1747.
The Bromley Case (Glenn White). Vol. 44; P-1502.
Woman's Man (Romaine Fielding).
Love's Protege (Ora Carew).
Blazed Trail Productions (Every Other Week)
Lone Star Westerns (Every Other Week).
Lightning Byrce (Serial).
The Lurking Peril (Serial).
The Fatal Sign (Serial).

COMEDIES.

Arrow-Hank Mann (Two releases a month).
Muriel Ostriche Productions (One a month).
X L N A Ardath (One a month).

CELEBRATED PLAYERS FILM CORP.

Gump Cartoons (One Reel).
Andy and Min at the Theatre.
Andy Visits the Ostepath.

C. B. C. FILM SALES.

The Victim (Six Reels).

GROSSMAN PICTURES INCORPORATED.

$1,000,000 Reward (Lillian Walker—Serial). Vol. 43; P-1523.
Face to Face (Marguerite Marsh).

HALL ROOM BOYS COMEDIES.

June 10—Misfortune Hunters.
June 24—Back on the Farm.
July 8—Stung Again.
Aug. 5—Some Champs.
Aug. 19—Clever Cubs.

GREIVER EDUCATIONALS.

The Spirit of the Birch.
Suds.
Precisely as Polly.

JANS PICTURES, INC.

Love Without Question (Olive Tell—Six Reels). Vol. 44; P-141; C-R, P-597.
A Woman's Business (Olive Tell). Vol. 44; P-1505.
Madonnas and Men (Seven Reels). Vol. 44; P-1790.

FIDELITY PICTURES COMPANY.

The Married Virgin (Six Reels).
Frivolous Wives (Vera Sisson). Vol. 44; P-1140.

GAUMONT COMPANY.

In the Clutches of Hindoo (Serial).
Husbands and Wives (Vivian Martin) Vol. 44; P-142.

PHOTO PRODUCTS EXPORT CO., INC.

Shirley Mason Revivals.

The Awakening of Ruth.
Light in Darkness.

Flagg Comedy Revivals.

(One Reel)

The Man Eater.
The Superstitious Girl.
The Artist's Model.

REELCRAFT PICTURES CORPORATION.

Billy West Comedies.

(Two Reels)

The Dreamer.
Hands Up.

Texas Guinan Comedies.

(Two Reels)

The Night Rider.
The Wild Cat.

Alice Howell Comedies.

(Two Reels)

Her Bargain Day.
Rubes and Romance.

Billy Franey Comedies.

(One Reel)

The Hasher.
Play Hookey.

Milburn Moranti Comedies.

(Two Reels)

Bungalow Bungle.
Barber Shop Gossip.

Napoleon & Sally Comedies.

(One Reel)

Dreamy Chinatown.
Perils of the Beach.

Gale Henry Comedies.

(Two Reels)

Help!
The Movies.

Burrud (Sunset) Scenics.

(One Reel)

The Mountain That Was God.
The Wind Goddess.

D. N. Schwab Productions.

Girls Don't Gamble (David Butler). Vol. 46; P-248.

JOAN FILM SALES.

The Invisible Ray (Ruth Clifford and Jack Sherill—Serial). Vol. 45; P-1070.

ROYAL COMEDY SERIES.

(Two Reels)

Aug. 15—Snakes (Billy B. Van).
Aug. 30—Plucky Hoodoo (Billy B. Van).

RADIN PICTURES, INC.

829 Seventh Avenue.

Johnny Dooley Comedies (Two each month).
Brind's Educationals (One every week).

SUPERIOR PRODUCTIONS.

Female Raffles Series.
The Oath of Vengeance (Two Reels).

MURRAY W. GARSSON.

A Dream of Fair Women (Two-Reel Feature).

WILK AND WILK.

Ashes of Desire.

PROJECTION

By F. H. RICHARDSON

New Even Tension Reel

AWAY back in the October 16, 1916, issue of the Moving Picture World this department gave a detailed description of the invention of one Gove S. Boylan, Salisbury, North Carolina, which was at that time being perfected by C. R. Collins, of the same city.

The reel was, at that time, known as the Boylan Even Tension Reel. It looked so good to us that we had five or six projectionists, in different parts of the country, test it out thoroughly in practical projection. The reports were that its principle seemed to be correct; that its performance was very fine when it worked right; but that its action was inclined to be erratic, which latter we attributed mostly to crudeness in manufacture.

The department at that time, after a careful examination of the whole thing, gave unqualified approval to the principle involved, and expressed a hope that with improved methods of manufacture the performance of the reel would become uniformly excellent.

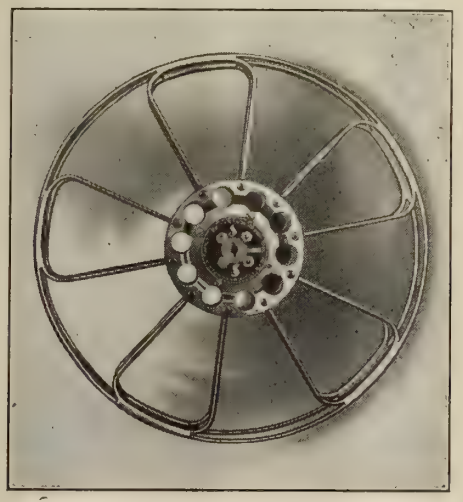
Our interest in the matter was keen, because of the immense amount of damage done to films by reason of the fact that projectionists usually set their takeup tension considerably tighter than was necessary to keep the lower reel operating the end of the run, which caused an abnormal pull to be exerted on the film while the film roll on the lower reel was small. This had the effect of wearing lower sprocket teeth rapidly, straining sprocket holes and scratching the film badly, especially for the first hundred feet of its length.

The Boylan reel would, if successfully developed, do away with all this, make a projector takeup tension entirely unnecessary, and provide a very mild, but quite sufficient takeup tension which would automatically increase in exact proportion s additional tension is needed as the film roll increases in size.

Simplex Folks Buy It.

Last spring the Precision Machine Company showed us the model of a film reel which we believe combines more points of excellence than anything of the kind we have examined to date. The reel was then in course of development. It consisted of an outer hub of metal, in the center of which was a circular opening in which was mounted the Boylan Even Tension Hub. To the outer hub loops of heavy spring steel wire were, or perhaps we would better use the present tense and say are, rigidly attached.

To the extremities of these loops a ring of similar wire is welded, which same forms the outer diameter of the reel. The construction is surprisingly light in weight, very open, and amazingly strong. We have seen one of the reels thrown on the floor



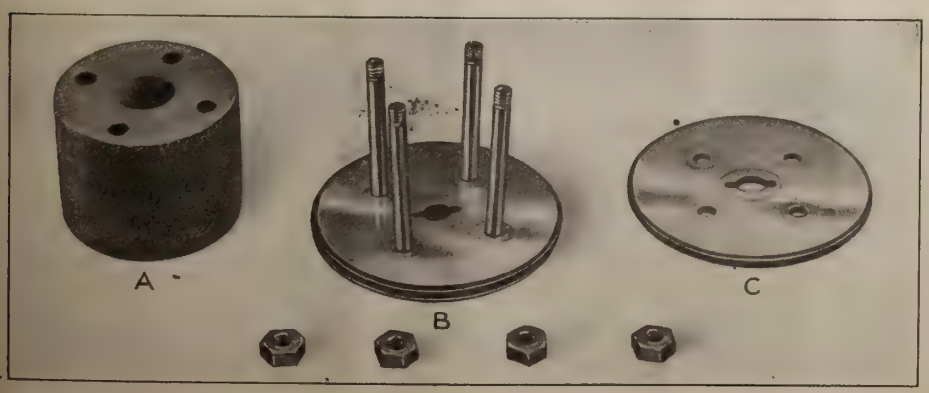
with such force that it bounced three or four feet, without sustaining any apparent damage. The complete reel is illustrated in the first picture.

Simplex-Boylan Even Tension Reel.

The reel is now perfected and ready for the market. It is to be known as the "Simplex-Boylan Even Tension Reel." In addition to the protection it will give to film by its rigid construction, the new reel will enable the projectionist to entirely forget the matter of takeup tension. *With the Simplex-Boylan reel the projector tension should be set up so tight that it ceases to function entirely.* The reel provides takeup tension in the following manner:

In the second illustration we see the center, or inner hub disassembled. A is a hub of wood, treated with a compound rendering it impervious to moisture. This is to guard against expansion and contraction due to atmospheric conditions, which same was probably in part responsible for the erratic action of the reel in its earlier stages of development.

In practice, wooden hub A is slipped on the bolts of part B. This assemblage is then inserted in the center of the outer hub and part C is clamped to the other side, flanges being provided in parts B and C to hold the assemblage in place. This assemblage forms the center of the hub of the reel, upon which the lettering appears in the first illustration.



How It Acts.

In parts B and C you will see the keyways which engage with the projector takeup spindle. This means that *the center hub is locked to the takeup spindle,* BUT THE OUTER HUB AND REEL IS NOT SO LOCKED, but revolves entirely independent of the inner hub.

Now if you have followed this closely you will see that when the projector is running the takeup spindle revolves the inner hub, but the outer hub and reel is made to revolve solely and wholly by reason of the friction between the inner and outer hub (with the reel in place in the magazine the outer hub rides on the inner hub) is comparatively slight, but amply sufficient to revolve the reel and wind up the film. AS THE WEIGHT OF THE FILM ROLL INCREASES, HOWEVER, THE FRICTION INCREASES, AND ADDITIONAL TENSION IS AUTOMATICALLY SUPPLIED, WHICH IS PRECISELY AS IT SHOULD BE.

Look back through the projection department and you will see that for years we demanded this very thing, only finally giving up when the Boylan, the first apparently practical thing offered, out of hundreds of plans submitted, seemed to die from lack of push.

This department welcomes the Simplex-Boylan Reel as a thing which has been needed ever since takeups came into existence. We heartily recommend to projectionists and to theatre managers that their projection rooms be at once supplied with a full complement of these reels, the use of which will, we are very certain, plug up one leak which is, and for years has been, costing the industry large sums of money in film damage every day.

Local 306 and Higher Wages

We are advised that Local Union 306, New York projectionists and operators, proposes asking a large increase in wages for its members.

This department always has and still does believe that wages prevailing in most sections of the country are entirely too low to attract to the profession of projection, except in comparatively isolated cases, men of brains and that high ability which the importance of the work of the projectionist, the responsibility he must assume and the intricate technical knowlhe must possess demands.

We have always insisted and do still insist that any increase in projectionist salaries up to perhaps the maximum of one hundred dollars a week will inevitably eventually return itself many fold at the box office, because of resultant improvements in screen results, besides which there will be largely increased efficiency in operation.

We therefore feel we will not be misunderstood when we pointedly inquire of local 306 as to just what, IF ANYTHING, she has done to make her members worth more money? Has local 306 made even the slightest consistent effort to improve the knowledge of her members in their profession?

Local union 306 contains many very competent projectionists—as good as any in the country. She has an "examination"

Notice to All

PERSISTENT as our columns is said that interested readers to questions relating to questionnaires about two of these issues. If every effort is made to help your extra stamps and We will hand several cent of questionnaires half as gone as usually.

For special reports or mail on matters which for any reason cannot be handled in writing the department hands you direct.

QUESTION BOOKLETS.

We have very many several business publishing the questions included as a guide to study. They contain with the correspondence already known.

Either hundred, postpaid, twenty-five cents. Both these books, United States twenty-two cents, and Canadian twenty.

THE LENS CHART

Are You Working by "Sixes" or Do You Employ Up-to-Date Methods?

You suppose that your assistant Reel has adjustment to grind true and to do this. He comes to book or himself and to pay to do so. Did you know it to do this to find trouble with the lenses in projecting and to your machine.

The new chart is one of the BEST issued. It fairly paint for training are to successful use by hundreds of beginners to experienced.

Don't "guess." Do your work RIGHT! Price fifty cents.

Address Moving Picture World, either the Fifth avenue, New York City, Candler Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal.

which candidates for membership must pass. Not very long ago the vote stood to a tenth of those in society that the proposition—personal [illegible] a member in good standing of those would not be unable to vote. The vote stood to [illegible] good luck. He said it to the partners. The [illegible] was pushing an [illegible] FOR SERIES OF LETTERS.

Showed His Card.

We were confronted by the [illegible] what we want to the possibilities really. The [illegible] and [illegible] showed us a [illegible] card and [illegible] we had been [illegible] [illegible] [illegible]

Columbia

Steady, long arc and rich color values

COLUMBIA Silvertip Combination Carbons naturally attract bigger audiences to houses using them, because the public will instinctively find its enjoyment where pictures are steadier, more clearly defined, and richer in contrasts

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time pointed out, more damage is done by over-oiling—damage to the film, which serves as a wiper deluxe to remove the surplus.

The glass syringe suggestion is good.

Crude Work

Recently the editor moved to a suburb of New York, and shortly thereafter visited the largest vaudeville-moving picture house there. We went a mile to the theatre in the evening because we had seen a big sign on its front, when driving past, bearing the name, "Forbidden Woman," a production we had desired to see, in position causing one to suppose it was on the bill. Arriving at the theatre we discovered **in very small letters** the words "Monday, Tuesday and Wednesday," and as it was Saturday night, the "Forbidden Woman" had left the theatre three days previous.

But we were there, so decided to look the house over anyhow. We set through several acts of vaudeville, most of which was decidedly questionable as to quality, and then saw "The Case of Mr. Palister," or something like that, put on very crudely. The tail piece showed at the end of every reel and there was a few seconds of blank screen; also on several occasions the screen was something more than badly discolored. On the first reel some of the titles could not be read at all because their right half was entirely obliterated.

Excuses.

When the "show" (?) was over we mounted to the projection room, a little steel frame, asbestos affair in the second gallery, saw that both lamps were equipped with excellent arc controllers, and asked the projectionist what he had to say as to the screen discoloration and other crudities. His reply exonerated him in a way. He was running with a crippled outfit. The rheostat was broken down and he was running direct off the generator; also it was necessary to shut off one arc before striking the other.

I asked if he was using a lens chart, to which he replied "yes." Opening one of his condenser casings I found the lenses nearly half an inch apart; also both the front and rear lenses were broken and very dirty. I took him to task, but he sidestepped by saying the outfit was old and was to be renewed and under the conditions he did not give a blinkety blank, that the condensers broke as soon as they were put in, and anyhow what's the use!

What He Should Have Done.

We did not say very much, but thought considerable. The reason the lenses broke was that the optical system was not correctly lined up, and the projectionist had no chart, did not know what it was I think, and the lamphouse ventilation was literally choked solid with dirt. There was no means being employed to keep the crater at correct angle, and no evidence of progressiveness at all, except one volume of the Hawkens Electrical Guide, which we saw on a shelf. Presumably he owned a set, which is good, as far as it goes.

Now in all kindness let us say that this man's excuse that the equipment was old was **no excuse at all,** also had he been progressive he would have hiked out to some hardware store and himself bought enough iron wire to have made a temporary rheostat, if the manager would not buy it. We would rather a thousand times do that than put such utterly vile work before an audience.

Unless a man has sufficient pride in his profession and in his work to do it well so long as he does it at all, he had very much better quit and go into some other line of human endeavor.

The picture was steady, or very fairly so—evidence that the hearts of the projectors (intermittents) were in good shape, and we will bet one hundred dollars to ten that we could have taken that outfit and in three hours' time have put it in shape to give as good a screen result as can be found in the City of New York, except for the distortion due to drop in projection. And so could the man in question if he knows his business. By this I do not mean that the outfit does not need renewing. It very likely does, but the point is it was giving a vile screen result that night, without any legitimate reason under the sun except that the projectionist did not know how properly to handle his equipment, and according to his own admission, did not care.

Great Injustice Done.

That a very great injustice was done the audience, the producer, the artists and the moving picture industry was, seemingly, of no great importance to him. In this day, with ample knowledge available, there is no excuse under the sun for such crude work, and men who don't and won't get and keep abreast with the times should step down and out in favor of those who will.

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THE CINEMATOGRAPH EXHIBITORS' ASSOCIATION OF GREAT BRITAIN & IRELAND, LTD.

Prison Welfare League

From the Chairman of the Entertainment Committee of the Mutual Welfare League of Sing Sing prison comes the following:

F. H. Richardson, Dear Sir: With the hope of making the time spent in this institution as useful as possible to them, it is our intention to provide for the men who project our motion picture shows as complete a course in both practical and theoretical projection as is possible.

It is with this end in view that we ask you to suggest the text books, covering all branches of projection, which you think would be most useful for the purpose.

It is a recognized fact that the men who leave prison labor under a considerable handicap in securing employment. We, therefore, wish to provide them with more than ordinarily expert knowledge of the profession, in order to at least partially overcome the aforesaid handicap.

It is our hope to include in the proposed course the necessary optics, electricity and installing of projectors, beside house management. In fact we desire to include every subject of knowledge useful to a man employed in a motion picture theatre.

As the recognized head of the profession of projection we feel sure you will sympathize with our aims, as above outlined, and this fact has let us to intrude upon your time and appeal to you in this way.

You may care to know that our equipment consists of a "Powers 6-B" and a "Simplex." We use direct current from a 3-wire system. The projectors are motor driven and are fully equipped with stereopticon, etc.

We Would Recommend.

We would recommend, as a foundation of the course, first the Handbook for Operators and Managers, it being the only real practical projection we know of.

Second we would recommend Optic Projection, Comstock Publishing Company, Ithaca, New York. The price is three dollars, but we will undertake to either get you a reduction or the donation of a copy.

Third we would recommend the Hawkins Electrical Guides, Theodore Audel and Company, 72 Fifth Avenue, New York City.

Fourth we would recommend the securing of copies of the various instruction books put out by projector manufacturers. The Nicholas Power Company, 90 Gold street, New York City; the Precision Machine Company, makers of the Simplex, 317 East 34th street, New York City, and the Enterprise Optical Company, makers of the Motiograph, 564 West Randolph street, Chicago, Illinois, all put out instruction books on their projectors.

We think that when equipped with the foregoing the projectionist will have all the projection knowledge which can be had in anything like concrete form anywhere.

Not So Well Posted.

In other lines of theatre work we are not so well posted. "Modern Theatre Construction," by Edward Kinsila, for sale by the Moving Picture World, price three dollars, is a good work. "Moving Pictures. How They Are Made and Worked," the J. B. Lippincott Company, Philadelphia, is an interesting and instructive work, dealing more especially with the staging of photoplays, making of trick pictures, etc.

We would also suggest the incorporation of elementary optics, which may be had in any good text book of physics. The principal of the Ossining public school will, doubtless, be able to make a better recommendation than could we on such a work.

In closing let us say that we will be very glad to visit the prison, give your men a talk on projection, provided there be enough of them to make it practical—one can hardly "lecture" to a couple of men, you know, and anything we can do within reason to help the plan we will do with real pleasure.

TO THE EXHIBITOR OF TODAY

Dear Sir:

We take pleasure to tell you what one of our customers, an exhibitor, told us the other day:

Gentlemen:

I wish to say that I saved $996.20 clear profit on my advertising matter and 626 hours, at $0.50 per hour only, of my valuable time. Thanks for the good things which have been done by the EXHIBITORS SUPPLY AND SIGN EXCHANGE.

MY EXPENSE BEFORE

(At My Film Exchange)

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"	2-22x28 "	1.00
"	for all	$ 4.40
weekly	"	26.40
monthly	"	105.60
6 months	"	633.60
yearly	"	1267.20

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Now my advertising matter costs me....	daily	2-6 sheets $ .80	Credit .20
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	"	1 slide .10	" .02
	"	1-8x10 photo .25	" .05
	"	1-11x14 " .35	" .10
	"	2-22x28 " .70	" .20
	"	for all 2.70	" .70
By credit on advertising matter (when returned)		.70	"
Now my advertising matter costs me....	daily	for all $ 2.00	
	weekly	" 12.00	
	monthly	" 48.00	
	6 months	" 288.00	
	yearly	" 576.00	

EXPENSE BEFORE	$1267.20
EXPENSE NOW	576.00
Profit for one year	$ 681.20
Profit in saving time	315.00
My clear profit in one year is	**$ 996.20**

Now, Mr. Exhibitor, that money has been saved through us; the same can be done for you. We are the originators of money saving systems. We carry the largest stock of advertising matter, from every film concern in the country today. We buy, sell and exchange anything in advertising matter. Everything is sold outright as per the prices above. We ship orders out the same day they are received. Every order is carefully examined before it goes out.

Can we ask you to become our steady customer?—and to hear from you soon with a large order, which will have our best attention, we are,

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BETTER EQUIPMENT

CONDUCTED BY E. T. KEYSER

Albany and Cleveland House Managers Contribute Their Heating Experiences

WHILE steam and hot water systems are mainly employed in heating the motion picture theatres in Albany, there is an inclination on the part of several managers to try out an oil-burning system which found favor with H. M. Kramath, now constructing the Strand Theatre, which will cost upward of $600,000.

Albany is a peculiar city in many ways. Its inhabitants boast that it is the hottest place in summer and the coldest place in winter, and those who have occasion to visit the Capitol city are loath to dispute the inhabitants in this respect. So the question of heating the motion picture houses in the winter and in keeping them cool during the summer is one of considerable importance and concern.

Interviewed by a representative of the Motion Picture World as to the type of heating apparatus employed, the cubic feet to be heated, as well as other matters incidental, some interesting comparisons were disclosed, and likewise it must be admitted that hardly a manager or owner of the house had the slightest conception of the cubic capacity and, in many cases, of the particular heating arrangement that was being employed, other than in a general way.

All Were Interested.

Every manager, however, expressed himself as intensely interested in the proposition, not only answering the questions which were put to him but inquiring as to various systems.

The Strand Theatre, the most pretentious house in Albany when completed, is naturally enough employing the very latest devices known to man in connection with its heating arrangement, and likewise its cooling system. This house will have a seating capacity of 2,500 and will have a large balcony.

The theatre occupies a building entirely its own, having its own heating system, employing steam, but in a rather novel way. The air will be drawn from the roof through large ducts and forced into a room which will be filled with steam-heated radiators, around which this air will circulate before being forced out into the theatre itself. Under each seat there will be a mushroom-like effect, through which the heat will pass, reaching each occupant, while this same arrangement will be utilized in the summer for forcing cool air into the theatre. The system is being installed by the Ideal Heating Company of Brooklyn. The house will be opened to the public about December 1.

While Mr. Kramath, the owner of the place, is well satisfied with the heating arrangements that are being installed, he is nevertheless impressed by the heat that is obtained through oil-burning apparatus, such as he saw in Los Angeles, and which he claims has many advantages in that heat can be quickly generated, with little expense, and easily controlled.

To Our Readers

THIS is a free for all. Kick in with your ideas on the subject without waiting for an engraved card of invitation. Let us hear what methods you use and describe any particular stunts that you've found effective in keeping heat up and fuel bills down.

And don't confine yourselves to the successes that you've attained. Tell us about the stunts that did not work.

Prefer Hot Water.

The Clinton Square Theatre, managed by Fred Elliott, one of the foremost managers in this city, has a seating capacity of 750, the house having a cubic capacity of 143,235 feet. The house has a gallery and was formerly one of the city's best known churches. It has its own heating system, using steam. The boilers were installed by the Richmond Boiler Company. Mr. Elliott is rather partial to hot water, however, claiming that he finds it a somewhat difficult matter to regulate the heat, particularly in the early fall and late spring days, when it is necessary to have some heat to take off the chill, and yet it frequently happens that steam heat makes it so hot as to be uncomfortable to the patrons.

Proctor's Harmanus-Bleecker Hall, with a seating capacity of 3,000, has a gallery seating 519. The theatre occupies a huge building, with a lobby almost as large as the auditorium itself. It maintains its own separate heating system, using steam, the system being installed by the Farquhar Manufacturing Company of Philadelphia. During the cold spell about one ton of coal per day is used. The management is open and frank in saying that if a new system was installed in all probability hot water would be employed.

Uses Hot Air.

The Leland Theatre, seating 1,500, the cubic capacity of the house being unknown to its management, has a gallery, occupies a building by itself and uses a dry heat. The management did not have any suggestions to offer in case there was a change in the heating system, apparently being satisfied with the present outfit. The lobby and a portion of the interior of the house has just been remodeled.

The Colonial Theatre, which is a residential type house, a mile or so from the business center of the city, was built some five or six years ago and has a seating capacity of about 1,500 persons. The building is entirely by itself, having a gallery, but so far as the cubic capacity of the place is concerned the management was entirely at a loss. Steam heat is employed in this house, but there appears to be little knowledge, not only here but in other places, as to the amount of fuel which was being used, this item of expense apparently being overlooked to a considerable degree by the various managers.

Extra Fireman Required.

At the Colonial pictures have lately been supplanted by a stock company, which will continue, provided the patronage is sufficient to sustain the operating expenses and return a fair margin of profit. There will be an increase in prices next month, however, due to two things, one of which is connected with heating. While the musicians are demanding more money, the management operating the house for stock informed the representative of the World that it would now be necessary to heat the dressing rooms and employ an extra

Harmanus-Bleecker Hall, Albany, New York.

This 3,000 seat house, with a very large lobby, is steam heated, but the management would prefer a hot water system.

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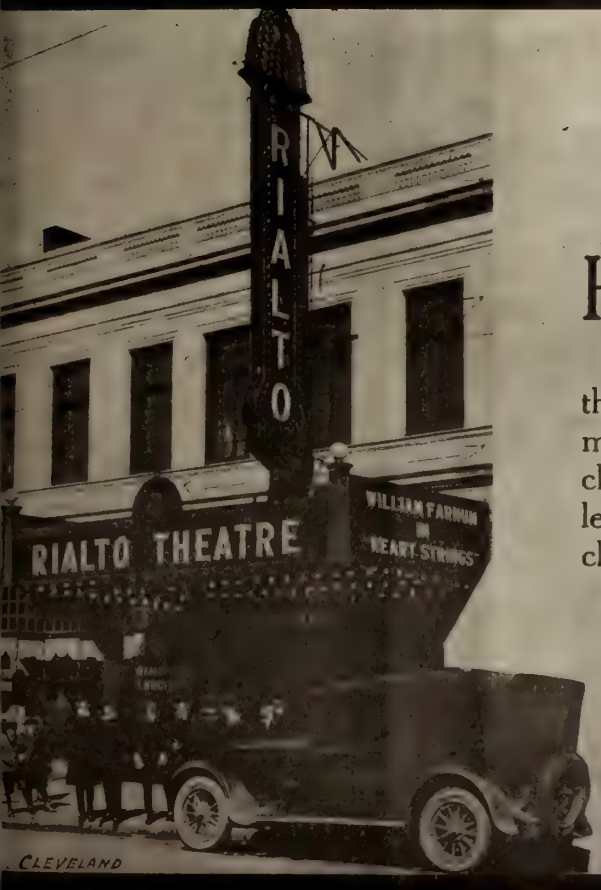

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an ever-ready convenience. Sanitary cups, glass shaped, worth a penny of anyone's money—protected under glass until used.

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fireman, both of which were unnecessary when the house was operated solely for pictures.

Among the purely residential theatres is the Pine Hills, located in the best section of Albany and drawing excellent audiences at both matinee and evening performances, day in and day out. The house is an attractive one, being constructed of brick, and having a balcony in which smoking may be enjoyed by the men patrons. Two boilers are used in heating this house, installed by the Ideal Heating Company and American Radiator Company. The house is well heated at all times and the management declared today that he had no fault to find whatever with the arrangement and that if he were to build a new place he would construct it along much the same lines.

The management of the Pine Hills Theatre offers a cooling proposition to his patrons during the summer in the form of ice cream cones, which are sold between pictures, and inasmuch as the ice cream is manufactured by the proprietor of the house, it is reasonable to suppose that with a heavy demand from men, women and children the little scheme returns a handsome penny on the side and at the same time becomes a pleasing feature to many of the patrons.

75 Tons Per Annum.

The Hudson Theatre is another house located halfway between Pine Hills and the business center. It is a cozy little place, having a cubic capacity of 114,668 cubic feet. Its seating capacity is 600. The house has a gallery and occupies a building by itself. It owns its own heating apparatus, utilizing steam. The Spencer heater is used with considerable satisfaction to George Roberts, proprietor of the house, who is the sort of a man who is on the job early in the morning as well as late at night, personally looks after many of the details, sees that his place is well ventilated, offers good pictures, and as a direct result has built up a patronage in the neighborhood that packs the place at all times. When it comes down to knowing the little details of his house, he has few, if any, superiors in the city.

The Hudson uses about seventy-five tons of coal a year, depending upon the severity of the weather. If Mr. Roberts were to make a change today, or if he was to build a new house, he would probably install the same system, although frank in admitting that before doing so he would carefully look over other systems, and particularly those which employ oil.

And thus, Albany sums itself up, so far as the heating arrangements of its motion pictures is concerned, in a steam, hot air, forced air and hot water arrangements, satisfactory in the main, with the managers knowing little as to the cubic capacity of their houses, yet desiring to heat them in the most economical way, with a manifest interest in oil-burning apparatus.

What Cleveland Uses.

A majority of the larger theatres of Cleveland depend for their heat upon the highly perfected system of supplying steam, which has been worked out and is in operation in the city for several years.

This steam is manufactured by the Illuminating Company and also the city's municipal plant, and is furnished to buildings through great pipes which have been laid through the streets. It is a most simple and convenient form of heating and every theatre that is able to takes advantage of this system.

The steam used to be sold under a city franchise at 35 and 40 cents per thousand pounds, but this price was considered too low and after considerable debate and arguments for and against a raise the city council agreed to allow the rate to be raised to 80 cents. It was actually shown and proven that at the low rate money was being lost because of the high price of coal and other essentials.

In the Mall Theatre the steam is used by means of radiators, just as one would use it in a residence. It has proved very satisfactory. In the Euclid Theatre, a somewhat larger house, there is a different method employed. A ventilating and heating plant was installed when this house was opened. In winter it distributes the heat in the auditorium and in summer, with the heat shut off and all fans reversed, it creates a cooling atmosphere.

Near the roof of the building there is a room wherein is installed a battery of radiators. This room gets the heat and two large fans force it into the ceiling of the house, which has several lattice openings. Two other fans in a different part of the theatre exhaust the foul air. The Euclid seats 1,640 people and has a balcony. It is situated in the rear of a store and office building, but the auditorium is a separate structure. There is but one drawback, according to the manager, and that is that the heat is not always thoroughly distributed and a larger percentage of it remains at the top of the house, making the balcony very warm.

Bad Coal at a Premium.

The Knickerbocker Theatre, at Euclid avenue and East Eighty-third street, last winter installed the Automatic furnace. The Knickerbocker seats about 1,100 and

Interior of Mall and Front of Loew's Liberty, Both of Cleveland.
The former buys its steam, the latter generates it on the premises in a plant that heats entire building.

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is part of a store and office building. The heating system supplies steam heat for the entire building.

This system is after the fashion of the home-heating idea. The furnace burns a slack coal, and, according to Manager Downs, the worse the coal the better the furnace seems to work. The coal is fed automatically into the fire-box. It has to date given very good satisfaction.

Loew's Liberty, a theatre at Superior avenue and East 105th street, is another house in a store and office building. It has a furnace and boiler system which supplies heat to the entire building. It has been a satisfactory system.

The Liberty is a combination vaudeville and picture house and has a stage to heat. There is a system of small radiators through the house and in dressing rooms. A large radiator is attached to the back wall of the stage. On all the radiators automatic thermostat valves have been attached which regulate the steam, and these have been a great convenience. The Liberty seats 1,500 and has a balcony.

A great many of the smaller theatres of Cleveland use ordinary gas hot-air furnaces. This is because the price of natural gas is cheap—35 cents per 1,000. One of these theatres is the Doan, at St. Clair avenue and East 105th street, a house seating 800. But gas is to go up when the present franchise expires, next January, and no doubt new systems of heating some of these houses will then be installed.

Buffalo's New Rivoli Is An Attractive And Well Equipped Neighborhood House

AT a cost of $250,000, Joseph Kozanowski, one of Buffalo's prominent Polish citizens, with the aid of Joseph Geigand, architect and, the Metz Brothers, contractors, have erected at Broadway and Sweet avenue, in the heart of the city's Polish district, one of the most attractive neighborhood theatres in the country—the Rivoli, which is under the management of Harry T. Dixon.

This house has a seating capacity of 1,700, 1,000 seats being on the first floor and the remainder in the balcony. The boxes are placed along the walls of the theatre, extending from the end of the balcony. The seating arrangement is so good that one gets an excellent view of the picture from any part of the house.

The Rivoli has a frontage of 75 feet on Broadway and a depth of 140 feet on Sweet avenue. The structure is built of red tapestry brick and the front of the house is attractively trimmed with white terra cotta. A hanging marque is placed over the entrance. Around the edge of the marque is a border of leaded glass, behind which high-powered lights blaze at night. The name of the theatre is set forth on a large Flexlume sign extending from the top of the marque to the top of the house. Two large frames and four small ones afford ample means for displaying of advertising matter on the front of the house. The front is lighted at night with eight arc lights.

Four Aisles on Each Floor.

The interior color scheme is old rose and gold. The screen is set in a colorful Grecian villa garden scene. The seats are arranged with four aisles on the first floor and the same in the balcony. Battleship linoleum covers the floor. Direct and indirect lighting systems are used, both being included in the brown polychrome fixtures throughout the house.

The projection room is in charge of Joseph Gramsa, who for nine years was chief operator at the Variety Theatre. The projection room, which is located directly over the rear of the balcony, is 10 by 18 feet, and has an equipment of two Simplex type S lamphouse machines, Globe spotlight, dissolver, motor rewinder, steam heat and house telephone. The ports are ten by twelve, which enables the projectionist to see the screen with both eyes. The throw is about 120 feet and the angle of projec-

The Rivoli Theatre

Buffalo's newest neighborhood picture house, erected at a cost of $250,000.

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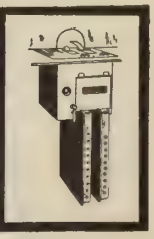

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Your own special Ticket, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings; 5,000, $6.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. All tickets must conform to Government regulation and bear established price of admission and tax paid.
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Five Thousand	$3.00
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Open and closed stages and equipment for rent to companies coming to produce in Los Angeles. Write or wire for terms.

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National Electric Ticket Register Co.
Manufacturers of Electric Ticket Issuing Machines for Moving Picture Theatres and Restaurants. Sold direct or through your dealer.
NATIONAL ELECTRIC TICKET REGISTER COMPANY
1511 North Broadway
St. Louis, Mo., U. S. A.

tion 30 degrees. The picture on the screen is twelve by sixteen. The Service Company of Rochester provided the silver sheet.

Lobby Is Most Attractive.

The lobby is most attractive. Brown tile walls, rich mahogany frames and leaded glass form the decorations. The ticket box is made of leaded glass and mahogany and is equipped with a National Cash Register ticket machine.

The Rivoli has a Hertner 75-75 ampere transverter, house phones exit and aisles lights and other special equipment. The American Radiator steam plant furnishes the heat in winter and two 48-inch Typhoon fans draw fresh air into the house, and two others exhaust the foul air. In the winter these same fans, which are placed near special radiator equipment, drive the heated air through the auditorium.

The rest rooms, as well as the manager's office open from the mazzanine floor, which is attractively furnished with wicker furniture.

Country Editor Announces Machine Produced Pictures

IN a recent issue of the Fennimore (Wis.) Times appears the following interesting item:

Considerable interest is being shown in the new moving picture machine recently purchased by our enterprising new theatre man, Elmer Berger, and now being exhibited in the show windows of the Fennimore Hardware Company. It is the biggest and best machine on the market. Mr. Berger believes nothing too good for Fennimore and is installing an up-to-date equipment, and when he reopens the Amuse Theatre the public can be assured they will see good pictures, produced by a first-class machine. Some needed repairs are to be made to the opera house before the grand opening, soon to be announced. Mr. Berger is moving his family here from Dubuque and will occupy the Mrs. Agnes Rector home.

Machine produced pictures. We wonder whether Edward Earle or Ed Porter is at the bottom of this wicked conspiracy to yank the bread from the starving director's platter.

Frankly, like the venerable lady of the ancient yarn, we like the old way best.

Typhoon Cools Atlantic City House

During the recent convention of the Exhibitors of Eastern Pennsylvania, Southern New Jersey and Delaware, held at the Garden Theatre in Atlantic City, the Typhoon Fan Company of New York displayed a large electric sign at the top of Keith's Garden Pier Theatre.

Notwithstanding the fact that Atlantic City has always been known for its cool ocean breezes, the proprietors of the Garden Pier Theatre installed last summer a Typhoon cooling and ventilating system, which assures this theatre of perfect ventilation all the year around.

Off Again—On Again, Holmstrom!

Mr. Holstrom, erection superintendent of the Monsoon cooling system, has just returned from an extended trip through the West, where he has spent nearly three months superintending the installation of Monsoon systems in western theatres.

He had just about a week in New York—just a peek at Broadway—and then he started off in another direction. Mr. Holstrom's idea of the United States is just one Monsoon installation after another.

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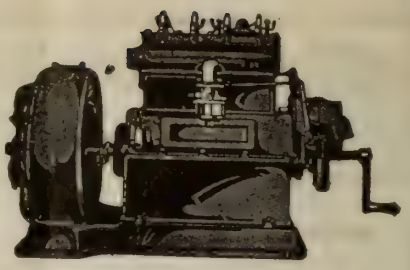
He KNOWS
That Only Reliable Concerns Can Gain Admission to the Columns of the MOVING PICTURE WORLD.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60 or 110 volts for stationary or portable moving picture work and theatre lighting. Smooth, steady current, no flicker. Portable type with cooling radiator all self-contained.
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Official Organ of the Italian Cinematograph Union
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Sold by all the leading supply dealers throughout the country.
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$250—CASH WITH ORDER
Professional camera as new; 200-foot reels, three magazines load like kodak in daylight; trick-regular cranks; German lens F:3.5; also COOKE lens long range F:3.5; focus on ground glass as "still" camera, also by distance; weight, 13 pounds; oak casing. Tripod hard wood, tilting top solid aluminum, copper head, two cranks; weight, about 20–25 pounds. Send check to W. P. Milligan, Adv. Mgr., of M. P. World, 516 Fifth Ave., N. Y. C., if camera is not as described and get your check back. UNION AGENCY, 109 West 16th St., N. Y. C.

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MAKE THE BEST OF IT
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AUDIENCE GLUE that will make the patrons stick to your theatre is to be found in "Picture Theatre Advertising," by E. W. Sargent. It is crammed with crowd-pulling advertising ideas. 270 pages, illustrated, $2.000 postpaid. CHALMERS PUBLISHING COMPANY, 516 FIFTH AVENUE, NEW YORK CITY.

CAMERAS, ETC., FOR SALE.

200 FOOT NEW CAMERA, F3.5 lens, only $90. Tripod, panorama and tilt, $25.00. National Home Projector, $60. Measuring machines, $6. Ray, 325 Fifth Avenue, New York.

CAMERA MEN AND STUDIOS. Get my latest list of motion picture apparatus. Immediate delivery on Minor ULTRASTIGMAT F:1.9 lenses, in bbl.—Price $75.00. Micrometer Mount $32.00 extra. Plain mount for UNIVERSAL $15.00. STINEMAN MOTION PICTURE DEVELOPING OUTFITS, 100 ft. complete, at $50.00; 200 ft. complete, at $86.00. USED UNIVERSAL Cameras at $265.00 and $295.00. ERNEMANN Professional 400 ft. camera with TURRET FRONT and three lenses at $450.00. Write to me today. BASS FOR A SQUARE DEAL. Charles Bass, President. Bass Camera Company, Inc., 109 N. Dearborn St., Chicago, Ill.

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TWO POWER'S 6A moving picture machines good condition, each $125. With regular Power's motor drive outfits, $160. Two Simplexes, with or without motor drive, first-class condition, cheap for cash. Act quickly, as these bargains will not last long. Webster Electric Co., 719 Ninth St., Washington, D. C.

OPERA CHAIRS from war camps, booths, machines and entire equipments furnished at half original cost. Write your requirements. J. P. Redington, Scranton, Pennsylvania.

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ATTENTION STATE RIGHTS DEALERS—Beverly B. Dobbs one reel Western Scenics and Travelogues are offered to legitimate dealers for the first time. Here is a masterpiece. "THE LAST WEST," depicting a trip across the Olympic Peninsula to Cape Flattery. Beautiful scenery, plenty of action, wonderful studies of native and animal life. A high class picture; just the kind that the big leaguers in the business will book on sight. Plenty of pep with not a foot of padding. If you buy one you will be a booster and buy more. Write or wire for our prices. Only one dealer sold in each territory. Paper. Dobbs Totem Films, 4852 Alki Ave., Seattle, Washington.

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WANTED TO LEASE OR BUY motion picture theatre; state all particulars in first letter. James H. Lewis, Middle Rd., Hammonton, N. J.

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That Will Cure Your Theatre Of All Ills

Undercrowding

is easy to remedy with this book full of crowd-pulling advertising ideas, all tested, all practical.

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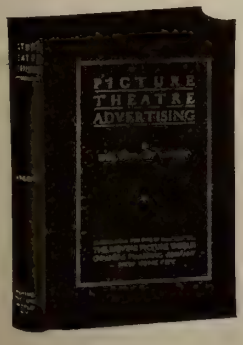

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can't live in the same booth with an operator who owns this book full of sound advice and practical information on every projection point.

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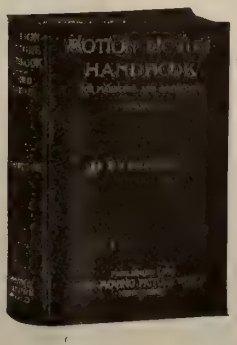

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disappear with the help of the practical advice that fills this book on every phase of electrical theatre equipment and maintenance.

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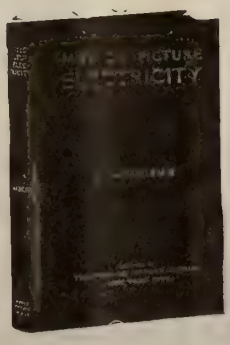

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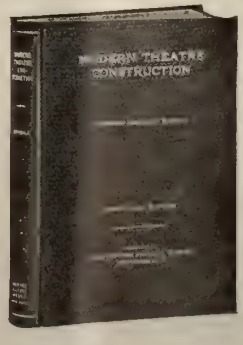

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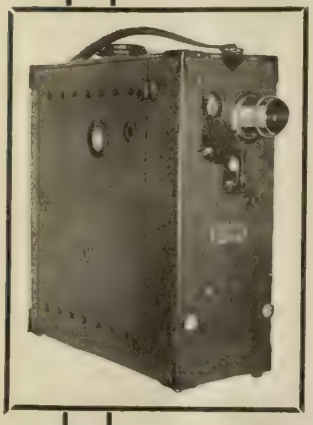

Light, compact, sturdy. Run it forward or backward; repeat any portion without rewinding; stop it and show any section as a "still."

Enclosed magazine with gravity closing valves provide safety and minimum exposure of films; special lens attachment concentrates white rays on the picture and scatters the heat rays beyond edges of film eliminating danger of fire; variable speed motor allows running slow or fast; takes any standard film; attaches to any electric light socket or to the battery on your car.

SAFE, SIMPLE, EFFICIENT

Our attractive book of photographs contains information you should have. It's free. Write for it.

American Projecting Company

SAMUEL S. HUTCHINSON, President

6260 Broadway Chicago, Ill.

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The Quality Raw Stock

Right Photographically. Maximum Service in the Projector.

Made by

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NEVER BEFORE NEVER AGAIN

Send us 25 cents in stamps, and we will mail you, prepaid, one bottle of the famous

Hakilu Cement

The same kind that the big New York Film Exchanges buy. "Operators cry for it." "Film Inspectors sigh for it." You should try it.

LUCAS THEATRE SUPPLY COMPANY

HARRY K. LUCAS, General Manager

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Mile after mile of

EASTMAN FILM

is exposed and developed each month at the Research Laboratories, so that through continuous practical tests we may be sure that the quality squares with the Eastman standard.

Eastman Film never has an opportunity to be anything but right.

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Makes your theatre PAY - all summer

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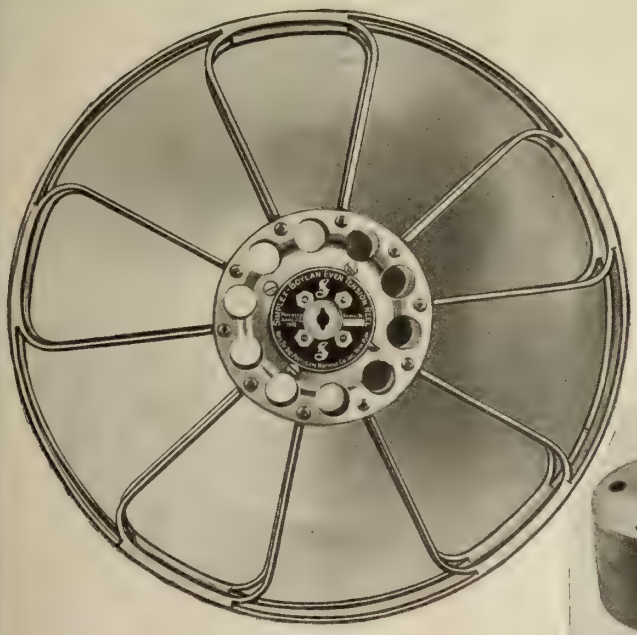

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A TRIUMPH IN REEL BUILDING!!

the new

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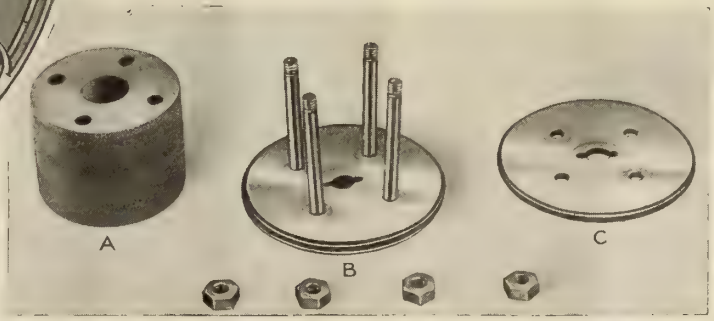

AT LAST!!

A REAL SUBSTANTIAL MACHINED REEL

Built in the Simplex Way

Not Stamped—But Machine Made.
Highest Grade Cold Rolled Steel.
Nickeled to Prevent Corrosion.
Open Construction.
Will Not Spring or Get Out of Shape.
All Stamped Metal and Sharp Edges Eliminated
All Wearing Parts Can Be Easily Replaced.
Easy to Thread.
Is Practically Indestructible.

Read in projection departments of leading trade papers what experts say of this reel.

EVEN-TENSION FEATURES

Patented even-tension device in hub provides for strainless pull throughout entire 2,000 feet.

Tension on machine take-up is locked when reel is used.

Weight of film being taken by reel automatically provides perfect tension at all times.

Even tension results in great saving on wear and tear of film.

Prevents loss of lower loop.

Triples the life of lower sprocket.

Effectively drives away all take-up troubles.

WARNING TO ALL INFRINGERS

It has been the custom of some competitors to copy the various Simplex Features which the Precision Machine Company has brought out from time to time, all of which prompts us to warn all Machine Builders, their agents and users, that the Simplex-Boylan Reel is fully protected by patents, and all attempts to infringe will be promptly proceeded against.

THE SIMPLEX-BOYLAN REEL NOW ON SALE AT ALL SIMPLEX DISTRIBUTORS

THE PRECISION MACHINE CO. INC.
317-29 East 34th St.—New York

Toledo's Rivoli Theatre Opens Under the Management of Barrett McCormick

THURSDAY evening, August 19, Barrett McCormick opened the new Rivoli Theatre in Toledo in a blaze of glory, the opening being attended by hundreds of invited guests from all parts of the country. The dream of the builders has been that this show place should be a monument to Toledo's progress, and their dream has become a realization. The owners are proud of the fact that they have given Toledoans something for which there has been a long-felt want. No city in America can boast of a greater theatre.

For one year has the Rivoli been in the course of construction, during which time a million dollars were expended. A theatre which for beauty and elaborateness is unsurpassed and which is equaled in size by probably not over six theatres in the entire country is the result.

The Rivoli has a seating capacity of three thousand. It is constructed of steel and concrete, fireproof from foundation to roof. The thirty exits are so arranged as to make the emptying of the theatre in three minutes possible.

Very Large Stage.

The stage is one of the largest in the country, being thirty feet high and having an opening forty-one feet wide. Many elaborate stage settings have been provided for already. Aside from the immense auditorium and stage, a large and beautiful lobby has been included. The floors and walls are of marble, while the ceiling is of ornamental plaster. Two box offices will take care of the crowds. Looking upward from the foyer, which is 25 by 100 feet, is the large dome, the beauty of which is intensified an especially arranged indirect lighting system. Around this immense shaft on the second floor is the mezzanine floor lounge room, which is even more spacious than the foyer.

The lighting effects are obtained from large polychrome fixtures of colors to blend with the general color scheme carried throughout the entire auditorium, hanging from the ceiling. Decorated in an Italian Renaissance effect, with old rose, gobelin blue and gold predominating, the auditorium has a most pleasing and restful effect upon the eye.

Many Innovations.

Other innovations are the cooling and ventilating system, which takes the air coming from outside the building, washes, dries and gives it throughout the building so that it does not vary a single degree. The chairs are oversize, heavily upholstered and the very last word in luxurious comfort. Ladies' boudoirs elaborately fitted are found directly off the lounge rooms, and huge smoking rooms have been provided for the men. There is a ballroom on one of the lower floors in which patrons may enjoy dancing as well as the show. Orchestras will furnish continuous music and no extra charges are made for admission.

An Auspicious Opening.

Many of the city officials were present at the birthday celebration of the Rivoli. Mayor Cornell Schrieber made the dedicatory address, in which he lauded the efforts of the owners, Messrs. Sun, Olson and James, and Manager McCormick spoke of the progress of the "movies" from bygone days when the cinema was little more than a bumpy magic lantern up to the big productions and beautiful theatres of today.

And while we are on the subject of "McCormick" (everyone knows him—he comes to Toledo after four years at the Circle at Indianapolis, and before that had an intensely interesting and varied career as newspaper man, writer, director and a lo of other things) the writer wants to sa that never has he seen a cooler, calme man under the rush and hustle attendan to the opening of a big house.

Power's Projectors Are Installed in the 3,000 Seat Rivoli

Because Manager McCormick Used Power's In the Circle

And Knows What They Can Do

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.

Vol. 46, No. 4 SEPTEMBER 25, 1920 Price 15 C

LIBRARY

MOVING PICTURE WORLD

FOUNDED BY J.P. CHALMERS IN 1907

"Something to Think About' opened at Shea's Criterion yesterday to the most enthusiastic audience in the history of Buffalo theatricals. ¶ It stands out as one of the supreme achievements in motion pictures."
Harold B. Franklin, Mgr.
Jesse L. Lasky . . presents
CECIL B. DeMILLE'S
PRODUCTION
"Something to Think About"
by Jeanie Macpherson
A Paramount Picture
FAMOUS PLAYERS-LASKY CORPORATION
E A B

Published by
Chalmers Publishing Company, 516 Fifth Avenue, New York

A Weekly. Subscription Price: United States and its Possessions, Mexico and Cuba, $3 a year; Canada, $3.50 a year; Foreign Countries (postpaid), $5 a year. Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the Act of March 3, 1879.
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To Test a Melon, Taste it!

TO keep on telling the exhibitors that the RITCHEY poster is a profitable proposition for them if such is not the case would be futile and foolish, for the means of proving the statement false is always in their hands. At all times he can count the box-office receipts they bring in.

The RITCHEY poster is a money making, ticket selling poster! It is arresting, it is attractive, it is convincing! It stands unrivalled among posters because the men who produce it are the unrivalled poster experts of the world!

To the exhibitor it is more than necessary. It is absolutely essential! For the reason that the ticket buying public usually shop before they buy, and when they buy they bu from sample!

And the most attractive sample of a photoplay possible to display is the RITCHEY poster!

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RITCHEY LITHO. CORP.

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12 12 12 12 12 12
One a month !!
"And they're the best I ever made!" - - -
Fatty Arbuckle
Paramount-Arbuckle Comedies

Paramount ARBUCKLE Comedies

"A RECKLESS ROMEO"

"A ROUGH HOUSE"

"HIS WEDDING NIGHT"

"FATTY AT CONEY"

"A COUNTRY HERO"

"THE BUTCHER BOY"

OUT WEST

"THE BELL BOY"

"MOONSHINE"

"THE COOK"

"THE SHERIFF"

A DESERT HERO

THE rounding out of a complete and satisfying picture program is a task that demands the most painstaking and exacting care on the part of the exhibitor. Picking just the right kind of comedy, scenic or magazine reels to go with just the right kind of feature picture is the mark of complete showmanship.

THAT'S why the "Short Subjects Department" of the Famous Players Lasky Corporation was formed, in charge of W. F. Rodgers, with a "short subjects" salesman in each exchange at the disposal of the exhibitor. This department is ready now to provide for the exhibitor, material wherewith he may provide for his patrons the most completely satisfying short reel features on the market today.

THE re-issue of the most famous of the Paramount-Arbuckle Comedies is good news for exhibitors. There are laughs in these comedies that are good for all time. They are the comedies that have made Fatty Arbuckle the best-liked comedian in the world. The folks that have seen them will be the first ones to go again. The folks that have never seen them will welcome the chance to boost your box-office receipts skyhigh. Released one a month beginning September 26th. Book 'em all!

Here They Are!

(Presented by Joseph M. Schenck)

September	A Reckless Romeo	*March*	Out West
October	A Rough House	*April*	The Bell Boy
November	His Wedding Night	*May*	Moonshine
December	Fatty at Coney	*June*	The Cook
January	A Country Hero	*July*	The Sheriff
February	The Butcher Boy	*August*	A Desert Hero

(Fatty Arbuckle supported by Buster Keaton, Al St. John, Alice Lake and Molly Malone)

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

She Came Into His Room at Midnight!

SHE wanted him back—after she had turned him down because he was a roughneck!

So one night—when everybody was asleep—she sneaked into his room—and waited!

It's a startling climax to a startling picture!

You know the drawing power of

THOMAS MEIGHAN

And you know the drawing power of the successful play

"CIVILIAN CLOTHES"

It's a combination that opens the doors of box-office success.

From the play by Thompson Buchanan
Scenario by Clara S. Beranger

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice-Pres. CECIL B. DE MILLE Director-General
NEW YORK
CANADIAN DISTRIBUTORS FAMOUS-LASKY FILM SERVICE LTD HEADQUARTERS TORONTO

A Paramount Picture

A Hugh Ford Production

Paramount-MACK

TRY THESE O

The Kitchen Lady
Battle Royal
His Hidden Purpose
Watch Your Neighbor
Love Loops the Loop
Sleuths
Beware of Boarders
Hide and Seek, Detectives
East Lynne with Variations
Reilly's Wash Day
Hearts and Flowers
Uncle Tom Without a Cabin

AND THIR

FAMOUS PLAY
ADOLPH ZUKOR Pres. JESS

NEW ONES

"DON'T WEAKEN"
with Ford Sterling, Charles Murray, Harriet Hammond.
(released in September)

"IT'S A BOY"
featuring Louise Fazenda, with Billy Bevan, Billy Armstrong and John Henry, Jr.
(released in September)

"HIS YOUTHFUL FANCY"
starring Charles Murray, Marie Prevost and Ford Sterling.
(released in October)

FAMOUS PLAYERS-LASKY CORPORATION

SENNETT Comedy

YOUR PROGRAM

Back to the Kitchen
Salome vs. Shenandoah
His Last False Step
The Speak Easy
The Star Boarder
Gee Whiz
The Gingham Girl
Fresh from the City
Let 'er go!
You Wouldn't Believe It
The Quack Doctor
Great Scott
INE OTHERS!

ASKY CORPORATION
Pres. CECIL B. DE MILLE, Director General
ORK.

ARTCRAFT PICTURES

NEW ONES

"MY GOODNESS"
starring Louise Fazenda and Billy Bevan

"HOME BREW"
with Louise Fazenda, Billy Bevan and John Henry, Jr.

"MOVIE FANS"
a wonderful burlesque comedy.

"FICKLE FANCY"
with the two most beautiful girls in pictures, Harriet Hammond and Marie Prevost.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice-Pres. CECIL B. DE MILLE Director General
NEW YORK.
CANADIAN DISTRIBUTORS FAMOUS LASKY FILM SERVICE LTD. HEADQUARTERS TORONTO

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Of interest to the entire Motion Picture Industry
and of especial interest to the

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On September 20th, 1920, we invite inspection of the most complete Motion Picture Supply and Electrical specialty store in the world.

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THE ARGUS MODEL PROJECTION BOOTH
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UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN
DOUGLAS FAIRBANKS · D.W. GRIFFITH

HIRAM ABRAMS, PRESIDENT

ROMANCE
AND ADVENTURE,
YOUTH AND BEAUTY, A
BLOOD-TINGLING MELODRAMA
IN A GRIFFITH SETTING OF
EXQUISITE CHARM

The cast includes Richard Barthelmess, Carol Dempster, Anders Randolph, George Mc Quarrie, Florence Short, Crauford Kent and others

DAVID WARK GRIFFITH'S

SPLENDID NEW PRODUCTION

"THE LOVE FLOWER"

From the Collier's Weekly Story
"Black Beach" by Ralph Stock

THEATRE THOUGHT:

The pictures you play today decide what your theatre will be tomorrow

A.G.

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN
DOUGLAS FAIRBANKS · D. W. GRIFFITH

HIRAM ABRAMS, PRESIDENT

ALL THE WORLD SAYS

"THE MOLLYCODDLE"

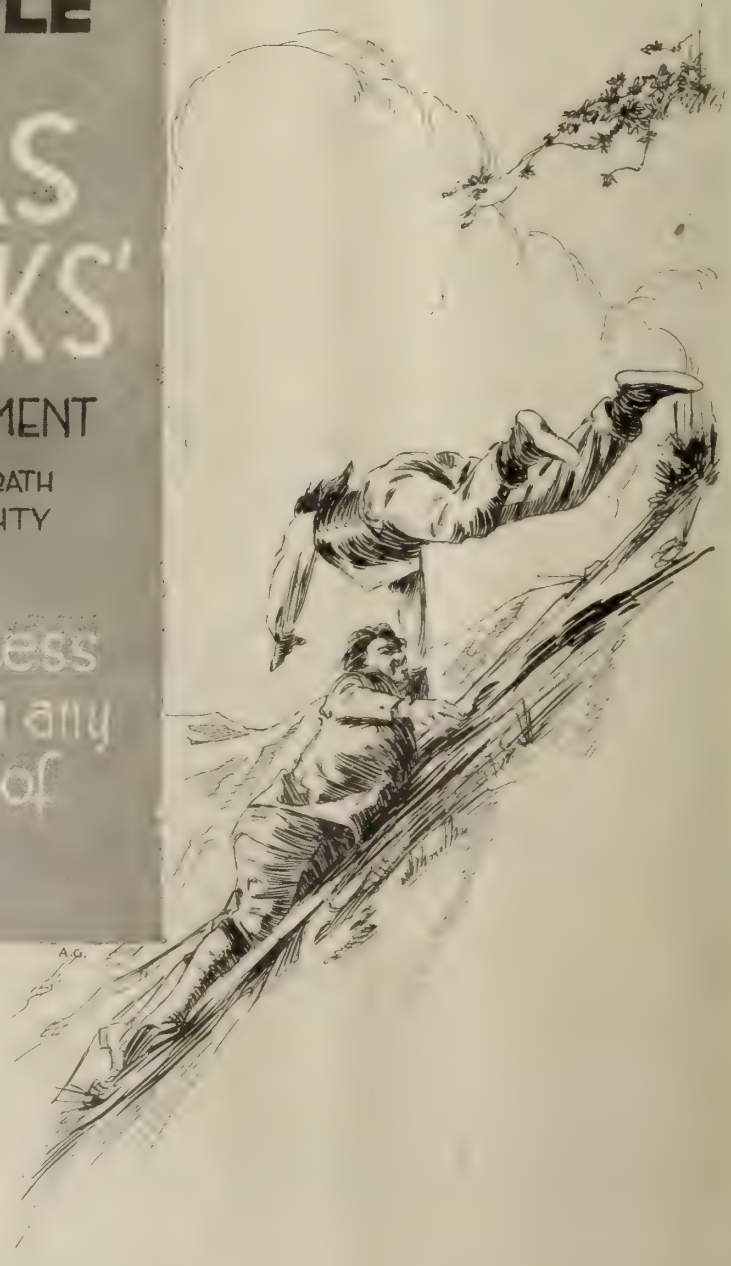
IS

DOUGLAS FAIRBANKS'

GREATEST ACHIEVEMENT

STORY BY HAROLD MAC GRATH
SCENARIO BY TOM GERAGHTY

An assured success in any theatre with any and every kind of audience.



Theatre thought:
The most expensive thing you can buy for your theatre is a cheap picture.

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN
DOUGLAS FAIRBANKS · D.W. GRIFFITH
HIRAM ABRAMS, PRESIDENT

MARY PICKFORD

in

"SUDS"

In all the splendid characterizations that Miss Pickford has given the screen, there is none that will outlive the memory of her marvelous creation in "SUDS"

From the Charles Frohman Production
"Op O' me Thumb" by
Frederick Fenn and Richard Pryce
Directed by Jack Dillon
Screen Adaptation by Waldemar Young
Photographed by Charles Rosher

Theatre thought:

PICTURES ARE THE LIFE-BLOOD OF YOUR BUSINESS, THE MOST VITAL ELEMENT IN THE GROWTH OF YOUR THEATRE-YOU MUST GIVE YOUR HOUSE THE BEST PICTURES THAT MONEY CAN BUY TO KEEP IT ALIVE AND HEALTHY

The Kind of Advertising Money can't buy!

Here is the "Go Ahead" signal to every Exhibitor in the Field

Sunday, August 22, 1920 — Wid's DAILY — 2

Wonderful Characterization of a Boy and Splendid Touches of Detail

William D. Taylor Production
"THE SOUL OF YOUTH"
Realart

DIRECTOR ..... William D. Taylor
AUTHOR ..... Julia Crawford Ivers
SCENARIO BY ..... Julia Crawford Ivers
CAMERAMAN ..... James C. Van Trees
AS A WHOLE ..... Very human and deeply appealing story of a boy's struggle
STORY ..... Has a background of melodrama for boy's adventures that suits very well
DIRECTION ..... Splendid
PHOTOGRAPHY ..... Excellent
LIGHTINGS ..... Very good
CAMERA WORK ..... Very good
LEADING PLAYER .... Lewis Sargeant, the Huck of "Huckleberry Finn" is amusing, appealing and human young "rough neck"
SUPPORT ..... Highly commendable
EXTERIORS ..... Right
INTERIORS ..... Same
DETAIL ..... Splendid
CHARACTER OF STORY ..... Tale of a bad boy who finally gets a chance to be good
LENGTH OF PRODUCTION ..... 5,995 feet

William D. Taylor had so much success in the production of Mark Twain's "Huckleberry Finn," that it is no wonder he desired to further extend himself with a picture along related lines. "The Soul of Youth" is the result of this desire and effort and while in the physical aspects of the plot it is little like its predecessor, it will create the same warm, whole hearted appeal because of the remarkable boy characterization rendered by Lewis Sargeant, the Huck of the previous work.

Taylor has a wonderful eye for the detail of a boy's days. He is fully able to turn his steps backward the required number of years and touch the early teens of boyhood with a deft and sympathetic hand. This he displays in his thoroughly realistic treatment of his boy here. Sargeant, a typically amusing, appealing and delightfully human "rough-neck" aids him considerably with his marvelous personality and ability but Taylor's little touches count wonders.

He first introduces his boy in an orphan asylum and carries him through a number of appealing sequences, showing him getting the worst of it every time through no fault of his own. After one abominably hard day he makes a break from the institution and takes to the streets. His training all against him, his first act is to purloin a bunch of bananas and subsequently to run from a "cop." Thus he gets himself in bad with the guardian of the city streets right from the start.

Later he and his newsboy pal are caught rob[bing] the pantry of the rich Hamiltons. The boy is brought up before Judge Ben Lindsay, and there is an interesting and appealing sequence showing the noted judge himself dealing with the juvenile deliquents brought before him. The boy is adopted by the Hamiltons and proves his gratitude by stealing papers from Hamilton's rival in the Mayoralty race, that had previously been stolen from Hamilton's messenger. The manner in which the boy works out this trick, attempting to adhere all the time to his promise to the judge to go straight, is both amusing and deeply real.

Taylor didn't work any romance in here with reference to the boy and the omission should be praised. Instead he has concentrated on building up the boy's character to the fullest extent and with the distinctive assistance rendered by Sargeant, he has accomplished his ends gloriously. The frame of the story is of melodramatic and provides an interesting setting for the characterization.

A large cast including Ernest Butterworth, Cl[ara] Fillmore, Grace Morse, Lila Lee, Elizabeth Ja[mes], William Collier Jr., Claude Peyton, Betty Scha[w], Fred Huntley, Sylvia Ashton and Russ Powell appear in support.

You Can Book This One Without the Slightest Hesitation

Box Office Analysis for the Exhibitor

Book this! And don't hesitate about it. It's great stuff from first to last. It is so darn good that the audience at the Rivoli on a hot sticky afternoon gave it a big hand at its conclusion. And besides being interested, in the whole production, they were greatly interested and moved by the glimpses of Judge Lindsey. He isn't dragged in by the heels. He's right in with the professionals, acting along with the best of them.

And all audiences are going to like this. It is so true to life and downright real that they won't be able to help themselves. You can defy them to leave your theater without feeling a darn sight better.

If you played "Huck Finn" mention that in connection with advertising this. And the fact that Sargeant is in this too and that it was made by the same director will help to draw them in. And the picture itself will do the rest.

REALART PICTURES

REALART PICTURES CORPORATION 469 FIFTH AVENUE. NEW YORK

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PRESENTS

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Powerful Human Document

The Stealers

R-C PICTURES

ROBERTSON-COLE presents

William Christy Cabanne's

Powerful Human Document

The Stealers

There is born to the screen in "The Stealers," — a page from life — so wonderfully wrought by the hands of a master, moulding the character of man — that the picture lives and breathes . . . .

R-C PICTURES

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GEORGE WALSH

in the spectacular success

FROM NOW ON

by
Frank L. Packard

How a real man won against the greatest odds

Fox Entertainments

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Never before in the history of attraction been presented in two time. It remained for the William drama

WHILE NEW

to break all entertainment records Lyric Theatre and Astor Theatre, course being forced by enormous one theatre to see the greatest Exhibitors are warned to book benefit from the great demand of New York life.

Fox Entertainments

HISTORY

the American stage has one Broadway playhouses at the same Fox great epoch-making cinemelo- success

YORK SLEEPS

with its simultaneous runs at the New York — this unprecedented crowds unable to get into any screen sensation of all time! early in order to reap full to see this wonderful picture

Directed by Charles J. Brabin

Fox Film Corporation

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CLYDE COOK

EARTH'S FUNNIEST MAN

IN

Kiss Me Quick

DIRECTED BY JACK BLYSTONE

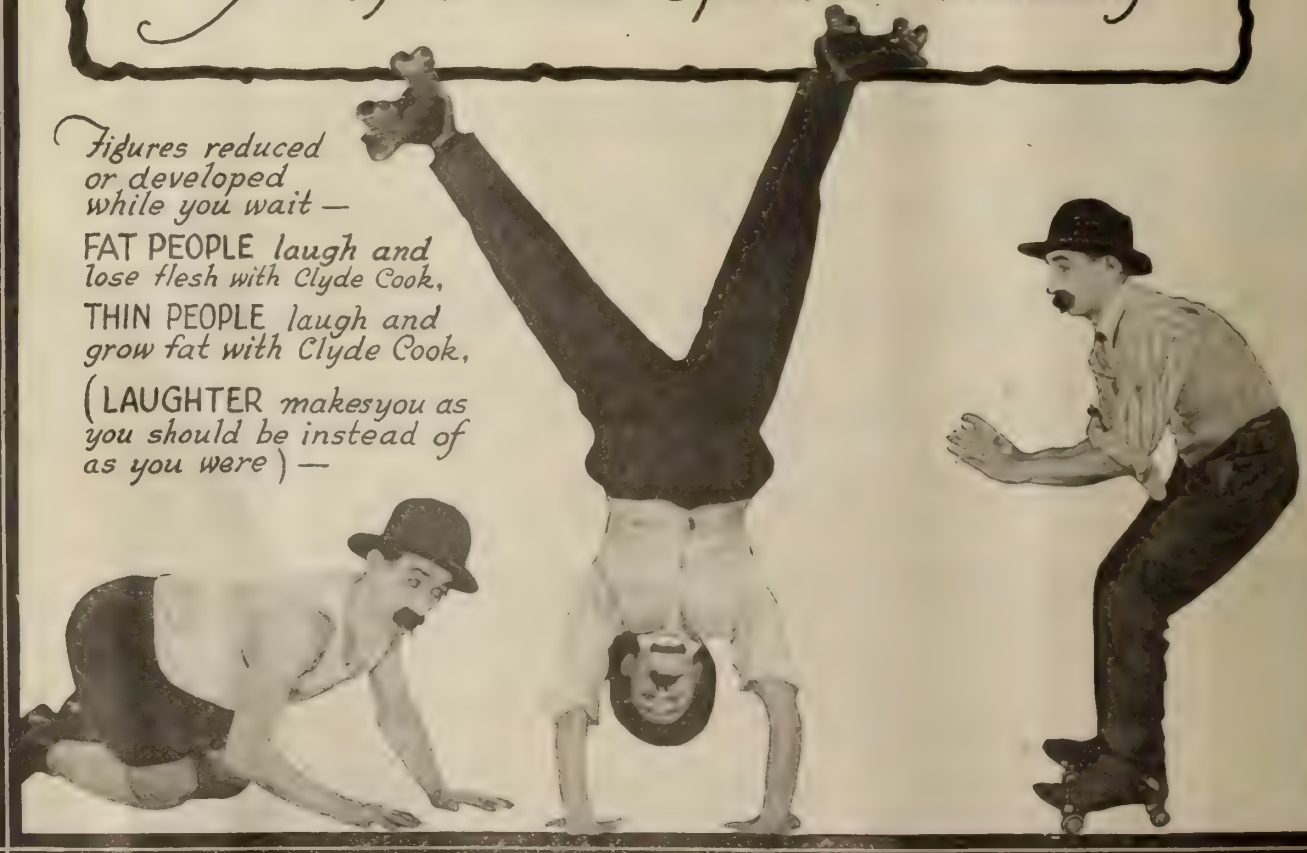
A Clyde Cook Special Comedy

Figures reduced or developed while you wait —

FAT PEOPLE *laugh and lose flesh with Clyde Cook,*

THIN PEOPLE *laugh and grow fat with Clyde Cook,*

(LAUGHTER *makes you as you should be instead of as you were*) —



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SHIRLEY MASON
IN
Merely Mary Ann
THE BIG STAGE SUCCESS
BY
ISRAEL ZANGWILL
DIRECTION AND SCENARIO BY
EDWARD J. LE SAINT
AT YOUR THEATRE
The STAR'S NAME will draw!
The AUTHOR'S NAME will draw!
The STORY will draw!
— A SPLENDID EXAMPLE OF
FOX SHOWMANSHIP

NOW THAT WOMEN HAVE THE VOTE

EVERYBODY
WILL WANT TO SEE

EILEEN PERCY

Presented by WILLIAM FOX

FOX *Entertainment*

in

Her Honor the Mayor

from the play
by
ARLINE
VAN NESS-
HINES
Scenario by
DENISON
CLIFT
Directed by
PAUL
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WILLIAM FOX *Presents:*

BUCK JONES

in

FIREBRAND TREVISON

Thrills · Action · Romance · Wonderful Riding

Everything

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Scenario by
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The CAMEO GIRL IN

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JOSEPH J. DOWLING
as THE KENTUCKY COLONEL

GABLIK STUDIOS

National Productions present

"The KENTUCKY COLONEL"

by Opie Read

featuring JOSEPH J. DOWLING
"The MIRACLE MAN of the screen"

W.W. HODKINSON CORPORATION

527 Fifth Avenue, New York City

Distributing through PATHE *Exchange, Incorporated*

"THE KENTUCKY COLONEL"

A great picture made from Opie Read's greatest Novel featuring JOSEPH J. DOWLING.

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YOU have read Opie Read's book "The Kentucky Colonel"—or, if you haven't, nine people out of ten that you ask HAVE.

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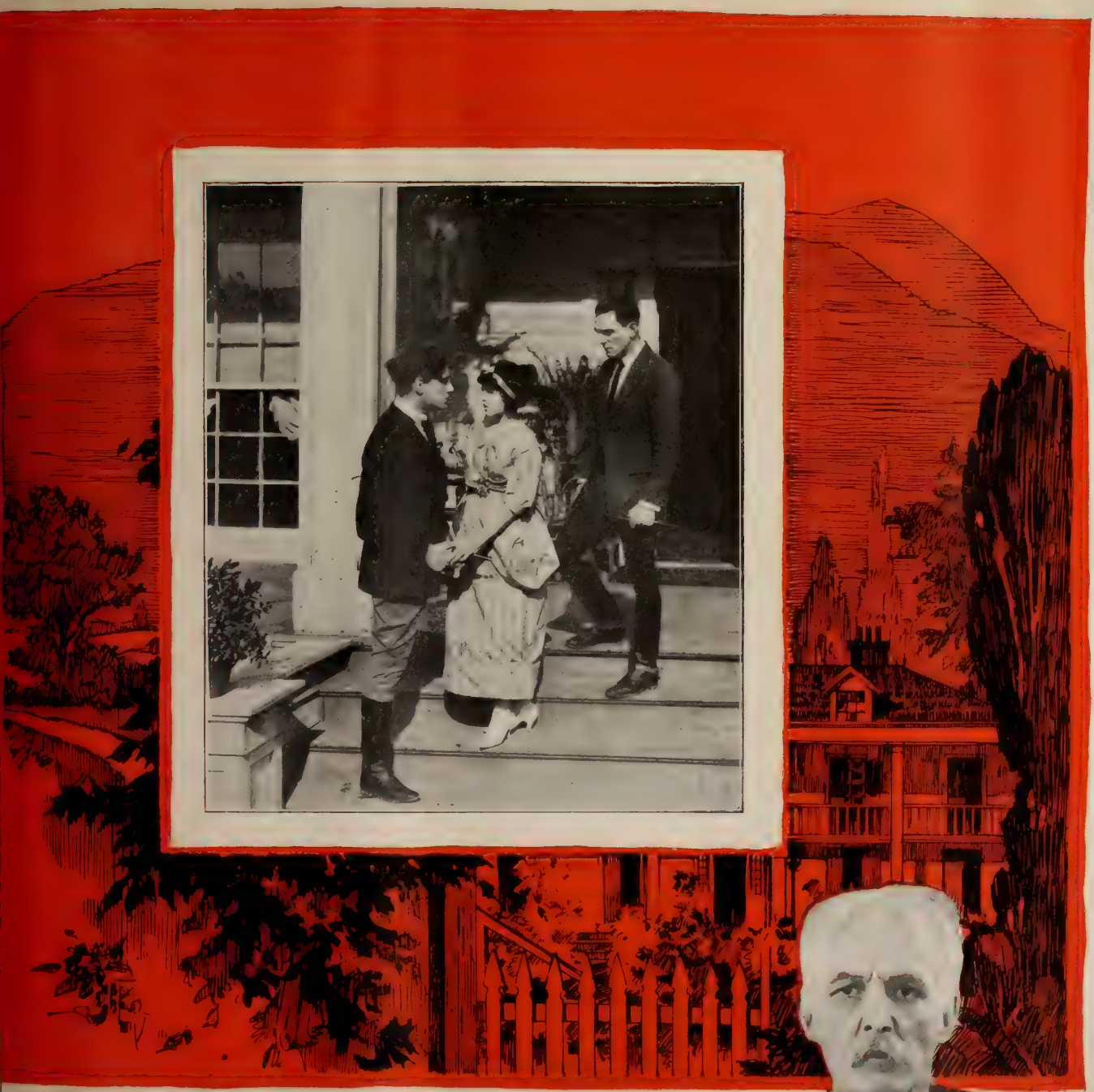
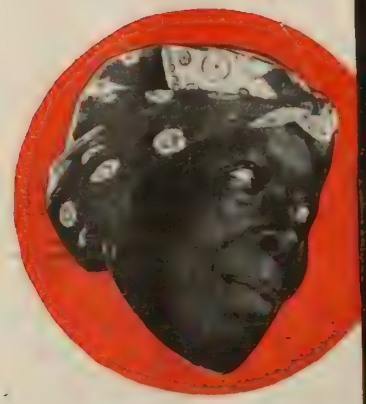
That following is waiting to crowd your theatre t the doors when you advertise "The Kentuck Colonel."



he director has caught the very spirit of Old Ken-
ıcky, with its beautiful women, its gallant men, its
onderful horses, its romance, its glamour, its
ıarm. And there's action—lots of it—for the men,
ıd a delightfully tender love theme that will reach
ıe hearts of the women.



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CORA DREW
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National Productions
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"The KENTUCKY COLONEL"

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Distributing through PATHÉ Exchange, Incorporated

Greater Than "Sex"

Form 1204

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Directed by Joseph Henaberry

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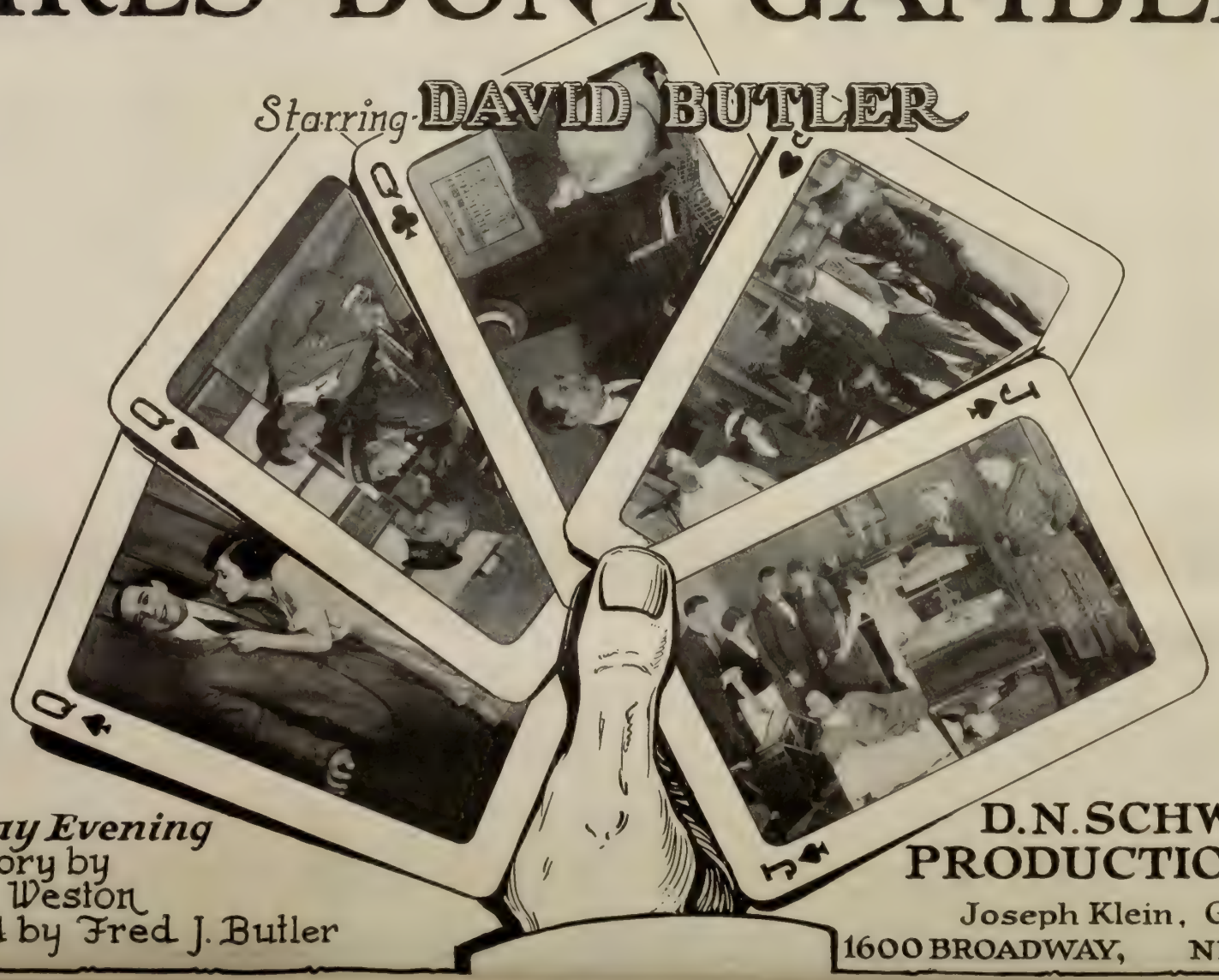
"GIRLS DON'T GAMBLE!"

Starring DAVID BUTLER



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Directed by Fred J. Butler

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THE NATIONAL WEEKLY
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Friday,
September 10th,
1920

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"'Democracy' fills the Casino with an admiring audience, screen story with big central thought and gives a spirit of bigness."

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"Democracy is timely—it holds interest through the story told and it is most carefully produced.''

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"Closed in dramatic fashion as the strongest kind of propaganda for Christianity."

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THERE IS INTRIGUE
THERE IS MYSTERY
THERE IS ROMANCE

IN

THERE ARE THRILLS
THERE ARE SMILES
THERE ARE TEARS

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"Those to whom abstract ideas of brotherly love detached from the realities of life are forceful will doubtless see great nobility in 'Democracy'."

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JUST A STIRRING DRAMA OF LOVE AND INTRIGUE
BASED ON THE CONFLICT BETWEEN RIGHT AND MIGHT

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Drama-theme and Titles by **LEE FRANCIS LYBARGER**

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A Satirical Comedy

By Edmund Goulding
Picturized by
Lewis Allen Browne
Directed by
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Let Elaine Hammerstein Be Your Partner

AN organization which has developed a number of the most profitable box-office attractions known to the screen regard Elaine Hammerstein as the fastest growing star they have ever handled.

Miss Hammerstein's pictures are preferred attractions in leading theatres everywhere.

Photoplay patrons have learned to love her personality. From Coast to Coast each new Elaine Hammerstein picture is hailed with delight.

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All exhibitors and their patrons will accept this producer's name as a positive guarantee of individuality and merit.

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Hippodromic Spectacle of Comedy in Six Parts

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Personally Directed
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THOMAS H. INCE ~ MACK SENNETT ~ MARSHALL NEILAN ~ ALLAN DWAN
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Louise Glaum

in The
LEOPARD WOMAN

From the world-known novel by
STEWART EDWARD WHITE
Directed by Wesley Ruggles

Personally supervised by
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A picture of splendor and magnificence; rich in its color and settings; tremendous in its dramatic force and elements of surprise. Filled with those alluring elements of fashionable elegance that make all Louise Glaum productions remarkable in their power of appeal to women. It is even greater in its power and lavishness than the spectacularly successful picture, "Sex." This production has been four months in the making and reports of its immensity have caused hundreds of exhibitors visiting Los Angeles to go out to the studios and watch it in the making. All over the United States there is a keen realization that "The Leopard Woman" is one of the great pictures of recent years.

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"It's Big," says Chicago

A Thos. H. Ince Special

HOMESPUN FOLKS

All Star Cast with Lloyd Hughes

Story by Julien Josephson

Exhibitor's Herald says: "'Homespun Folks' is 'sure fire' as concerns entertainment value and will identify the Associated Producers insignia with 'good pictures' in the public estimation."

Observer in the *Chicago Examiner* says: "Thomas H. Ince is first in town of the rural dramas with his 'Homespun Folks.' He has the shrewdness to insert a Republican-Democrat battle and the touch of the real country that is convincing. This is hot stuff in every city and crossroads in America."

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Allison Smith of The N. Y. Globe Says:

"Honest Hutch" is the best Will Rogers picture we have ever seen—if we were not somewhat coy about superlatives, we would say it is the most delightful picture of the type ever screened. For, in addition to the laconic loafer which Rogers always makes so lovable, there is a really significant story developed with the most skilful direction. Also a moral, but this is presented without cant, for the reform of "Hutch" is thoroughly selfish, and somehow all the more natural and amusing.

"Honest Hutch" is Will Rogers at his superlative best. Book it—and give it the sort of exploitation it deserves.

WILL ROGERS

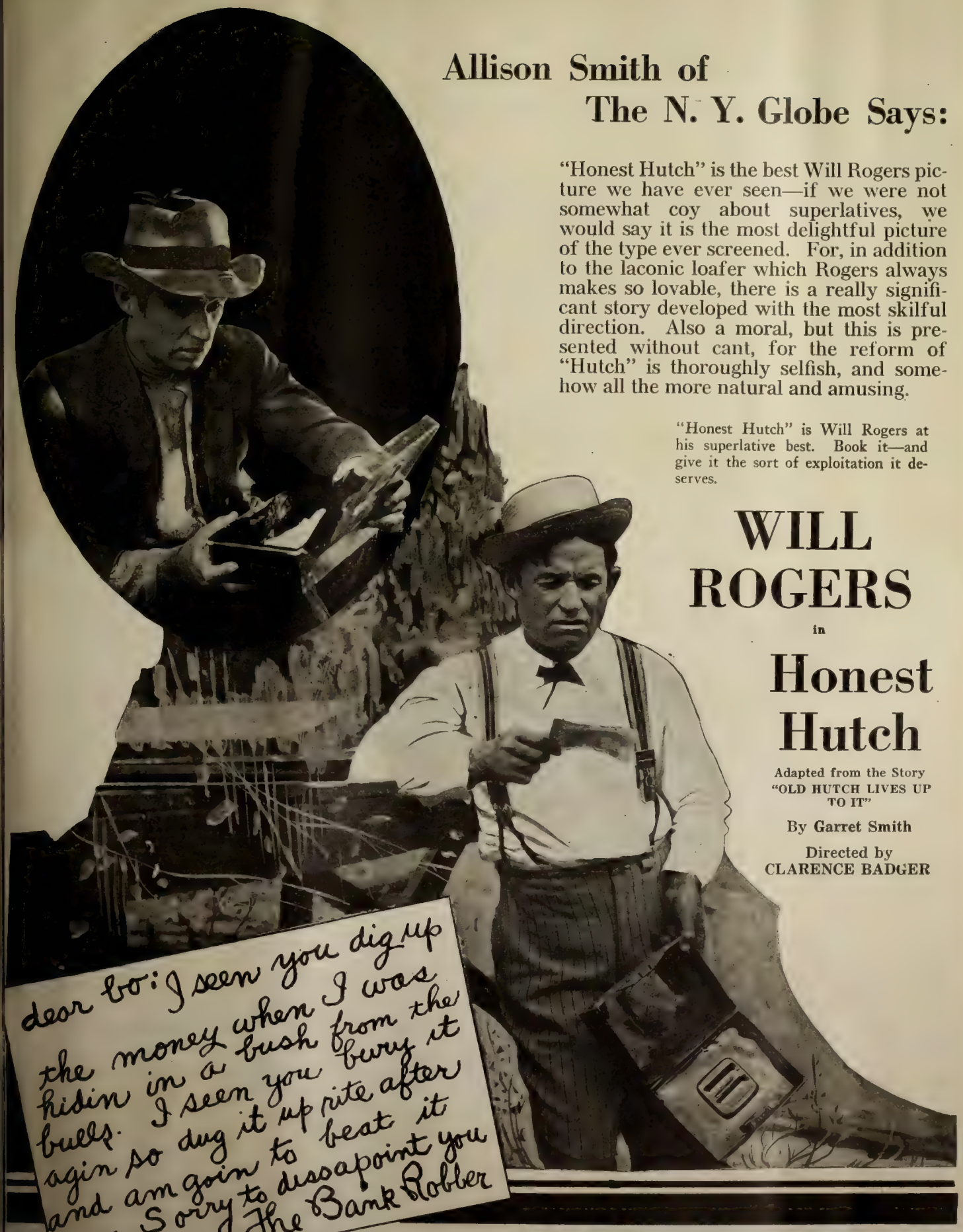
in

Honest Hutch

Adapted from the Story
"OLD HUTCH LIVES UP TO IT"

By Garret Smith

Directed by
CLARENCE BADGER


dear bo: I seen you dig up the money when I was hidin in a bush from the bulls. I seen you bury it agin so dug it up rite after and am goin to beat it now. Sorry to dissapoint you
The Bank Robber

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PHILIP H. WHITMAN

Membership is by invitation only, each man being judged solely upon his record and ability as a cinematographer and his personal fitness as a man.

To communicate with Members address the Personnel Secretary at the Society's headquarters, 325 Markham Building, Hollywood, California.

The SCREEN SENSATION of the YEAR

This tremendous, tense and powerful drama of primitive men and women bears the guarantee of absolute success.....

METRO ANNOUNCES

The Big Super Special

The GREAT REDEEMER

by H. H. VAN LOAN

Enacted by an ALL STAR CAST headed by House Peters

Directed by CLARENCE BROWN

Produced under the personal supervision of MAURICE TOURNEUR

Exclusive METRO Distributors

THE THEATERS

THERE are two kinds of pictures—the one that makes you cry and the one that makes you laugh. The picture that does neither isn't worth the electric juice required to project it on the silversheet. Sometimes you run across one that does both, makes you cry and laugh at the same time. "Humoresque" and "The Miracle Man" are another. Still another is "The Great Redeemer," though the soft pedal has been lightly applied to the comedy elements of the photo-story resulting in a narrowing of the appeal and reducing its value in respect to general or universal attractive qualities.

"The Great Redeemer" was given its world premiere at the California theater yesterday. (Aren't world premieres becoming epidemic?) In selecting the initial story of H. H. Van Loan, who, by the way, is acquiring an enviable reputation as a photoplaywright, strikes a high note in dramatic tensity. Starting out as a red-hot "Westerner," with the ways thrilling train robbery and the exciting holdup of the stage-coach, Van Loan suddenly switches to the unexpected and unusual, drawing a moral as strong and deliberate as any ever interjected into a film plot. The effect is no less either; the dramatic capsule is coated with romance and thrills so that the taking is made easy and pleasing.

The glamor of the great untamed west, with its picturesque setting and pulsating heart interest, is dramatically [illegible] transformed from script to the sensi[illegible] camera, revealing page from life a[illegible] been played pri[illegible] scrapers and str[illegible] ence Brown, who ture with Mauri[illegible] casionally giving the Van Loan [illegible] ginning of the [illegible] of one [illegible]

When the operator reaches the latter portion. The writer has yet to see more genuinely effective trick photoplay, double-exposing and vision "shots." Several of those in "The Great Redeemer" are marvelously real.

Van Loan's story is one of the best of his 1920 repertoire—probably his best to date. I, for one, believing so—and the Tourneur organization surely has extended itself in producing the picture. But without the delightful [illegible] work of the four principal players, House Peters, Joe Singleton, Marjorie Daw and Jack [illegible] donald, the film could not have made the splendid impression for the [illegible] The portrayals of the quartet are strong, clean-cut, and marked by a finish worthy of the best in histrionic traditions. Each player displays an understanding mastery of the [illegible] and mannerisms of his and her respective character. And they are real, human tears, are shed by Peters and Singleton in the course of the drama, which darks the line between mediocre and brilliant effort.

After all, it is the human that makes drama and the little human touches are responsible for our emotions vibrating. "The Great Redeemer" makes you think and is entertaining at the same time. More than once I noticed many in the audience reaching for handkerchiefs, and I probably should have done so myself but for my resolve not to stain a well earned reputation for callousness.

An extraordinary musical feature enhances the California program, being W. G. Stewart's colorful presentation of the Indian spectacle drama, "The Sunset Trail," by Charles Wakefield Cadman, which it may interest you to know, is the first rendition of this composition of the famous Cadman on any stage [illegible] conception and in[illegible] the music

PICTURES PRESS

A PICTURE with a strong spiritual appeal, and well knit series of dramatic situations, "The Great Redeemer" may be regarded as a minor successor of "The Miracle Man." It contains a greater amount of red blood action, because of the locale, although it does not reveal the depth of feeling that distinguished the George Loane Tucker production. The characters are well drawn and intensely human, both in their faith and weaknesses. The interpretations are exceptional. House Peters is featured

Has all the heart MAN — the size of TION — the pathos of ROLLED

it The Motion Pict Journal of Joy

BOX OFFICE ANGLE

Should make money for any theatre on a run. liked the "Miracle Man" will like this, and will for material for discussion and comparison.

Great Redeemer," One of the Best of Year

A Maurice Tourneur Production in Six Parts, Distributed by Metro Pictures Corporation. Founded on Story and Scenario by H. H. Van Loan. Adapted by Jack Gilbert and Jules Furthman. Directed by Clarence Brown under the Personal Supervision of M. Tourneur. Photographed by Chas. J. Van Enger. Running Time, One Hour and Twenty-five Minutes.

THE CAST (In Part)

Dan Malloy	House Peters
The Girl	Marjorie Daw
The Sheriff	
The Murderer	

IT MEANS { Capacity Houses / Fat Box Offices / Long Runs }

The Great Redeemer Proves a Masterpiece

By MAY MARKSON

"I hit him on the head with a Bible and now he's got religion."

Under this sneering jibe runs the theme of a photodrama so powerful in its play on the heart-strings, that even the masculine portion of the audience at the California, yesterday, was forced to jab shamefacedly at brimming eyes.

There is no question but that H. H. Van Loan, the author, has given a new masterpiece to the screen in "The Great Redeemer." The central figure is the fearless dare-devil type that will never lack for hero-worshippers. He is Dan Malloy, leader of a band of bandits, who is an outlaw simply for the love of taking a chance.

The sheriff of Amethyst, who is a rival of Malloy's for the love of a winsome lassie, and whom Malloy has ridiculed and defied to his face, captures the bandit leader through a ruse, and he is sentenced to ten years in the penitentiary. Here he whiles away the monotony by drawing pictures on the wall of his cell.

A murderer in the cell opposite Malloy's is sentenced to be hung at dawn. A priest comes to give him absolution. The murderer, with horrible blasphemies, flings the Bible the priest hands him through the bars of his cell. It strikes Malloy on the head.

The book falls to the floor and opens to a picture of Christ. Malloy stares at the picture, rubs out the sketch of a prize fighter he has drawn on the wall, and with paint filched from a prison sign painter, begins to reproduce the Christ.

He works as though inspired, and when the painting is nearly completed, a shaft of moonlight lights it into a startling semblance of re[illegible] The murderer believes he is [illegible] beholding the Christ, and repent[illegible] purges his heart of its [illegible] goes to his doom at [illegible] head up and a [illegible]

Thereup[illegible] acle he h[illegible] fait hand [illegible] for good in[illegible] achievemen[illegible] side world. [illegible] lated for his [illegible] freed, and go[illegible] and his right [illegible]

House Peter[illegible] Dan Malloy. [illegible] though it were [illegible] him. Marjorie [illegible] bewitching as th[illegible] Donald gives the [illegible] full value of villa[illegible] ness. But the chara[illegible] murderer, by Josep[illegible] the high light of th[illegible] gives the spectator [illegible] realization of how it [illegible] caged like a beast, wait[illegible]

The picture was direc[illegible] once Brown, under the [illegible] of Maurice Tourneur, a[illegible] example of collaboration [illegible] forward eagerly to more o[illegible]

The musical program [illegible] fornia this week is just [illegible] heavenly as curtain can a[illegible] Listening to the overture u[illegible] direction of Carli Elinor, w[illegible] uine ecstacy. And the prese[illegible] of Charles Wakefield Cad[illegible] "Sunset Trail" was a combi[illegible] of color and melody that would [illegible] hard to surpass. Also worthy [illegible] commendation was the clever da[illegible] interpretation of "The Vamp," [illegible] piquant Fleurette Jeoffrie.

✦ ✦ ✦

Los Angeles EXPRESS

Uplifting

Spiritual Theme in "The Great Redeemer" at California

By PEARL RALL

MAURICE TOURNEUR'S "The Great Redeemer," from the story and scenario of H. H. Van Loan, which formed the feature at the California theater yesterday, is to be noted as one of the unusually noteworthy pictures of the year. It has been injected a spiritual [illegible] to it has been handled with sincerity and [illegible] and the handled as technical skill that [illegible] reduce as well as recognize certain points of ordinary criticism.

As a "masterpiece" it [illegible] a bit [illegible] however, even though its high-[illegible] moments are inspired by the master thought and the creation of the Christ figure by the lonely prisoner

THE MOVING PICTURE WORLD

September 4, 1920

Maurice Tourneur's "The Great Redeemer" Strikes Finest Chords of Human Hea

By EDWARD WEITZEL

IF a moving picture is to be judged solely by the strength of its emotional appeal, "The Great Redeemer" reaches an uncommonly high level. Its big moment is equal to the crux of the action in "The Miracle Man," when the crippled child is made to drop his crutches and walk, and to the supreme incident in "The Honor System" when the victim of a brutal prison warden is brought from his underground cell and realizes he is innocent, and a man who knows that he is innocent, and has the power to set him free. All three crucial situations typify the depth of human suffering and man's dependance upon a higher power, and awaken a response from the finest feelings of mind and heart.

Metro Release.

Produced by Maurice Tourneur and founded on a story by H. H. Van Loan this Metro release is in one respect superior to the two master pictures just named. It holds closer to true dramatic form and never deviates from its steady push forward along one line of action until the climax is passed. A misunderstanding of audience psychology has resulted in a woefully incongruous anti-climax; but heroic treatment with a pair of shears will lop off about two hundred feet of worse than needless explanation and leave a moving picture which will be a model of technical excellence as well as a human document of vital import and engrossing interest. There is so much that is fine and true in the tale and in its treatment, that short of the nearest possible [illegible] should not be ac-

him with a bible in her hand, as he is about to board the train for the penitentiary. Feeling that he is "bad all through," Dan refuses the gift.

The Miracle in the Prison.

So far in the story, although it is alive with interest and action, but three characters have had prominent roles. Good straight melodrama is the only thing if has offered. A short scene in a barroom hinted that Dan has something of a talent for drawing. Once in his cell he further indicates this talent by covering the walls with crayon sketches of prizes fighters and a motley assortment of faces. While he is thus engaged a murderer, condemned to be hanged, watches him through the bars of his own cell.

The wretched man will not listen to the priest who comes to offer him consolation, but scoffs and rages at religion. A bible is handed to him and he hurls it across the corridor and into Dan's cell. That act changes the whole course of the bandit's life. A picture of the Crucifixion, in the front of the book, inspires him with a desire to reproduce the scene upon the wall of his cell. He works on the Sacred Subject while the light lasts and continues his task while the moonlight streams through the iron bars. The murderer catches a glimpse of the finished picture and his curses cease. As he stands gazing in awe at the Man of Sorrows, a miracle takes place. The figure on the cross comes to life and looks at the criminal with such compassion that the doomed man experi[illegible] change of heart. When he is led [illegible] with the light of

is made upon the mind of the be[illegible] There are several minutes of expla[illegible] following that only jar and distrac[illegible] the mood of the miracle. Every re[illegible] to the fate of the sheriff sho[illegible] eliminated. Nothing more is nec[illegible] cept to show the faithful little [illegible] waiting for Dan at the end of h[illegible] term. When one has caught a [illegible] divine music, the ordinary things [illegible] seem very far away. The look[illegible] on the face of the murderer is [illegible] of the sublime in "The Great [illegible] episode of the miracle has be[illegible] When the assurance is added [illegible] with all reverence and with p[illegible] tistic ability by director and [illegible] the entire production is worth[illegible] Tourneur standard. It will [illegible] rice Tourneur name as [illegible] Stood that the screen has [illegible] picture. Clarence Brown, wh[illegible] der the personal supervisio[illegible] Tourneur, has directed the [illegible] quick eye to pictorial an[illegible] effect. House Peters is [illegible] human Dan Malloy. Mar[illegible] to have stepped out of one [illegible] stories, and gives a faithf[illegible] of the girl with the ring[illegible] gleton reaches great tra[illegible] murderer.

But he doesn't get o[illegible] termined posse send[illegible] shoulder and he is for[illegible] in a cabin on the outs[illegible] town. Here again [illegible] dent is resorted to. [illegible] the cabin is a young [illegible] little miss with long [illegible] before bandit Dan le[illegible] fall desperately in l[illegible] tor unrolls the rom[illegible] and you see how it [illegible] falling in love se[illegible] the world

appeal of THE MIRACLE
THE BIRTH OF A NA-
THE MUSIC MASTER
INTO ONE !!

Sunday, August 29, 1920

Wid's Daily

Splendidly Entertaining Spiritual Drama
Attraction That Should Appeal Widely

Box Office Analysis for the Exhibitor

stion as to how every and the mention of House Peters and Marjorie Daw,
ed. The introduction who play the principal roles, should serve as a big
s the otherwise simple attraction. H. H. Van Loan, the author, has a variety
on. With the case of of pictures to his credit, but this is by all odds the
er, it is altogether likely greatest thing he has done. Use his name too. It
late it—be thrilled by it will help.
nstance is spiritual, not If you attempt to play with the spiritual angle in
e end are beautiful to the your advertising use none but dignified words and
phrases. The better course would be just to suggest
s in every respect, story, a really "different" sort of a picture and let the spirit-
e a strong attraction in the ual part come as the surprise.
r who supervised the work

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ON BEHALF OF MYSELF ASSOCIATES AND THE THOUSANDS
S OF THE ROSEMARY THEATRE TO CONGRATULATE THE
NIZATION ON THE SUPERPRODUCTION THE GREAT REDEEMER WHICH
NISHED A RECORD BREAKING FOUR DAY ENGAGEMENT IT
BUSY ACCEPTING THE CONGRATULATIONS OF OUR PATRONS

JAS SAMS

9AM

✓

METRO

Jury Imperial Pictures, Ltd., Exclusive Distributors throughout Great Britain. Sir William Jury Managing Director.

"THE GREAT REDEEMER"
(Tourneur-Metro)

Van Loan Contributes Another Winner

H. H. VAN LOAN comes through again—this time with a Western story that has all the thrills of an early Bill Hart picture; the unexpected incidents of a Griffith spectacle; the intermittent touches of tragedy and pathos of "Broken Blossoms" and the climax of "The Man Who Came Back"—all incorporated with dramatic finesse in his latest work, "The Great Redeemer," directed by Clarence Brown, under the supervision of Maurice Tourneur, with House Peters and Marjorie Daw doing the honors in the straight western roles, and Jack Macdonald and Joseph Singleton carrying the parts of the heavy characters. "The Great Redeemer" is a fine example of cooperation in story, continuity, direction, production, camera work and acting—in short—each and everyone who had a hand in this work is due credit, pro rata, as his or her part relates to the whole. Van Loan gave them a story with which they couldn't go wrong, particularly with Maurice Tourneur sitting on the side lines as coach and Clarence Brown holding the megaphone. To Van Loan goes the major credit for he has taken the Western drama, dressed it with new and original ideas as to incident, sequence and variety of dramatic moments and gives to an audience a picturized version that holds intense interest for young and old, man or woman, and one that will go with equal success in the house of the slums, the neighborhood house or the palatial theatre to which they arrive in limousines. Van Loan has fashioned his message in the language of all—speaking to the underworld, the boulevards of society, the bread lines, the vast stretches of the western country and even goes into the church with his message. He has touched all kinds and all classes. He has much the same talent for handling his themes in new and attractive raiment, as C. Gardner Sullivan has displayed in his work with the same consummate skill. Unlike Sullivan, however, Van Loan has more defined faculty for variations in his themes as he has shown in "The Virgin of Stamboul" and "The Great Redeemer." "The Great Redeemer" is a picture in theme and plot as daylight and darkness, the best modern Western drama, dressed

No picture in history has ever been accorded the critical enthusiasm shown this big feature by reviewers ! ! !

THE NEW YORK
Telegraph

"THE GREAT REDEEMER."
Tourneur—Six Parts—Metro.
Reviewed by Agnes Smith.

"The Great Redeemer" deserves the name of special attraction, because it measures up with other productions which are now commanding attention as photoplays above the average of routine films. In fact, the picture is a good illustration of the type of production that is now finding public favor. The story is fine in its conception and execution. It tells of the spiritual redemption of two men. One is a bandit, serving a penitentiary term; the other is a murderer, who sees the light of faith just a few hours before he is sent to the electric chair.

"The Great Redeemer" bears out the reviewer's belief that the most successful films are those which have a strong religious appeal; those in which the elements of romance and melodrama are submerged. The public seems to want pictures that bare a message—provided, of course, these pictures are well produced and not crude or obvious in their preachments.

"The picture is beautifully produced and the film has the artistic quality of all the Tourneur products. The earlier incidents in the films, which deal with the bandit's adventurous career, are dashing and exceedingly picturesque. The prison scenes are remarkable in their exactness of detail. The acting is unusually fine. The players enter heart and soul into the spirit of the story. House Peters, as the bandit, gives a performance that puts him in the first rank of screen actors. Joseph Singleton, as the murderer, does some powerful work. Although he figures in comparatively few scenes, his acting is one of the most vivid and impressive things about the picture. As for Marjorie Daw, she brings to the part of the girl a simplicity and a charm that wins for her instant sympathy.

"The Great Redeemer" is a picture that deserves the popularity it is going to enjoy.

BIG MESSAGE IN PLAY AT CALIFORNIA

With a combination consisting of H. W. Van Loan as scenarioist, Maurice Tourneur as producer, House Peters as the interpreter of the principal role, it is little wonder that a pre-release showing at the California theater this week, takes its place as one of the most poignant and appealing dramas that has reached us in some time.

The leading character finds his salvation, as brush, with which he paints his ideal of the Great Redeemer, which is hanging in his prison cell, so does the play illuminate the path for the efforts with its message, thrillingly told, of a sublime situation, reveals a profound study of character with its forces that combine to bring a man to himself through the glorification of hope, and it is tremendously impressive.

The story tells of Dan Mallory, who is a bandit through sheer fascination of the game. Seeking refuge after a hold-up, he stumbled into a lonely cabin, where he meets a girl, and the desire to go straight is awakened. Induced to take one last fling at the adventurous sport, he falls into the trap set by the sheriff, who, jealous of the girl's love for the audacious Dan, has hounded him, and he is sent to prison.

Prison spells a living death to this man of the open, and he spends the long hours feverishly drawing figures on the walls of his cell. Across the corridor a confirmed man, raving in a frenzy of fear, throws a Bible from his cell and it falls at Dan's feet. Wonderingly, he opens the book and sees the picture of the crucified Christ. Inspired by an impelling desire to paint this figure, he works throughout the day, and with the fading light the portrait is completed. To the startled senses of the prisoner across the corridor a miracle is wrought, and the picture becomes the living Christ, foretelling salvation, and the next morning he walks calmly to the scaffold.

The miracle attracts widespread attention and Dan is pardoned.

House Peters furnishes a comprehensive study of Dan, first the outlaw, then the redeemed, and identity suits the role, which is reminiscent of his earlier triumph in "The Great Divide." Joseph Singleton plays the condemned man with a gripping sincerity that brings the lump to the throat and tears to the eyes. Marjorie Daw is sweetly appealing, but looks too young and guileless for a girl to question if all men are faithless, when Dan sees wrong after his promise. Jack McDonald brings a villainous brand of villainy to his part of the sheriff. Clarence L. Brown directed the production.

W. G. Stewart offers for the first time on any stage Charles Wakefield Cadman's exquisite new Indian spectacle drama, "The Sunset Trail," with the ensemble under Hans S. Linne's direction, while the orchestra, under the directorship of Carli D. Elinor, assisted by Renee Williams, rendered "The Jolly Brothers" as overture.

THE MOST IMPRESSIVE PICTURE of the YEAR

ON THE WALL
OF DAN MALLOY'S CELL

was SOMETHING that brought hope to the doomed murderer across the tier—that stilled the curses on his lips as he walked unafraid to the waiting gallows . . . . .

On the Wall of Dan Malloy's cell

was SOMETHING that filled with wonder even the hardened jailers as finally brought Dan Malloy his freedom

WHAT WAS IT ?

The Super Special —

The GREAT REDEEMER

The Great MAURICE TOURNEUR Production

— with House Peters and a Notable Supporting Cast

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Picturized by Dorothy Farnum
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presented by
Joseph M. Schenck

in Her Greatest Success

"The Branded Woman"

From Oliver D. Bailey's Play, "Branded"
Adapted by Anita Loos and Albert Parker

Directed by Albert Parker

Photographed by J. Roy Hump
Tech. Director, Willard M. Reineck

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Rothacker Prints

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Draws the Crowds!"

Motion Picture News

Reviews by Experts:

SURE FIRE FOR BOX OFFICE

"Plenty of melodramatic fireworks and Miss Talmadge plays her part with the utmost feeling. Miss Talmadge is a sure box-office attraction. Play up the fact that the picture permits her the whole range of her well-endowed histrionic capabilities. The title is a winner and is sure to bring them in, but Norma Talmadge's name in the lights is a magnet which draws the crowds."

—Motion Picture News.

A FASCINATING FIGURE

"Norma Talmadge is a fascinating figure in her role in 'The Branded Woman' and fully equal to the many demands made on her emotional ability. The feature was highly praised by both press and public when presented at the New York Strand. Handsome interiors and elaborate sets, effective close-ups and admirable lighting add to the picture's artistic lure."

—Exhibitor's Trade Review.

ACTING A REVELATION

"The outstanding features of 'The Branded Woman' are the personality and fine acting of Norma Talmadge. She does some remarkable acting. Her impersonation of a guileless young girl fresh from refined training and clean environment is as sweet and refreshing as an orchard breeze in apple blossom time. In the difficult role of a pure minded young wife carrying a secret sorrow which she dares not tell her husband for fear of losing his devotion, Miss Talmadge is a revelation, demonstrating her exceptional ability as an actress."

—Moving Picture World.

A POPULAR SUCCESS

" 'The Branded Woman' has the elements of popular success. Miss Talmadge is emotionally effective in her role."

—Wids.

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MOVING PICTURE WORLD

ARTHUR JAMES, Editor-in-Chief

TURN ON THE LIGHT!

OF all the wastes laid at the door of the motion picture industry there is one which involves a moral baseness that deserves the absolute condemnation of players, directors and producers in the first instance, and of exhibitors in the second.

This waste is brought sharply to the attention of the business by the suit filed by the Vitagraph Company of America, through its president, Alfred E. Smith, against Larry Semon, comedian and director, for $400,000 in damages for loss sustained through "delays, carelessness and waste to an unreasonable figure."

I leave the merits of this suit to the courts which will deal with it. Whether Mr. Semon is guilty as alleged will in due time and in the proper way be established.

But the Vitagraph Company has done a conspicuous service to all the industry in bringing directly to its attention a wholly unmoral as well as a wholly unbusinesslike condition.

The case as charged is only a sample. There are in studios, known to every producer in the industry, both stars and directors who waste time and money deliberately, maliciously and coercively in an effort to force the breaking of contracts.

The producer, doing all the gambling and spending all of the money, enables the star or the director to earn the outlay by putting over a success. Immediately, offers from rival companies or individuals are forthcoming. The star or director, giddy from the praise, prepared expertly for publication, grows restless. In the way stands a contract and it cannot be broken unless by mutual consent. Then comes a systematic effort to worry the producer into a state of mind that will cause him to throw up his hands and sanction the tearing up of the agreement. Delays of weeks, that involve thousands of dollars, are deliberately planned with the full knowledge that the producer is at the mercy of the unscrupulous contract-breaker.

If the full light of day were turned upon these conditions as they arise, the baseness of the individual would become common property, for even the thick skin of a burglar can be penetrated by publicity.

One of the greatest of the screen stars has been a conspicuous offender in this regard, and there are many others who follow her contemptible example. The time certainly has arrived when the producers should enforce their absolute rights by publicly proclaiming to exhibitors the entire facts.

The exhibitor must shoulder the costs in the end, and the exhibitor will concern himself actively if he knows the facts.

Turn on the light!

ARTHUR JAMES.

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St. Paul People Flock to Opening of Finkelstein & Ruben's Capitol Theatre

WITH the formal opening of the Capitol Theatre on Wednesday, September 8, St. Paul, Minn., became the location of one of the finest theatres in the Northwest and one that compares well in point of equipment and architecture with any in the United States. The new house was built and will be managed by Finkelstein & Ruben, who own a chain composed of forty theatres in St. Paul and Minneapolis.

State and city officials and a large number of prominent persons in the film world participated as speakers or guests in the formal dedication. Governor J. A. A. Burnquist of Minnesota and Mayor Lawrence Hodgson of St. Paul were among those who made congratulatory speeches, and the entire entresole and mezzanine floors were filled with other state and city officials. Many others who were not able to be present sent telegrams of congratulations.

Inspected During Afternoon.

The dedication of the new theatre began at noon with an organ recital by Arthur Depew, formerly organist at the Capitol Theatre in New York. No performance was given in the afternoon, but the theatre was kept open for inspection by the public and the huge house was crowded from the noon hour until 6:30, when it was closed in preparation for the dedication exercises, which began at 7:30 o'clock.

L. V. Calvert, manager of the theatre, and G. N. Briggs, director of publicity for Finkelstein & Ruben, made the addresses of welcome to the visitors. Governor Burnquist and Mayor Hodgson followed, and I. H. Ruben and M. L. Finkelstein, owners of the theatre, responded with an announcement that the new house would be conducted with the idea of fostering everything that was best in connection with motion pictures.

Mr. Finkelstein Talks.

"At the present time nothing is so necessary for the future of the motion pictures," said Mr. Finkelstein, "as the fostering of genius and the encouragement of enterprise. If this is not done the producing of pictures, which is essentially an art, will descend to the level of a commercialized product. For the purpose of adopting a stand unalterably opposed to such commercializing we have taken for a biggest, newest and most splendid theatre a franchise in Associated First National Pictures, Inc., thus giving our best as a surety of support to independent and untrammeled productions by the greatest stars and directors."

Following the speeches the regular program for the opening week was presented. This included "The Branded Woman," starring Norma Talmadge and distributed by Associated First National Pictures, Inc., and special reels of current interest. The guests of the theatre were then escorted through the new building for an inspection tour.

Description of Theatre.

The Capitol stands at Seventh and St. Peter streets, in the heart of the loop section of St. Paul. It has been under course of construction for two years and represents an outlay of $1,500,000. It is housed in a seven-story structure, the lower three of which are occupied by the theatre proper and the upper four are given over to offices.

The exterior is of cut stone, modeled upon a Spanish architectural style from a sketch prepared by Rapp & Rapp, of Chicago. The interior predominates in Italian marble. The seating capacity is 3,000.

The entire main floor is entirely devoid of steps, easy inclines leading to all exits and from all entrances. A special illuminated pedestal is provided for the head usher, so that patrons will have no trouble in being directed to their seats even after the house is darkened. All seats in the theatre are installed so that they directly face the screen.

Stage in Three Sections.

The stage is a mammoth one and is divided into three distinct sections. This makes it possible to arrange one setting while another is being used in the production. Arrangements for musical settings include a $75,000 pipe organ with more than ninety attachments and an orchestra pit capable of accommodating fifty musicians. Mr. Depew will be the leading organist and an orchestra of thirty-five pieces will be regularly maintained, under the direction of Oscar Baum, who has acted in the same capacity at the New Garrick Theatre in Minneapolis.

In addition to representatives of the Minneapolis exchange, J. D. Williams, general manager, and Harry Schallbe, secretary and treasurer, of Associated First National Pictures, Inc., were present at the dedication of this important franchise holder of the organization.

Girl Ushers and Special Chairs for Fat People, Novelties in Ohio Theatre

ABILITY and willingness of medium-sized cities to support up-to-date, costly, first run motion picture houses is being well demonstrated by the success which has attended, according to reports, the new Rialto Theatre in Hamilton, Ohio, since its opening, September 1. The theatre was completed at a cost of $150,000 by the Jewel Photoplay Company, of which John A. Schwalm is president and general manager and John H. Brommhall, secretary and treasurer.

Despite the fact that Hamilton has other comfortable and attractive theatres, the Rialto has been playing to standing room since its opening night. "Forty-five Minutes from Broadway," starring Charles Ray, and distributed by Associated First National Pictures, Inc., which occupied the house for the first four days, smashed all records in Hamilton for attendance even for the opening of new theatres. "The Yellow Typhoon," starring Anita Stewart, and "Yes or No," starring Norma Talmadge, caused the S. R. O. sign to come into use before the second performance each night of the third week of the history of the new house.

Specially Large Chairs for Fat People.

The Rialto has a seating capacity of 887. Especially large seats are provided and conveniently arranged in various parts of the house for the accommodation of people of extraordinary avoirdupois. These seats were especially designed for this theatre. The illuminating system is divided into two parts, the direct or decorative lighting and the indirect or general lighting. Special isle lights are in dark scenes so as to eliminate the possibility of stumbling.

An interesting feature of the theatre is its decorations. The color treatment applied is in imitation of Wedgewood. The marbles and tiles were especially selected to harmonize, while the carpets and draperies make a harmonious whole.

The theatre has several features novel to Hamilton patrons. One of these is a symphony orchestra of twelve pieces, directed by Mrs. Nattie Belle Ross Yungerman. The auxiliary musical feature, used while the orchestra is given an intermission, is an orchestral pipe organ of latest design.

Another feature new to Hamilton is girl ushers. One head usher and twelve pretty girl assistants handle the seating of patrons. These girls were chosen with especial care, six pronounced blondes and six pronounced brunettes.

So far as possible nothing but First National attractions will be shown at the Rialto. These will include Katherine MacDonald, Norma Talmadge, Constance Talmadge, Anita Stewart, Annette Kellerman, Mildred Harris and Lionel Barrymore, together wtih the Marshall Neilan productions, the King Vidor productions, the Allan Dwan productions and the R. A. Walsh productions.

Animated Cartons for Army

"Animated cartoons" have been adopted by the army for use in its vocational training work, according to an announcement by the adjutant general, and a contract has been placed with the Bray Pictures Corporation of New York to make a number of films for use in the automotive schools. Thirty-five complete sets are to be produced, each set containing ten reels. The films are valued at $800 a set.

The pictures will be made precisely like animated cartoons, with pen and ink, showing cross sections of gas engines, carburetors, and other automobile machinery in actual operation. When completed and approved by the general staff, the pictures will be sent all over the country to all the military departments of the army, as well as to Panama, Hawaii, Germany and the Philippines.

NEW ORLEANS, LA.—Howard W. McCoy is new manager of Palace Theatre.

BALTIMORE, MD.—Guilford Building Company, 1308 Fidelity Building, has contract to erect one-story brick moving picture theatre, 63 by 125 feet, at 1500 Harford avenue, for Apollo Theatre Company.

Paul Brunet Succeeds Charles Pathe as President of Great Film Organization

PAUL BRUNET, for two years vice-president and general manager of Pathe Exchange, Inc., at a meeting of the board of directors on Monday, September 13, was elected to the presidency on the retirement of Charles Pathe, founder of the international organizations whose activities reach into every country of the globe.

The new president is now conceded to be one of the world authorities on the motion picture, having made an intensive study of the subject from the commercial, financial and artistic angles ever since his coming to this country. His long training as a financier meets the big problems of the organization now that it is about to take on "new and tremendously widened responsibilities and affiliations."

Mr. Brunet recently returned from a visit to Europe, where he was a large factor in dealing with the affairs of Pathe in many lands. And during this period he and Charles Pathe journeyed from France to England to be special guests at a dinner given by Lord Beaverbrook, whose interest in the motion picture is not limited to the United Kingdom. It is not unlikely that the visit to England may be productive of notable developments in other directions, and Mr. Brunet promises that later a comprehensive statement concerning Pathe Exchange, Inc., will be made public.

Recommended by Mr. Pathe.

The world business of Pathe has grown to such exacting proportions that Charles Pathe, who has given to it years of unremitting labor and has lived to see it grow to such impressive proportions, feels that the work should be carried forward with the vigor, enthusiasm and vision of a younger man in thorough understanding and sympathy with the spirit of the founder. He knows that he has such a man. So it was that when Mr. Brunet returned to this country, among other important documents, he had the resignation of Mr. Pathe as president and a recommendation to the directors that Mr. Brunet be selected to succeed him.

This was done at Monday's meeting of the full board, consisting of Paul Fuller, of Coudert Brothers; Edmund C. Lynch, of Merrill, Lynch & Co.; Lewis Innerarity, secretary of Pathe Exchange, Inc.; Elmer Pearson, director of exchanges; Arthur Rousseau, export manager, and G. L. Chanier, general superintendent of factories.

His Devotion to Ideals.

Mr. Brunet announced that all of the policies of Mr. Pathe will be carried out and carefully planned provision has been made for every possible phase of expansion and of new association.

In the personality of the man at the head of the Pathe organization, Paul Brunet, is found the spirit of splendid confidence, of devotion to the ideals of the highest business principles, and of dignified courtesy which permeates the entire production, executive and sales force. Great corporations are said to deeply reflect the nature of the leader and with the Pathe company this is more than a belief—it is a certainty. His boundless energy and his limitless faith in the future of his work radiate these feelings of Mr. Brunet throughout the vast organization covering the world.

Devised Model Accounting System.

Mr. Brunet was born and educated in Paris and early in life began operations on the Paris Bourse. His activities covered a period of twenty-two years and in that time he became known as one of the solid men of vision and constructive ability. He came to the United States six years ago to join the Eclectic Film Company, which at that time distributed Pathe's product. He later became controller for the Pathe Exchange in the United States.

In this work for Pathe his vast experience in French commercial circles at a time when France was the leading nation of bankers in the world counted heavily. His efforts resulted in the establishment of an accounting system that has become a model for the industry. He also devoted himself to the organization of the company's sales organization with remarkable results.

Honored Abroad.

In March, 1918, he was elected vice-president and general manager, and under his guiding influence and impelling enthusiasm all Pathe records have been broken. On the second anniversary of his accession to office the sales force organized March, 1920, as Brunet Month, and the result of this loyal, enthusiastic effort was the breaking of all records for a single month's business in the history of the Pathe organization.

Work of the character shown by Mr. Brunet could not fail to attract attention beyond the borders of this country and he was honored by being selected as administrateur of Pathe Cinema, Ltd., of Paris, the great international motion picture organization. He was the only vice-president of the Pathe Exchange in the United States to be accorded this unusual recognition. He is also a director in the English corporation, Pathe, Ltd.

Assisted During War.

With all his devotion to business Mr. Brunet has found time to be among those patriotically devoted to cementing the century old friendship of the United States and France. He was recently elected to the board of governors of the Franco-American Board of Commerce and Industry. During the war he recognized the great value of the motion picture industry and he devoted his every effort to assisting the United States government in every way.

Charles Pathe

Fox Has "Beauty Congress" to Select Sunshine Lassies

IN these times when everybody is thinking, talking and working politics, the recent election of a "beauty congress" at the Fox Sunshine Comedy studio in Hollywood appears as an event of timely interest. There is no conception, practically outside of the picture industry, of the difficulty encountered in obtaining girls who possess both the essential beauty and the ability to ride, fly, dance, swim—in fact, undertake anything that the fertile minds of scenario writers may demand.

William Fox decided upon the scheme of employing these girls through a system of voting. Those who apply for work are interviewed by casting director, who, in the cases of those who seem to be possibilities, assigns a day to them to appear before a body of authors, scenario writers, technical men, directors and their assistants, and cameramen.

Often 200 girls a day walk across a miniature stage fully illuminated, in view of this body of picture experts. They are numbered and absolutely nothing is known about any applicant. A vote is then taken, and if a girl is elected she is again interviewed as to her ability as a performer. There are weeks when not one girl is elected to this "beauty congress"—many are called, but few are chosen.

Jordan Sues Octagon

Suit has been brought in the supreme court, New York, by Clark L. Jordan, Jr., against the Octagon Films, Inc., to recover $244.18 for legal services rendered to the film company. The plaintiff alleges that between December 1, 1918, and November 1, 1919, his father's law firm, Jordan and Williams, at 149 Broadway, performed certain professional services of the value of the amount sued for which the defendant has defaulted in the payment of. The firm assigned their bill to the plaintiff.

Paul Brunet

Brady Continues Weather-Vane Tactics by Accepting N. A. M. P. I. Presidency

THE National Association of the Motion Picture Industry has done it again. Merciless in their treatment of William A. Brady, they have again re-elected him president at a deferred meeting held on Wednesday, September 16, at the rooms of the association.

Mr. Brady, following his annual custom, announced positively that he was not a candidate for re-election. Acting on this announcement, which had been widely published this year as well as last year, the progressive element in the association decided that Percy L. Waters, one of the best fitted men for the leadership of the organization which should be really representative of the industry, was the right man to pick. Accordingly the name of Mr. Waters was placed in nomination by C. C. Pettijohn, and it was confidently expected that Mr. Waters would be chosen.

Reverses His English.

At this juncture, however, the courtesies began to fly. Arthur S. Friend eloquently thanked Mr. Brady for his services and told him that he should remain as president. Thereupon Mr. Waters announced that he would run only on condition that Mr. Brady was not a candidate. The ever interesting Mr. Brady then surprised his associates by turning his back upon his refusal to be a candidate and accepting the nomination. The position was so polite and so delicate that his election was immediately brought about.

The hope has been generally expressed since the news became current, that Mr. Brady will in the ensuing year administer the affairs of the association so that some really constructive work may be accomplished. Up to the present time the organization has been a heavy publicity asset for Mr. Brady. When he first became its president on the occasion of its organization all elements of the industry were represented. The exhibitors have, since that time, severed their connection and all efforts to bring about their return have proved futile.

Brains But Little Influence.

The greatest admiration is felt for Mr. Brady personally as a picturesque figure of the motion picture and stage life of the nation, and it is hoped that in his new year he will make some sacrifices in the interest of progress.

To put the matter in very plain English, the national association is regarded as an organized corpse in the industry. It has little influence, despite the fact that in its membership are brains, character and ability.

Mr. Brady desires that all elements of the industry shall come into the national association tent because, as he has expressed it, he believes that "everybody must get together." In commenting upon this remark Senator James J. Walker has said: "Bill Brady wants everybody to get together but I'd like to see the first man who could get together with him."

Officers Elected.

Those in the active field who have the best interests of the industry at heart are inclined to be hopeful that Mr. Brady will crown his years of personal prominence as head of the national association with one year of constructive work where the association comes first and its president follows after.

The vice presidents elected are: Adolph Zukor, Samuel Goldwyn, Will C. Smith, E. M. Porter, R. H. Cochrane and Paul H. Cromelin.

J. E. Brulatour, of Eastman Films, was re-elected treasurer.

P. L. Waters, president of the Triangle Distributing Company, and Richard A. Rowland, president of the Metro Pictures Corporation, were chosen as assistant treasurers.

Six New Members.

The following will serve on the executive committee: P. L. Waters, chairman; W. A. Brady, ex-officio; Arthur S. Friend, Gabriel L. Hess, Jules E. Brulatour, Lewis Innerarity, W. E. Atkinson, R. H. Cochrane, Paul H. Cromelin, C. C. Pettijohn, William Wright and Thomas G. Wiley.

The following were elected new members: Kineto Company of America, Filmart Laboratories, Republic Laboratories, the Morgan Lithograph Company, the Burton Holmes Lectures, Inc., and C. C. Pettijohn.

Frederick H. Elliott was unanimously re-elected executive secretary. Mr. Elliott has served in this capacity continuously during the last five years.

"The Restless Sex" Smashes Records at Criterion Theatre Opening Week

THE Cosmopolitan production, "The Restless Sex," starring Marion Davies, smashed all records at the Criterion Theatre, on Broadway, during its opening week. The interest in this Robert W. Chambers story has kept an unbroken line of buyers at the box-office window during the time the theatre has been open. In his presentation of the picture Hugo Riesenfeld has kept everything in harmony with the feature, except the short Mutt and Jeff comedy which follows it. The Joseph Urban settings for the story, which includes such striking incidents as "The Ball of the Gods," with its pageant of Pallas Athena and its dazzling bacchanal, has been supplemented by what Mr. Riesenfeld calls a "unified program."

The prelude, Elgar's "Salut d'Amour," is played by the orchestra and is followed by a series of Prizma color studies of flowers under the title of "A Melody of Flowers," extracts from the scores of famous composers introducing each species of blossom. As the bouquet fades from the screen, the stage takes on the glow of a circle of soft light which resolves itself into a brilliant prologue entitled "Woman Eternal." In a Garden of Eden setting designed by Urban, the dancer, Lillian, portrays Eve asleep under the Tree of Knowledge. The lights awaken her, she rises slowly, goes through what must stand for the first attempt at rhythmic motion and is halted by a voice calling her. Noticing the apples on the tree, she is filled with a desire to taste the fruit. As she reaches for the apple the stage is darkened. The next instant "The Restless Sex" has started to tell its story.

American Cinema Corporation Stars Seen During Idle Moments.

1—Martha Mansfield, seen in "His Brother's Keeper." 2—E. K. Lincoln, star of "The Inner Voice." 3—Mollie King (sitting), seen with her mother and sister. She is playing in "Women Men Forget."

Cohen Investigating Committee Hears New Englanders Complain Against Black

TESTIMONY purporting to show that Alfred S. Black has resorted to trickery and coercive methods in increasing his theatre chain in New England was heard at a meeting on September 15 of the investigating committee of the Motion Picture Theatre Owners of America in the Hotel Astor. Both Mr. Black and Adolph Zukor had been invited to attend, but neither came—the former, undoubtedly, because of his long-time controversies with Sydney S. Cohen, head of the national exhibitor body, and his claim that he would not receive a square deal at Mr. Cohen's hands, and the latter because business prevented. However, Mr. Zukor was represented by Henry L. Salisbury.

Women as well as men gathered in the room to present their complaints against Mr. Black and their testimony was brought out by Senator James B. Walker, counsel for the national organization. Many were the unkind things said about Mr. Black and his alleged business methods, J. B. Eames, a former employe, joining in the chorus.

Sought to Prove Two Things.

The officers of the national organization had hoped to establish the truth of two of their contentions—that Famous Players-Lasky is behind Mr. Black in his acquisition, by alleged coercion, of theatres, and that Mr. Black has worked many and serious injustices upon exhibitors. The former contention was not definitely established, but, as for the latter, Mr. Black's reputation was seriously hurt by the testimony.

The nearest that the committee came to connecting Famous Players with Mr. Black's acquisition of theatres was during the testimony of Mr. Eames. The former Black employe, who sought to acquire theatres for his employer, testified that a Mr. Boland, Black's architect, said Famous Players was behind Black and talked of a set of plans for theatres for every town in the country. Mr. Boland said, according to the witness, that the intention was to follow out the Woolworth idea in the theatre business.

"A, B, C" Theatres.

Then Everett Bean, of Hillsboro, N. H., testified to being told of a set of plans in the Famous Players Boston office which classified theatres as "A, B and C," and said he was described a theatre intended for Hillsboro, being told all the construction details by a Black representative.

Harold W. Bean, of Pennicook, N. H., in an affidavit told of a man named Harwood who demanded the sale of his theatre, threatening him with losing Paramount service, "as Black is interested in Paramount and can get the service for 50 cents a reel," if he did not sell out to Black, he said. The mysterious Mr. Harwood figured several times in the hearing, but his identity was not clearly established.

At the close of the hearing Mr. Salisbury told how Mr. Zukor will not countenance any such activities and will use his influence to have them stopped at once. He told how the Famous Players' Boston office has been "cleaned out" and a new sales force installed. Turning to the complainants, he promised them their theatres back.

Threatened Nickle Shows.

The investigating committee was composed of H. B. Varner, of North Carolina; Charles H. Bean, of New Hampshire; Fred Siegert, of Wisconsin; W. D. Burford, of Illinois; John T. Collins, of New Jersey, and E. T. Peter, of Georgia. Mr. Cohen and Charles L. O'Reilly did not sit on the committee because of their long-continued controversy with Mr. Black.

The first complaint heard was that of Everett Bean, who owns the only theatre in Hillsboro, N. H., a town of 2,200 population. The theatre seats 480 and runs three days a week. A Mr. Harwood, who said he represented "a large New England circuit controlling between seventy and eighty houses," threatened him with local competition that would put him out of business if he did not sell out, Bean said, by giving picture shows for 5 cents until Bean gave up, then increasing the price to 30 cents.

Mr. Black Denies Charges

Boston, September 16.

Editor Moving Picture World:

Replying to charges publicly made Wednesday, I will say that all important statements are maliciously distorted and untrue. I have never even heard of Harwood and have never met Everett Bean or Harold W. Bean. I am preparing a full and accurate statement in refutation of all testimony offered.

ALFRED S. BLACK.

The Moving Picture World will publish Mr. Black's statement next week.

At another alleged conversation a week later Mr. Harwood said, according to Mr. Bean, that he represented Famous Players and that Bean would lose all his Famous Players contracts if he did not sell, as he was a "marked man" and his name was "written in red in the Boston office." Bean was offered, he said, $1,500 for the lease and equipment, which he valued at $5,000.

Other Cases of Coercion Charged.

Continuing his story, Mr. Bean said Harwood got a permit to run a theatre in Henniker, a neighboring town, by misrepresentations to the town selectmen and now runs a 25-seat house there, having the Paramount service.

Joseph M. Slater, of Suncook, N. H., was the next witness. He is in business there with his mother-in-law, Anastasia Sansteri, and produced an affidavit from her to the effect that an unnamed alleged representative of Black tried to frighten her into selling their theatre, which seats 650.

Mrs. Minnie C. Humphrey, of Derry, N. H., told of meeting Mr. Black two years ago at an exhibitors' convention. A year ago, she said, he visited her and tried to buy her theatre. When she refused to sell, he told her he had plenty of money behind him and would built a theatre, she said.

S. Carl Carpenter, of Richford, Vt., a banker who runs the local theatre for the benefit of the town, described an alleged attempt by Black to buy it and make it a private enterprise. He said Black is building now in the town, having formed a company.

Widow's Testimony.

Mrs. Grace Dodge, a widow whose theatre in Morrisville, Vt., is the sole support of herself and child, her husband having died last February, gave impressive testimony. One year ago, she said, Black approached her husband on the sale of his theatre business. Mr. Eames, Black's representative, finally offered Dodge $1,500 for the business and lease and the offer was accepted. Then, according to Mrs. Dodge, Black came to town and obtained an option on the property by telling Mr. Emmons, the owner, he would put up another theatre building if he did not obtain it. Mrs. Dodge had had a verbal option, she said. Black then repudiated his representative's offer of $1,500, she said, and offered $700 for the Morrisville business and their two theatres in neighboring towns, valued by her at $8,000, telling her he had an option to build. She refused to sell, but she now is paying rent to Black. Her lease expires January 11, 1921.

Former Employe Raps Black's Methods.

Mr. Eames showed no love for his former employer in his testimony. He claimed that Black was at first financed by his brother John, a broker with offices at 100 Broadway, New York, and that in December, 1919, a $10,000,000 corporation was formed and backed by Famous Players. Asked how he knew it was lined up with Famous Players, Eames said Mr. Boland, the architect, told him.

During his employment with Black he negotiated for six theatres and Black acquired three of them. He said Black wants all the theatres he can get in New England. He was allowed to set some prices on theatres, but Black never lived up to the figures, he said, making him the "goat." He charged Black with keeping the former owners of theatres as managers and sending them on theatre-acquiring missions in the neighborhood.

Featured Players in Fox Serial, "Bride 13."
Left to right: Greta Hartman, "Big Jack" O'Brien and Marguerite Clayton, the bride.

A. M. P. A. Insists on Having a Paul for President So Lazarus Succeeds Gulick

Paul N. Lazarus
Elected president of Associated Motion Picture Advertisers, Inc.

WHAT is conceded to have been one of the most progressive and successful years in the annals of Associated Motion Picture Advertisers, Inc., was rounded out last week by a valedictory address by Paul Gulick, the retiring president, and the election of officers for the coming year at the latest gathering of the association. Paul Lazarus, vice-president during the expired year, was unanimously elected to the presidential chair, while the rest of the ticket comprises C. L. Yearsley, vice-president; Julian Solomon, secretary, and Victor Shapiro, treasurer. They are ex-office members of the board of directors, which also includes Paul Gulick, Charles Barrell, P. A. Parsons, Harry Reichenback and Jerome Beatty. Horace Judge was elected to the newly created post of managing editor of the A. M. P. A. organ, the Bulletin, and Tom Wiley was re-elected its business manager. Following the reading of the annual reports of the secretary and the treasurer, the retiring president adverted to the spirit of progress and unanimity which had prevailed during the past year and raferred to the details of the very many achievements accomplished.

Mr. Gulick said in part: "The position and solidarity attained by the A. M. P. A. has inspired such organizations as the New York Board of Review of Motion Pictures, Chamber of Commerce, American Committee of the Motion Picture Industry, Atlantic City Fall Frolic, Maryland Institute of Fine Arts and other national and local institutions to seek our assistance and alliance. Among speakers who have addressed our organization during the year include Achmed Abdullah, Rufus Steel, Clarence B. Kelland, novelist; Professor C. H. Robertson, of the lecture department of the National Committee of the Y. M. C. A. of China; D. W. Howells, Edward Godol, Captain Webster Eaton, of the Balkan Reconstruction Committee; Erich Von Stroheim, Whitman Bennett, Frank Borzage, Paul MacAllister, Paul E. Cromelin, Frederick Burlingham and Professor Alon Bennett, head of the Maryland Institute of Fine Arts.

"In the line of definite accomplishment there stands out prominently among things achieved the employment of a field secretary for the purpose of fostering interest in motion picture industry in the columns of the newspapers throughout the United States; the midnight matinee to the members of the Newspaper Association at the Rivoli Theatre, New York, election to membership in the Chamber of Commerce of the United States and the successful negotiations whereby a uniform size was adopted by the trade journals."

A feature of the meeting was the election to honorary membership of Arthur James, one of the original founders and twice president of that body. By his acceptance of the editorship of the Moving Picture World, Mr. James automatically resigns from the A. M. P. A. and the honorary membership was conferred upon him unanimously as a tribute to the invaluable services he has performed for the association.

Announces Cast of "Kazan"

The completed cast of Selig's "Kazan," as announced by Director Bertram Bracken, includes Jane Novak, Ben Deely, Ed Wallock, Ben Haggarty, Joe Morengo, Jack Laver, assistant director who also plays a Northwest Mounted Policeman, and Sam Malato, who handles the dog-teams used in the picture. "Kazan" is a filmization of the James Oliver Curwood wolf-dog story of the same name.

Fox News Has Made Rapid Progress Since Its Inception a Year Ago; Showmen Praise It

THE truism that the average exhibitor is quick to recognize a good thing when he sees it is strikingly exemplified in the success of Fox News, which one year ago made its bow to the public and through sheer quality and enterprise has pushed its way to the front.

Entering a field which at the time was regarded by many as already crowded to capacity, Fox News has ably borne out the belief of its founder, William Fox, that there was still room for a news reel of the highest quality. Today with its first birthday anniversary close at hand, Fox News occupies a commanding position in the news reel field.

This statement is based on comments from the biggest exhibitors in the country. Only a few weeks ago S. V. Rothapfel, director of production, of the Capitol Theatre, New York, wrote to Mr. Fox congratulating him on the success of Fox News. He stated in his letter that on his return to New York to take charge of the Capitol Theatre, one of the first contracts that he sought and signed was that calling for Fox News as an essential part of his program.

Reisenfeld Praises Fox News.

Dr. Hugo Reisenfeld, managing director of the Rialto and Rivoli theatres, in New York, has also been unstinted in his praise of Fox News, which is presented regularly in those houses. One of the largest contracts signed with Fox News was by Tom North, managing director of the Rialto and Crescent theatres, Washington, who uses Fox News exclusively as its news reel feature.

When Mr. Fox decided to take up this branch of the picture producing industry, he did two things: first, he acquired the services of the most expert news reel executives and cameramen obtainable, second, he gave three months of preparation to these executives before issuing the first number. In consequence, Fox News started with a well-established organization, which has been thoroughly built up in the succeeding months until it includes the largest staff of cameramen possessed by any news reel in the United States and Canada. In addition it has placed cameramen all over the world—not only in the thickly populated sections, but in the odd corners. This brings to exhibitors and their patrons a variety of pictures that makes Fox News most entertaining at all times.

Delivered Films by Aeroplane.

Realizing the interest of America in European subjects since the war, Mr. Fox established in London, Paris, Berlin and Rome staffs of expert cameramen and editors. Without sacrificing any of its value as a strictly news reel, it supplies the exhibitors with extraordinary and 'different' subjects, plentifully sprinkled with humor.

As to service, an exhibitor contracting for Fox News can always be sure of it arriving on time. During the most severe weather of last winter, when mails were continually delayed and nobody could tell how regularly shipments might be received only two complaints were received from the vast number of exhibitors taking Fox News. One of these was in New York state and the other in Boston. At considerable expense and difficulty Fox News was able to get aeroplane service to both of these locations and deliver prints to the exhibitor on time. During the recent laboratory strike, when news reels were hard pressed to get out on time, Fox News used all the resources it had built up since its inception, and not one of its exhibitors was disappointed.

Not Our Error But—

2033 Vista Del Mar avenue,
Hollywood, Cal.,
September 7, 1920.

Editor, Moving Picture World:
Dear Sir:

In your issue of September 4 there appears a review on the Harry Garson production, "Whispering Devils," a picturization of Henry Arthur Jones' story, "Michael and His Lost Angel."

In this review I was surprised to see that you credit Mr. Garson with the direction of this picture. This information your reviewer undoubtedly obtained from the film itself as otherwise you would have given proper credit.

The original print of "Whispering Devils" carried my name as director of this picture and if subsequent prints now being distributed do not bear my name as director I feel that a great injustice has been done.

This production was directed in its entirety by the undersigned. Mr. Garson had absolutely nothing to do with the direction, nor did he supervise this work. In fact, he was not near Los Angeles when the film was produced.

I have been a reader of your publication for years during which time I have come to realize that you stand for square play. I know that it is your policy to give credit where credit is due and am therefore taking the liberty of asking if you will print a correction in this matter which, as you realize, is of serious concern to me.

Thanking you in advance for your cooperation and with best wishes, I am,

Yours very truly,
JOHN M. VOSHELL.

P. S. If you will print this letter I feel the matter will be fully covered.

Berman Warns Middle West Showmen Against the National Booking System

W. A. Steffes Is Re-Elected Head of Northwest League

Minneapolis, September 15.

By Wire to Moving Picture World.

WILLIAM A. STEFFES, of Minneapolis, was re-elected president of the United Theatrical Protective League at the closing session of its three-day convention on Wednesday. Other officers elected were A. E. Park, Minneapolis, vice president; John M. Bergstrom, Minneapolis, secretary; John J. Campbell, Minneapolis, treasurer. The directors are A. L. Robarg, East Warsaw, Wis.; A. L. Picker, Ironwood, Mich.; H. J. Updegraff, Sioux Falls, S. D.; J. Myers, Minot, N. D.; M. J. Kavanaugh, Minneapolis.

Harris P. Wolfberg, Chicago district manager of Famous Players-Lasky Corporation, in a speech before the delegates on Wednesday estimated that $1,000,000 worth of bookings were signed by different companies during the convention. He announced a contract with Finkelstein and Ruben amounting to more than $200,000 for the year. The Minnesota quota of $2,000 to the national organization was doubled.

(*By wire to Moving Picture World*)

Minneapolis, Sept. 14.

OPPOSITION to advance deposits on film purchases and ownership of theatres by producers and distributors was voiced Tuesday by members of the United Theatrical Protective League at its annual convention at Minneapolis, September 13 to 15.

Members were addressed Tuesday by Sam Berman, New York, representing Sydney Cohen, of the national organization, and Joseph Hopp, Chicago, president of the Illinois Exhibitors' Alliance. At the conclusion of Mr. Berman's address, delegates in voluntary offering contributed more than half of Minnesota's $2,000 quota toward the national defense fund.

"One of Greatest Menaces."

The first of the month exhibitors will face one of the greatest menaces in recent years, Mr. Berman said, with the opening of the national booking system. This, he declared, will be virtually an organization for dictating what exhibitors shall run in their houses, with 5 per cent. added for commission.

Mr. Berman said: "The brains of the motion picture industry are with exhibitors. Producers know exhibitors are organized and are ready to grant them any demands they make. This is in direct contrast with their attitude formerly. Five men were offered $5,000 apiece to break up our organization meeting in Cleveland last spring. They failed and now we get hearings on our grievances. During the last three months we have saved exhibitors all over the country $200,000 in claims considered no good.

Attacks Hiram Abrams.

"Promoters in the industry must go. There is room only for directors and exhibitors. Mr. Griffith is with us. Hiram Abrams raised $750,000 before he started to make a picture. Thus he floated his business on exhibitors' money. Now Abrams wants to have exhibitors bonded. He says he required deposits because half of the checks given by exhibitors were bad. All promoters must get out of the industry.

"There are three things in particular we are working for. They are abolition of the 5 per cent. tax, better copyright laws, and a change in our status regarding music. Censorship menaces must also be removed. Write these three men and tell them you will not use their music in your home or in your theatre until they modify their demands in regard to your theatre—Remick, Berlin and Stern.

Backed by Big Resources.

"We have many letters from New York exhibitors that show they paid Hallmark Pictures Corporation advances despite state regulations forbidding them. When the General Film Company went down it carried $225,000 of exhibitors' money with it. We want protection and we will get it.

"New England and the South have been harrassed by Black and Lynch. They were ready to go into our organization. Here you have not been menaced by such factors.

"Mr. Cohen sends word that the entire resources of the national organization are behind you. The smallest exhibitor in the country has the offer of our full strength. I like the motion picture business and want to stay in it. That is why I urge organization. We are out to repeal the 5 per cent. war tax.

"Exhibitors remember their friends. In New York we are strong for George Thompson and our screens are at his disposal."

Mr. Hopp said: "The time to educate politicians is before election, not afterwards. We must know they are right before we vote and we must vote right this fall. More money is tied up in theatres in the Twin Cities than by any producing company. We have the right to say what we will have in pictures and we are going to use that right. We must all avoid percentages. They will kill our business."

It was announced that committees will be appointed soon to work for sane legislation in various Northwestern states.

Resolutions were adopted favoring the independent producer and distributor and a uniform and equitable form of contract, and against F. I. L. M. clubs, advance payments in full, censorship and the Society of Composers, Authors and Publishers. The slogan of the national organization was adopted.

Vivian Martin Starred in First Kendall Production, "The Song of the Soul"

THE first of the Messmore Kendall Productions has been completed and is scheduled for early release. It is entitled "The Song of the Soul" and was adapted to the screen from William J. Locke's story, "An Old World Romance." Mr. Kendall selected Vivian Martin for stellar honors in the photoplay. She is cast in the role of Barbara Seaforth, the young girl who lost her sight in a fire and later married the disfigured man who had rescued her, without either being aware of the identity of the other.

Leiber Supports Her.

There is a big human problem in the picture and one out of which Miss Martin extracts all the appeal and emotion which it contains. The dainty star is one of the most beloved of screen stars; she has won the admiration of millions of fans through her exquisite personality and her ability as an actress.

The part of Jerry Wendover, the man who was disfigured while rescuing Barbara Seaforth, was entrusted by Mr. Kendall to Fritz Leiber, a well known actor of Shakespeare roles. For several years he has played leads in Robert B. Mantell's repertoire of plays by the Bard of Avon. Later in the present season Mr. Leiber is going to launch himself as a star in Shakespeare productions on the speaking stage. He will appear in nearly half a dozen plays by the great dramatist this season. Others in the cast are Charles E. Graham, Ricca Allen and Charles Prince.

"The Song of the Soul" was made into continuity and was directed by John W. Noble.

"Whispering Devils" Praised

The Equity Pictures Corporation is setting a new standard for state rights releases, according to the opinion of state rights men. The reports indicate the belief that the release of "Whispering Devils," starring Conway Tearle and Rosemary Theby, marks a forward step in the quality of state rights pictures, which will offer keen competition to the regular release pictures. The calibre of state rights releases like this production written by Henry Arthur Jones is said to be far above the ordinary picture. It was with a view toward improving the quality of state rights pictures that Equity entered the independent field and offered this film to state rights men.

Jerome Beatty

Advertising and publicity director for Paramount, who is touring Western exchanges and Coast studios.

1: "The Stealers"—a Special. 2: "Iris"—Starring Pauline Frederick. 3: "So Long, Letty"—All Robertson-Cole Pictures.

Looks as though there'd been some stealing in the first one. We'd suggest an "Iris" for the second; while we know that Walter Heirs will never say "So Long, Letty" to Colleen Moore as long as she keeps the chicken.

First National Rushes Delayed Prints to Bakersfield Theatre by Aeroplane

A SERIES of events which changed circumstances that threatened the calamity of opening a new motion picture theatre without a feature production into an exploitation stunt which has seldom been equaled is reported by wire from Bakersfield, Cal., as having occurred on September 15. Mrs. Olive Grogg opened her new $250,000 theatre in Bakersfield on that date, and, according to telegrams received in New York up to four hours before the time set for the formal dedication of the new house, no one knew the whereabouts of the print on "Forty-five Minutes from Broadway," starring Charles Ray and distributed by Associated First National Pictures, Inc., which had been chosen for the opening.

The Los Angeles exchange had shipped the print by express on Saturday to give Mrs. Grogg ample time for orchestra rehearsals in connection with it. Ordinarily the print should have reached the theatre by Monday morning at the latest, but on Wednesday morning it had not arrived. Searchers had been put on the trail on Tuesday, for the showing at Bakersfield was the premier in California on the Charles Ray production and there was not another print available. With the facility in concealing shipments which an express line can always exhibit when a safe carriage is of highest importance, it had failed to locate the print on Wednesday afternoon.

Sends Print by Aeroplane.

Mrs. Grogg was notified that the print seemed to be hopelessly lost, but the presence of a large number of invited guests in Bakersfield who had made long trips to be present at the opening of the theatre made a postponement practically impossible.

At three o'clock, however, the second consignment of prints on the production arrived at the Los Angeles exchange of Association First National Pictures, Inc. Bakersfield is less than an hour's journey by aeroplane from Los Angeles and arrangements were immediately made for the trip. An Oriole speed 'plane was procured and Sol Lesser and Dave Bershon, who had volunteered to accompany the print, delayed the start waiting for a sign painter to finish a rush job which Mr. Lesser had undertaken.

The start was made from Los Angeles at five o'clock, and at a quarter to six the big five-seated 'plane came swooping down less than a block from the new theatre, with a banner flying on each side which read:

"Forty-five Minutes from Broadway Street, Los Angeles."

"The Great Redeemer" Will Be Released September 27

H. H. VAN LOAN, writer of original stories and scenarios for the screen, regards "The Great Redeemer" as the best story he has ever written. This picture, produced as a super-special by Maurice Tournier and announced as a September release by Metro, holds first place not only in the author's estimation of his work, but was so designated by Guy Price, motion picture critic of the Los Angeles Herald on the occasion of the world premiere of the picture recently at the new California Theatre.

When Metro arranged to distribute this production by means of its exchange system throughout this country and through Jury's Imperial Pictures, Ltd., of London, of which Sir William Jury is managing director, Mr. Van Loan wrote a note to Richard A. Rowland, Metro president, expressing the opinion that it was his best story. The picture will be released September 27.

Scenes Taken from "The Valley of Doubt," Which Is Being Released by Selznick.

A maiden fair went far up North to seek adventure and battle forth;
The hills and valleys all about were known to her as ones of doubt.

Hodkinson Tells Prospective Producers of "Frightful Percentage of Failures"

THE reputation of the motion picture as a means of accumulating wealth suddenly and without effort ought to have suffered considerably within the last few years, for it would be difficult, indeed, to follow the amounts of money which have been sunk in reckless motion picture enterprises. The fact, however, is that the lure of the motion picture is still as potent as ever and, though the field is strewn with financial wrecks, hundreds and probably thousands of new promoters and new capitalists are eagerly rushing in. W. W. Hodkinson, head of the firm bearing his name, is most familiar with its three great branches—producing, distributing and exhibiting. He says:

"My perpetual quest has been the picture of quality. Quality is sure of great rewards in the motion picture art. I have built my edifice and geared my machinery on pictures of quality. Myself and my staff of experts are called upon to view pictures which are being offered to us day after day by producers. We are amazed at the frightful percentage of failures.

"It is true that under my selective system we have established high ethical and moral standards and when a new or unknown producer submits his picture to us I do not expect that it will measure up to our standards.

Looks, However, to New Producer.

"I am, however, looking to the new and unknown producer and his aids for signs of talent and ability. Indications of talent and ability are often present in a picture which is not good enough to meet our demands. Where I find such indications it is my policy to encourage their possessor, to give him the benefit of my experience, to guide him along constructive lines and above all things to keep him from wasting his efforts or throwing away the money of his financial backer.

"This leads me to remark on the recklessness with which hundreds and thousands of apparently sane and responsible business men rush to the motion picture field expecting to find quick and rich returns. Of course, there are promoters with an atrophied conscience, leading victims astray, picturing the certainty of success and the great volume of profits.

'Invincible Ignorance of Public."

"These cases, I think, however, are in the minority. It is rather the invincible ignorance of the public than the wiles of the promoter which is responsible for losses incurred in reckless motion picture production. I will not venture to place even an approximate appraisal upon the sums of money lost in this way, but facts within my own knowledge convince me that their losses must be enormous and their totals, I think, go far into the millions.

"There has not been a month, say, in the last two or three years when we did not have to reject pictures whose aggregate cost must be about $1,000,000. This sum, I know, is extremely conservative; probably the amount of loss is from 25 to 50 per cent. greater than this estimate.

"I have not been able to trace the origin of these various enterprises, but I should say that they all pass through certain stages. First comes the stage of irrational enthusiasm. I cannot exactly trace the genesis of this phase, but probably the childish enthusiasm was originally produced in the mind of the financial backer by the sight of waiting lines of patrons at some motion picture theatres, perhaps by some of the exaggerated statements in which the daily press abounds; or it may be that the enterprising capitalist had a distant and friendly relative who told him of the Golconda of the screen.

"There are any number of legitimate guesses on this subject. This stage usually lasts until production is actually begun. Then it somewhat subsides, only to revive spasmodically while the production is going on. It is during this stage that the financial backers are taken to the studio or to the 'lot' where the acting goes on and are, as the saying is, 'hopped up.' The expression is a common one in the industry and, while it is not a classic, it hits off the psychology of the situation to a nicety.

Soberness, Then Melancholia.

"This stage is succeeded by what may be described as the second or, rather, the first sober thought. This increases in soberness, gradually amounting to somberness as the day for getting the returns out of the picture approaches.

"The last stage sets in when the picture is shown to prospective buyers, who look at it with cold, critical eyes. Then follows the stage of melancholia, and this grows more acute the clearer it becomes to the promoters and capitalists that nobody shares their enthusiasm and that nobody is inclined to pay any real money for the picture. This stage is eagerly seized upon by a set of other promoters who will pretend that they can easily dispose of the picture if they are given a certain amount of money and time and if certain 'slight changes' are made.

"The last stage is that of utter despair, and it comes upon the financial backer at the first moment when he begins to realize for the first time that he cannot get his money back and that he has been fooled by someone else or by himself.

Urges Necessity of Preparation.

"I never have been able to understand why men who feel the urge to go into the producing field do not take counsel with responsible and experienced people in the industry. Time and again I have had to witness the despair of these losers, who made frantic appeals to me to save their investment. I can only advise them to forget their ill-starred ventures and to either get out of the producing field altogether or talk it over with me before they start their next picture, instead of waiting until their loss is irretrievable.

"Because of many such experiences and with a desire to enlighten prospective investors and save them from the certainty of loss, I am going to set down some points of advice which I trust will prove valuable.

"The first bit of advice, and one that I cannot insist upon too much, is this: try to insure as far as possible the sale of your picture before you spend one penny on its production. It may not always be possible to secure absolute immunity from loss—indeed, I am sure that it is quite impossible to obtain such immunity. Producers who have the best of equipment, the best of stars, the best of directors and every modern technical facility cannot always be sure in advance of the absolute success of their picture.

"These circumstances, by the way, account for the many bad pictures produced even by the best institutions in the field. It is possible, however, and of course most desirable, to take as many precautions against loss as possible. One way of doing this is to consult the men whom you expect to buy your pictures in advance of production.

Fairly Accurate Forecasts Can Be Made.

"If I am permitted to pass upon the availability of the story, the skill of the director, the ability of the cast, I may be in a position to make a forecast which is apt to be accurate, though by no means infallible. Aspiring producers must be guided by experience. Their enthusiasm and their spirit of enterprise are admirable, but they will lead nowhere unless properly directed. They need the light of experience every step of the way. There is no more hazardous undertaking than the production of a motion picture. The producer is creating illusions and the theatre owners must live by selling illusion to his patrons.

"Now, we all know that while it takes the wand of a magician to produce illusions, even the slightest untoward accident will destroy or spoil the illusion. No producer can entirely rid himself of this handicap, but can only guard against it. He is constantly operating the most delicate of mechanism and one false move may throw the whole machinery out of plumb.

Vagaries of Public Taste.

"The purpose of certain individual pictures or of certain groups and types of pictures is by no means an infallible guide for the future. At times the public seems to fancy certain types of pictures for no apparent reason. It is a fashion and a style very much like in the clothing trade.

"The vagaries and evolutions of public taste are queer and hard to trace. Experienced producers during the recent war counted on a continuance of public interest in all matters referring to the war for at least a few months after the armistice. As a result they "stocked up" with war pictures. Their pictures could not be sold. Long before the armistice there had been a very rapid decline of interest in war pictures. This decline has been going on ever since. The fact is that today motion picture theatre owners fight shy of any picture that even suggests war.

"The public frequently tires of a subject with amazing suddenness. Today the so-called "western" drama may be in the zenith of its popularity, tomorrow it may encounter complete indifference. Some years ago the foreign-made picture was well liked; then came a decline of its popularity, and now after the war there seems to be a distinct revival of interest in the foreign-made picture of quality.

"I am mentioning all these circumstances to show that even at best the producing field is always a hazardous one. There are uncharted rocks and reefs in plenty."

Paramount Secures Miss Bellamy

Madge Bellamy arrived recently at the Thomas H. Ince studios, Culver City, Calif. She is to play the leading feminine role opposite Douglas MacLean in his next Thomas H. Ince production for Paramount, "One a Minute."

Miss Bellamy was secured in New York by John H. Blackwood, Thomas H. Ince scenario editor. Prior to a six months' engagement in "Dear Brutus," Miss Bellamy played a leading role in "Pollyanna" and appeared in numerous other successful stage productions.

"While New York Sleeps" Is in Its Fourth Consecutive Week at Big New York Theatre

THE success of the special Fox production, "While New York Sleeps," has surpassed the expectations of the producer. Now running in its fourth conservative week at the Lyric Theatre in New York on the continuous performance plan, it has played simultaneously two weeks at the Astor Theatre on the same plan, within a stone's throw of the Lyric. At the same time it is also playing in the Boston Opera House, the largest theatre in that city and near the close of the second week of a scheduled four weeks engagement is said to be filling the house.

Providence, R. I., has also stepped in for her share of the wide publicity which is being given the Fox special from coast to coast. At the Providence Opera House the picture was booked for a special engagement of a whole week, played on the continuous performance plan. This run, recently closed, has left Providence as enthusiastic over the film as are the other cities where it has been played it is stated, and from the reports of the box office Providence came through with a record attendance for a film attraction.

This is the third of the Fox specials to be released since the opening of the new season. The first was "The White Moll," in which Pearl White made her debut as a Fox feature star. Then came "If I Were King," with William Farnum as Francois Villon.

"While New York Sleeps," was staged by Charles J. Brabin, who, with Thomas W. Lane was photographer.

Estelle Taylor Prominent.

In this production a screen actress has come to the front in a bound. She is Estelle Taylor, who a season back arrived in New York and won recognition in the stage success, "Come On, Charlie." She is the heroine in each of the three episodes into which the film is divided, and she shares the honors with such experienced actors as Marc McDermott and Harry Sothern.

McDermott as a paralytic, whose only means of communication is through his eyes, has drawn a character that cannot be forgotten, it is said.

In the first episode entitled "Out of the Night," Harry Sothern, nephew of E. H. Sothern, portrays a burglar; in the second, "The Gay White Way," he is a gentlemanly crook; and in the East Side story, as the weakling son of the paralytic, his work marks him as a happy addition to screen actors recruited from the speaking stage.

The picture, according to present plans, will continue to run on at the Lyric Theatre though the engagement at the Astor has been terminated to make way for another Fox special.

Richard Fox, Back from Six Months Stay in London, Talks Briefly of Conditions There

IN conversation with Richard C. Fox, who returned from England last week as representative for William Fox enterprises in the United Kingdom, he gave the Moving Picture World representative the following information, which is from personal observations. Mr. Fox was in London for six months making observations of the industry.

"The English lack up-to-date studios for the use of independent producers," said Mr. Fox. "English exhibitors are thorough business men and conduct their business on strictly business principles. They change their pictures twice weekly, with a special extra on Sundays. Smoking is permitted in all theatres and men are allowed to keep their hats on.

"England is behind in theatre equipment, lacking in personal accommodations and projection. I was impressed with the fact that many prominent persons have interested themselves in cinema theatres. I foresee a big cinema trust established in the United Kingdom.

"American productions of quality are ular in England and Ireland. Newspapers are very fair in their treatment of the pictures, the critics being just and more constructive in their criticisms than they are here. Motion pictures are considered an essential part of their life and the theatres are always filled.

"At 8:30 p. m. the S. R. O. sign is in evidence every day. The market for pictures is flooded at the present time and the outlet for showings is so small that a general booking of a picture takes at least two years after purchase to get its distribution under way. It takes one year before the first release is made.

"As soon as restrictions on building are removed, in about three years, there will be twice as many theatres erected, and there are 3,800 theatres in the United Kingdom now. Then will be the time for a demand for American productions. I was very forcibly impressed by the uniform contract in vogue in England; it is unquestioned by exhibitors and distributers, for it contains no catch phrases and is absolutely clear and above board."

"Birthright," First Hemmer Production to Be Released Early Part of October

BIRTHRIGHT" is the title selected for the initial production of Hemmer Superior Productions, Inc., according to announcement made by Edward Hemmer, president. The picture runs five reels. The meaning conveyed is admirably suited to the action, which tells a story of a young girl who, after many hardships and much adventure, eventually falls heir to her birthright. The various scenes have been worked out so cleverly that the innumerable contrasts created make the play one of unusual appeal, it is said.

Life on a dilapidated farm, scenes in an orphanage and other scenes taken on a beautiful Long Island estate are a few of the many big situations which make the many contrasts throughout. It is a drama that tells a heart interest story, lightened in spots by wholesome comedy.

Hard to Build Cast.

The picture was produced under the personal direction of Mr. Hemmer. Building the cast was one of the most trying tasks when production started. Among its members are Flora Finch, Sidney Mason, Henry Sedley, Bessie Stinson, Maud Sylvester, Margaret Beecher, Pete Raymond and Milton Berlinger.

Though the release of the picture some time ago had been forecast for early September, certain changes were decided upon, and making the changes necessitated postponing the release date several weeks. It is probable that the new release date will be fixed for early October.

Mr. Hemmer said that changes made were due to suggestions gleaned from Broadway theatregoers by members of the service corps, a number of whom completed a tour of leading Broadway theatres recently. The purpose of this body is to learn as nearly as possible what the public desires in the way of screen dramas. Elmer McGovern, film editor, is attending to the work of cutting and changing situations.

"The Great Redeemer" Plays to Capacity Theatre Crowds

REPORTS of the success of the Maurice Tourneur production, "The Great Redeemer" on the occasion of its prerelease showings in California are being received daily at the New York offices of Metro Pictures Corporation, according to reports. The picture, it will be recalled, had its world premiere at the new California Theatre in Los Angeles, August 15, and was shown the entire week to record-breaking crowds, following which it was immediately booked for the next week at Miller's Theatre, on the same block with the California, where it played another seven days to capacity.

Pre-Release at Jensen's.

At the same time it was given a prerelease showing at Jensen's Theatre in Pasadena, one of Los Angeles' neighboring cities, and called forth the following telegram from the management to the producers: "It is positively the most talked of picture we have ever shown. We played it a week to big business in the hot weather." The date for the general release of the picture has been set for September 27. It is a filmization of a story by H. H. Van Loan, and was scenarioized by Jack Gilbert and Jules Furthman and directed by Clarence Brown under the personal supervision of Maurice Tourneur. In the cast are House Peters, Marjorie Daw, Joseph Singleton and Jack MacDonald.

Dorothy Gish Comes from Abroad

Dorothy Gish is expected to return to New York on board the Aquitania, which is due to arrive Saturday, September 18. Miss Gish has been in Rome and Paris on a five-weeks' vacation.

Weitzel's Articles Lend Power to M. P. W.'s Slogan Trade Paper of Features Says McCarthy

IT seems to me that these articles of Mr. Weitzel's on "Dr. Jekyll and Mr. Hyde" and other notable photoplays are of the type which lends support to Moving Picture World's slogan, "The Trade Paper of Features."

This material of Mr. Weitzel's surely is a feature, in my opinion, which cannot but be of immense assistance to exhibitors in picking the better class of photoplays.

FAMOUS PLAYERS-LASKY CORP.,
CHARLES E. McCARTHY,
Publicity Manager.

Pathe Export Manager Answers Charge Against American Serials in the Orient

PRODUCERS of motion picture serials should have no cause for undue alarm over the suggestion of a correspondent of the London Daily Express that the foreign office of the British government take some action regarding the charge that American films are exerting a subversive effect on native population in India. This assertion, widely published in England, followed a series of reports on the cinematograph trade abroad issued by the Department of Oveaseas Trade Development and Intelligence. These reports, which cover the entire East, are correct, however, in agreeing that the American serial picture enjoys a big vogue among the native races.

"We have six agents stationed in different parts of the Orient," said Arthur E. Rousseau, export manager for Pathe Exchange, Inc. "I have met five of them here and in Europe during the last six months and expect the other one some time this fall. All of them make frequent and comprehensive reports. Their salesmen are in constant personal touch with native exhibitors in all the important centers of population.

Enlightening Effect on Natives.

"These men are close observers of the effect produced by their wares on the natives and declare it to be enlightening, tending to harmonize eastern and western ideas and increasing the contentment of these people through enjoyment of a favorite recreation, rather than stirring up political unrest.

"All through the Orient, in India, in the Dutch East Indies, in the Straits Settlements, in China and Japan and in the Philippines, our serials particularly are avidly welcomed as fast as they are released for export. They are absorbed with avidity purely as a recreation for their intense physical action, their spirit of adventure, their examples of heroism and their thrills, just as they are here at home. We have no information that the British government in India is at all disturbed about their alleged tendency to cause dissatisfaction in the native populations with existing political conditions."

An Englishman's Objection.

G. A. Atkinson, a cinema correspondent writing in the London Daily Express, mildly attacks the American serial picture on another ground. He writes: "We all know that the serial film is a compound of artificial thrills of the most bloodthirsty and adventurous kind. It is largely a screen convention, like serial fiction, having no relation whatever to real life or ordinary human experience, and it is accepted as such by cinema audiences in western countries. . . . In most serial films the heroine is in distress to almost the last palpitating second. Frequently she is rough-handled, not always by white men."

Then comes this writer's real objection: "The prestige of white women in India is totally inconsistent with the adventures of white women in serial films. Still more important in this connection is the fact that in many serial films the villains are black, yellow or brown men whose villainy at the expense of the whites is glorified throughout the film, although they are brought to book at the finish; but it may be doubted whether the moral of the eleventh hour vindication of virtue is fully seized by the exultant natives, who have witnessed the triumphs of their colored kind through so many long drawn out previous episodes."

Viewed as Recreation.

This objection is discounted by Mr. Rousseau, who says that native audiences in the Orient have become sufficiently sophisticated to understand that fiction, not fact, is being pictured, and to accept the performance for its recreative value only. Furthermore, many serials in eastern countries do not exploit in any emphatic way the villainy of "black, yellow or brown men" at the expense of the whites. Examples against which this objection cannot hold good are "The Lightning Raider," "The Tiger's Trail," "Bound and Gagged," "The Black Secret" and "The Adventures of Ruth."

Emerson and Loos Tell How They Write Their Scenarios

JOHN EMERSON and Anita Loos have collaborated in a book on scenario writing, "How to Write Photoplays," published by the James A. McCann Company, at $1.50.

The title might better have been "How We Write Our Photoplays" for they approach the subject from their personal angle and offer their own opinions rather than the more general information which is to be expected in a text book for writers.

But this is precisely what makes the volume of value. These writers have established a distinct type of photoplay; the combination product of Miss Loos' vivid imagination and skill as a writer of jazz leaders tempered by Mr. Emerson's sound stagecraft. In ths volume of 154 pages they lay down their rules for writing, and then give in complete form the continuity of "The Love Expert," perhaps the smartest play they have written for Constance Talmadge.

To the student of photoplay this script alone is well worth the cost of adding this book to his library, but it must be understood that it is an office script.

It will be rather confusing to the novice to learn that dialogue cannot be told in action and then find much dialogue written into this action. It is, of course, the non-essentials which are written in merely to suggest to director and players the general trend of the conversation, but the novice writer should comprehend this before he begins its study or he may be misled.

He should also be warned that these writers employ more than the average number of leaders, or here, too, they are liable to go astray, but the Loos titles are classics and are well worthy of close study and emulation.

The book is not a text book, but a valuable study of individual methods which have produced some of the most profitable photoplays of current release and it is to be commended to all who are interested in the subject, though the novice writer should not be discouraged by the statement that success comes within six months, if at all. This is not true, but it is a small fault to be urged against a book which contains such a store of sound information and advice.

E. W. S.

Jack Ford Engaged by Fox to Direct Buck Jones Film

ANNOUNCEMENT is made by William Fox of the engagement of Jack Ford as director for Buck Jones in his next picture, the working title of which is "Bimbo." The story is by Paul Schofield. Mr. Ford has been with Universal as a director since 1914. Among his productions were "A Gun Fighting Gentlemen," "Bare Fists," "Outcasts of Poker Flat," "Marked Men," and "The Round Up."

With "Bimbo" Mr. Ford, it is said, will be given every opportunity to make a Western picture of the highest order. A strong supporting cast has been selected.

Miss Helen Ferguson is leading woman. Others in the cast who are well known are Booth Tilton, Slim Padgett, George Stone and John J. Cooke.

Here, My Dear Woman. Learn "The Truth About Husbands."
One paragraph a day keeps the blues away. Scene from this Whitman Bennett production, to be released by First National.

Well-Known Authors Are Pleased With the Way Metro Is Filming Their Novels

NOVELISTS and playwrights from time to time have been notoriously dissatisfied with the motion picture versions of their works. The old complaint has been frequently voiced: "I don't recognize my stuff at all when it gets into pictures. I can't even understand why they buy my stories if they are going to mangle them past recognition."

It is this attitude that producers—and especially their directors—have been anxious to combat. Ammunition for such combat has recently been supplied to Metro by four writers—Vicente Blasco Ibanez, Sir Gilbert Parker and Frederic and Fanny Hatton, whose most notable efforts Metro has translated or is translating to the silver sheet.

The opening scenes in the screen version of Ibanez's novel "The Four Horsemen of the Apocalypse" were screened several weeks ago at Metro's West Coast studios in Hollywood. By agreement with the novelist the first scene stills and some sample film were immediately shipped to him in Spain for his approval or veto.

Ibanez Pleased With Scenes.

The scenes represent an Argentine port, a port that shows the pestilence of disease. These scenes, rich in color and animation, were only suggested in the novel, but were developed by the scenarioist, June Mathis. On seeing the photographs of these scenes Ibanez wrote to Richard A. Rowland, president of Metro, saying:

"I was astonished at the vivid picturing of these scenes. I indorse them without qualification. The acting, the backgrounds, the ensemble—all were superb."

In the Argentine port scenes five hundred derelicts gathered from Pacific ports are shown. In the cabaret scenes Rudolph Valentine, who plays Julio, does a sensational dance, winding up with a tropical kiss that endures for seventy-five feet of film.

Miss Mathis was delighted by the enthusiasm with which Ibanez greeted her original touches in the handling of these scenes.

Astonished at Fidelity.

Miss Mathis has won for herself another tribute from another novelist. Sir Gilbert Parker, author of "The Right of Way," which Miss Mathis adapted for the screen and in which Bert Lytell starred, professed his amazement when he saw the screen version. The Canadian writer witnessed the picture first in England, when a private showing was provided by Sir William Jury, head of Jury's Imperial Pictures, Ltd., exclusive distributers of Metro pictures throughout Great Britain.

"I had all sorts of complaints from writers in regard to the adaptations of their works for the screen," said Sir Gilbert. "When I sold the rights to 'The Right of Way' I was prepared for the worst. Like George du Maurier, when he was told that 'Trilby' was to be dramatized, I felt like saying, 'Heaven help them!' Heaven in that case apparently intervened. I fancy that more people saw 'Trilby' than read the book. Now I believe more people will see 'The Right of Way' on the screen, perhaps, than read the book.

"In the first place, I was astonished at the fidelity shown to the novel. There were none of the distortions of character or sequence that I had feared. From the first chapter to the last the scenarioist has followed the story closely."

Frederic and Fanny Hatton had two of their stage successes adapted for the screen and produced by Metro. These were "Lombardi, Ltd.," in which Bert Lytell starred, and "The Walk-Offs," used as a starring vehicle for May Allison. Both were adapted for the screen by June Mathis, the latter in collaboration with A. P. Younger.

Frederic Hatton, asked about the screen productions, said:

"Nothing but praise. Not a word from either myself or Mrs. Hatton. We may not be thoroughly orthodox in indorsing the Metro productions of our plays. But we can't help it. I've been with Mrs. Hatton to see 'Lombardi' half a dozen times. Each time I renew my admiration for it, particularly for the work of Bert Lytell and Alice Lake in the leading roles."

Paramount Signs Gladys George

To play opposite Thomas Meighan, the star, in his new Paramount offering, "Easy Street," which is being made at the Lasky studio under Tom Forman's direction, Gladys George has been engaged. She has appeared with James K. Hackett and other notable stage stars. In her brief but varied career she has also been in big time vaudeville with her own act, "The Dream Doll."

Mann Moves to Burston Studio

Because of the increased activity in its productions, the Hank Mann comedy company has moved into the Burston studios in Hollywood, Cal., deserting the Francis Ford studios, where the company occupied space for the past year. A new dark stage is in the process of construction and will be ready for occupancy as soon as lighting equipment of the latest design, due to arrive from the East this week, is installed therein. A new row of dressing-rooms are also being constructed at the studios.

John H. Knief
President of the World Motion Picture Company.

Knief Is "Smiling Jimmy's" Associate in World Company

THERE has been much speculation relative to the man associated with "Smiling Jimmy" Kelly in the World Motion Picture Company, Inc. He is John H. Knief, president.

Mr. Knief has been a successful New York merchant for many years. He retired from active business life in 1918. For thirty years he had been one of the best known commercial men in the financial district of New York City, and it is because of his broad mindedness and business methods that he has been elected president of the World Motion Picture Company, Inc.

Pathe Released "Land of Lafayette" Americanization Film on September 12

PATHE EXCHANGE has chosen September 12 as the release date of "The Land of Lafayette," the patriotic film contributed by Pathe to the Americanism Committee of the industry, organized to co-operate with the Committee on Education of the Senate and House in an Americanization education campaign.

The Fatherless Children of France, Inc., a national society which raised funds for the adoption by Americans of French war orphans, has indorsed "The Land of Lafayette" and will co-operate with the exhibitor through its committees throughout the country. The picture shows all phases of the July 4 celebration in Paris this year, when in a huge pageant the orphans of France gave thanks to their great benefactor, the Fatherless Children of France. The picture therefore will be doubly interesting to all contributors to the orphan fund, bringing to them vividly the unbounded happiness their generosity has visited upon the helpless victims of the great war.

Approved by F. K. Lane.

The picture will be brought to the notice of all members of the charity organization. Circular letters have already gone forward to the chairmen of the local committees, which will acquaint their members with all information as to where the picture may be seen.

Franklin K. Lane, chairman of the Americanism Committee, who was secretary of the interior when the joint committee called upon the film industry to aid the Americanism program, expressed entire satisfaction with the picture from the standpoint of its fitness to accomplish the aims of the educational committee.

The film shows the parade and ceremonies held in Paris. As an expression of thanks to those who had contributed so generously to the French war orphans, the children marched through the streets carrying American flags and banners with messages to their protectors

Hopkins Signed by Special

Arthur G. Hopkins, a prominent title writer for comedies in West Coast film centers, has signed a contract to write exclusively for the Special Pictures Corporation. "Hoppe," as he is familiarly known in screen circles, was given praise recently for his titles in Max Linder's "Seven Years Bad Luck," the first five reel comedy to be made independently in America by the French comedian.

Metro Buys Two More Stories

Metro announces the purchase of two more stories as vehicles for special screen productions with the company's stars. They are "Dated," by Maxwell Smith, which was published recently in the Saturday Evening Post and "The Mother Heart" by Izola Forrester and Mann Page, an orginal plot for the screen.

Latest and Closest Call of Monte Blue, Ex-College Youth, Cowboy and Stunt Man

By EDWARD WEITZEL

THE first time I caught sight of Monte Blue he was dressed in his street clothes and was standing in line with a pretty girl, engaged in the indoor studio sport of matching complexions. This interesting operation is conducted under the critical eye of the director and is one of the most important preliminary steps before actual rehearsals begin. Says the director to the cast, "Tomorrow at two o'clock we'll test the makeups."

At the hour designated a motley crew assembles in one of the studio sets and is put through grease paint inspection. Several of the actors are completely dressed for the characters they are to assume. Others wear part street clothes and part screen costume. Still others have on no article indicative of the character they are to act. All wear the face makeup they expect to use in the picture.

Then comes the matching process. The individual shades of complexion may seem perfect, until brought into contrast with one another. They are tried out in pairs, in groups of three and in lines that include all the principals. The director orders different degrees of light and studies the faces in front of him closely, while the cameraman squints at them through his machine and then holds earnest consultations with the chap-who-knows-everything-almost.

This thing goes on for an hour or so. Makeups are changed, lighter or darker shades of grease paint and face powder are substituted for the original articles, until director and cameraman are satisfied. Making a moving picture is a very simple matter—as anyone knows who hasn't tried it!

King-pin Rider of the Range.

All right, Mr. Blue! I beg your pardon for having kept you waiting, and I know what you want to say: You thought this was to be an interview with you and not an exposure of studio secrets. Just as soon as Charlie Maigne is through with you we'll go across the street to the Great Northern Hotel and I'll pump you dry of your history of "How I Became a Movie Actor."

Monte Blue is an honest-to-goodness, blown-in-the-bottle cowboy actor. Not that he was born a cowboy. On the contrary, he was born in Indianapolis and, by that token, should have been a famous playwright or novelist. He did not escape going through college, of course, and laying the foundation for the literary career that is the birthright of every normal, and otherwise, chap from Booth Tarkington's town. But once his alma mater's stock of Greek and Latin verbs had been more or less painfully forced into his cranium he took the first train toward the land of the setting sun and the bucking broncho and hired out himself and his brand new collection of dead languages to the owner of a cattle ranch.

As a cowpuncher he was a success from the jump-off. At the end of the first week he had ceased to lull the cattle to rest with extracts from the poets of Ancient Greece and Rome and was crooning the picturesque ditties made and invented for such purposes by the long-horn poets of the Texas bottom lands. With this quick vocal adaptability in his favor and the help of a pair of lengthy legs, strong muscles and sound nerves, it was only a short time before he became the king-pin rider of the range. . . .

What is that, Mr. Blue? It's more than kind of me to do all the talking for you but, if I don't mind, you'd like to take a hand in this interview yourself? I again beg your pardon, but the screen world knows you as an actor who has risen from the ranks of the bold and roughneck broncho busters and I thought it best to prepare it for the quiet, seriously minded young man who wore evening clothes previous to getting inside of his first pair of "chaps" and knew the proper order of the forks of our higher civilization before being introduced to the mysteries of the grub wagon's brief but filling menu. You know, I don't mind confessing that when I first saw you in a dress suit part I had serious doubts about that cowboy story myself? Your performance of the soldier chap with Ethel Clayton in "Pettigrew's Girl" showed that you hadn't gone to bed with your boots on all your life, but when you walked in looking like a Broadway leading man in a society drama while appearing as "Love" in "Everywoman," said I to myself, "The cattle ranch where this chap was raised had open plumbing, private tutors and parlor maids, and the entire outfit dressed for dinner."

Reality and the Mimic Scene.

. . . Why do you glance so apprehensively at your wrist watch, Mr. Blue? . . . you can spare only five minutes more for the interview? Here goes, then, for a string of leading questions:

"What was your first part in moving pictures?"

"Understudy for De Wolf Hopper in 'Don Quixote.'"

"You mean . . . ?

"He was afraid to charge the windmill with his lance while on horseback, so I did it for him. After that I became a 'stunt man' and jumped off the sides of mountains, dove off of burning ships at night and risked my neck in as many different ways as the directors could invent and the companies were willing to pay for."

"What was the closest call you ever had for your life?"

"That happened after I gave up stunt work and had become a regular actor. In fact, it took place while we were completing the last picture I was in, 'The Jucklins.' I played the part of Bill Hawes, a young fellow from Alabama who is engaged to teach school in a mountain district that is noted for the regularity and thoroughness with which the pupils thrash the teacher and drive him out of the country. Bill succeeds in knocking out the bully of the school, and, in revenge, the ex-champion sets fire to the building and tries to burn up the school teacher.

Saturated With Oil.

"In order that the school house should be consumed as rapidly as was required to make the scene photograph in the best way, the inside of the building was saturated with oil, and one of the property men was stationed there with orders to fire the place on the side opposite the door and then escape through a hole in the floor. The business was carried out as rehearsed, and when I staggered from the building it was blazing away inside at a great rate. The property man followed his instructions, but the oil burnt so rapidly and so fiercely that he was overcome before he could reach the hole in the floor which would permit him to crawl to safety, the building being set on posts.

"I had the boy on my mind when I escaped from the building, so I immediately hurried around and crawled to the opening. I hadn't much time to spare, but we both got back through the hole in time to save our lives."

"Did the camera catch any of this?"

"Oh, no! it was too busy recording the mimic scene while the near approach to a real tragedy was taking place at the same time."

"Do you expect anything of the sort to happen while you are making 'The Kentuckians?'"

Monte Blue looked serious for an instant and then smiled.

"I hope not," said he; "but there should be considerable excitement up among those mountaineers, before we get the kind of scenes we're going after."

Monte Blue.

Buster Keaton Completes His Third Comedy, 'The Scarecrow'

BUSTER KEATON and his company of gloom chasers have completed their third two-reel comedy for Joseph M. Schenck for release through the Metro distributing organization. The laugh provoker has been titled "The Scarecrow," and is said to surpass even "One Week" and "Convict 13," which preceded it, in its mirth-provoking qualities.

The comedy, from Buster's pen and directed by Eddie Cline, has to do with rural life. In it is a love story, with Keaton and "Big" Joe Roberts as the rival suitors for the hand of the farmer's daughter. Overcoming many obstacles Buster wins the girl, but not until he has foiled, not only the rival lover, but the sheriff and the girl's father.

The comedy is replete with new features which give Keaton ample opportunity to display his versatility. The preview indicated that it should prove another comedy sensation.

The first of the Buster Keaton comedies, "One Week," is a September release, and the others are to follow eight weeks apart.

Obregon, Circulation Head of Cine-Mundial, Is Dead

ALBERTO OBREGON, for the four past years circulation manager of Cine-Mundial, died on Thursday, September 14 at the Presbyterian Hospital, New York. Hardworking, willing and energetic, Mr. Obregon had a reputation for thoroughness and well-directed ability in his line and was, besides, a very reliable technical translator.

During the time he was connected with the Chalmers Publishing Company, he earned the friendship and affection of all those who knew him and his loss is especially sad because of the fact that he leaves a widow and four young children. He was forty-one years old and had lived in the United States for twenty years.

Artist Hoppe Visits Fox Studio

E. O. Hoppe, British artist-photographer, who is conducting the 'Venus Search" of "non-profesional beauties" in the United States, was a visitor to the William Fox new motion picture studio on West 55th street, recently. Accompanied by Director Charles J. Brabin, he was shown every part of the building. As it was his first visit to an American "movie" studio, he manifested more than a passing interest in the modern improvements. He also was introduced to Estelle Taylor, the screen star, and posed for the camera.

Metro Receives Congratulations from West Praising "The Great Redeemer"

SO impressive has been the effect of the pre-release showings in the West of "The Great Redeemer," the Maurice Tourneur all-star production distributed by Metro, that not only exhibitors but physicians, public spirited citizens, municipal officials and members of the clergy have flooded the Los Angeles offices of the releasing organization with unsolicited congratulations of the heartiest sort, according to statements of the distributor. The author of the story, H. H. Van Loan, and the director-producer, Maurice Tourneur, have been scarcely less favored, it is said.

Officials of the distributing company say the picture portrays a gripping, dramatic story together with a message of vital importance spiritually and morally. In corroboration of the merits of the production are the following two letters, the first from George K. Home, chief of police in Los Angeles:

"I thoroughly enjoyed your picture at the California last night. It is distinct as a crook drama because it does not glorify the law-breaker. A story of this character teaches poignantly and in an entertaining way the folly of crime and is a big social lesson.

"The prison scenes where the idea of the drama is worked out are instructive. While not grewsome they should have a wholesome and deterrent effect on wrong-doers. It vividly demonstrates that even behind prison walls character can grow. It is instructive and entertaining and I must also remark upon the beautiful photography."

Dr. William Barnhart, a physician in the same city, said: "This is to express to you my hearty approval of your picture now being shown. The spiritual impressions it conveys are timely. The screen, indeed, has opportunity to influence the America of tomorrow. I hope more such pictures will be shown."

James Sams, of the Rosemary Theatre, Ocean Park, Calif., exhibitor of the production, telegraphed: "Permit me on behalf of myself, associates, and the thousands of patrons of the Rosemary Theatre to congratulate your organization on this picture, which has just finished a record-breaking four-day engagement. It has kept us busy accepting the congratulations of our patrons."

The feature has been exhibited solely, so far, in California, in the vicinity of Los Angeles and Pasadena. It is planned to release it generally September 27. It is enacted by an all-star cast, including House Peters, Marjorie Daw, Joseph Singleton and Jack MacDonald.

Harry Raver to Produce Works of Prominent Authors; Anthony Hope's "Sophia" on List

ADHERING to a policy dating back nearly ten years, at which time he released one of the earliest "big author" productions, Harry Raver still believes in the box office value of the writers best known to the public, and particularly their already popularized books and plays.

He was responsible for Augustus Thomas' "Arizona," "In Missouri," "The Nightingale," and 'The Other Girl," Richard Harding Davis' "Soldiers of Fortune," Henry Blossom's "Checkers," Eugene Walters' "Paid in Full," Edgar Selwyn's "Pierre of the Plains," Hal Reid's "Dan," Upton Sinclair's "The Jungle," Agnes Fletcher Bain's "Mystic Hour," "The Master Crook," Louis Reeves Harrison's "Law that Failed," and Gabriel d'Annunzio's immortal "Cabiria," and the wisdom he displayed in selecting this material is shown by the fact that most of these stories and plays have been produced a second time by prominent companies.

"Sophia" Among Books to Be Adopted.

Notable among the list of new productions to be issued by Mr. Raver during the coming year is an adaptation of Anthony Hope's widely known book, "Sophia," to be released under the title, "The Virgin of Paris." This production has been elaborately done and will be shown to the trade in two weeks.

A heart-interest story of mother love has been written by Augustus Thomas for production by Harry Raver. Mr. Thomas, whose plays have lived in the public memory for many years, has written but two original stories for the screen. His first was 'The Nightingale," writen for Ethel Barrymore and produced by Mr. Raver in 1914, and the present one, "Mother Love," which Mr. Raver will also produce.

Agnes Fletcher Bain is responsible for the scenario of "A Daughter of the Sphinx" and this production is scheduled among the Raver list of releases. 'A Daughter of the Sphinx" is an elaborate offering, the story's theme being based on reincarnation. The scenes are laid in Egypt in the time of Pharoah. Several thousand people make up the cast.

"Libertines," photodrama by Louis Reeves Harrison, the first of a series of powerful screen stories by this gifted writer, will be produced by Mr. Raver, under the author's direct supervision.

Press Book Ready on Arrow Comedy

Arrow Film Corporation has issued a press book on "Bachelor Apartments," a five reel comedy starring Miss Georgia Hopkins. This press book is now ready and is replete with advertising and exploitation ideas for the exhibitor.

Arrow is making a feature of the exploitation department of the press books they are now issuing, devoting several pages to each production.

The preparation of this exploitation material is in the hands of experienced men, who have had actual practical exploitation experience in the handling of big productions throughout the country, and are therefore, qualified to work out campaigns that are not only good advertising but thoroughly practical from the exhibitors' standpoint.

Hampton Offices Corrects Story

Articles published recently stating that the Jesse D. Hampton Studios in Los Angeles had been taken over by the Special Pictures Corporation and that Mr. Hampton would make productions in the new Robertson-Cole studios in Hollywood are declared incorrect in a statement from the New York office of the Jesse D. Hampton Productions. The statement says:

"Mr. Hampton's studios in Los Angeles have not been taken over by the Special Pictures Corporation as has been reported. The latter concern has leased part of our large studio space; that is all. Mr. Hampton has no plans for making any of his productions at the Robertson-Cole studios in Los Angeles."

"The White Bottle," a Film with a Message to Mothers

IN line with its announced policy of producing eight feature dramatic photoplays a year, Harry Levey Productions has completed negotiations for the production of its second feature, "The White Bottle," under the direction of Harry Fraser, who also write the continuity. The first picture made by this company was "Uncle Sam of Freedom Ridge," which is announced for release on September 27. Mrs. Henry Moskowitz will be in charge of the presentation of this feature.

In forming his new company, Mr. Levey announced his intention of producing "pictures with a purpose." "The White Bottle" is said to follow this policy, carrying a message to the mothers of the country.

One feature of this release is to be the number of well known youngsters who will play important roles. The Carr Kiddies—Tom and Rosemary—and little Archie Battista, who played in "Humoresque," have been engaged for important parts.

New Play for Constance Talmadge

Constance Talmdage will return from Europe on the steamship Imperator, October 3 and, in preparation for her arrival, John Emerson and Anita Loos have finished a first draft of their new photoplay, based on the play, "Mama's Affair," in which Miss Talmadge is to be starred. Victor Fleming, who directed the last two Douglas Fairbanks pictures, "The Mollycoodle" and "When the Clouds Roll By," has arrived from California to direct the new Emerson-Loos comedy.

Picture Theatres Projected

JERSEY CITY, N. J.—National Vaudeville Circuit, Inc., has been organized with $1,000,000 capital to deal in theatrical properties.

HARTFORD, MICH.—School authorities will purchase moving picture machine for school instruction with surplus of Junior Red Cross funds.

AKRON, N. Y.—Charles F. Berghorn has sold Park Theatre to Wellings Berghorn and Theodore Stapleton.

NEW YORK, N. Y.—B. K. Bimberg has purchased Standard Theatre.

Will Costume Picture Return to Favor? Cecil DeMille Thinks So and Tells Why

THAT costume pictures have not been entirely successful in recent years is an accepted fact within the motion picture industry. That they will continue in disfavor has been the firm belief of many producers and exhibitors. While recognizing the public's aversion to costume pictures in general, Cecil B. DeMille differs in opinion with the mass of his coworkers. In the following recently issued at the Lasky studio, the producer summed up his views on the reasons for the past and present unpopularity and future possibilities of the costume production:

"In a large measure the producer has been to blame for the failure of the costume picture. In many cases he has argued that the public wouldn't know the difference anyhow' and has given productions which failed not so much because they were costume pictures as because they were genuinely poor pictures.

Public Now Educated.

"Even the successful costume pictures of the past were comparatively crude efforts, judged by present-day standards of motion picture perfection. The same amount of effort and technical skill expended on a story with a modern theme and setting would not produce a successful picture today. The industry has made huge strides forward in the interim.

"Although in general the public cannot be blamed for the failure of a picture, it is possibly true that in certain instances past costume productions were not as truly successful as they might have been because of a certain minor percentage of the public did not really understand.

"But this situation likewise has changed. The public has been educated to the point where it is now highly receptive to new and novel departures in costuming and staging. And the fault was basically the producer's in any case, because he failed to judge the capacity of his public.

His Experimental Work.

"By refraining from producing further costume productions, the producer has unwittingly helped to foster the public's antipathy towards costume pictures. Of course the producer has been justified in this policy by the fact that his effort was threatened with financial disaster almost before it started.

"For some time I have been experimenting in an effort to determine the attitude of the public toward future costume productions. I have purposely included in several of my productions brief costume episodes with this end in view. The Babylonian vision in 'Male and Female' was an example of this experimental work.

"The result has convinced me that it is possible to produce costume productions which will succeed. But these must be very different productions which first precipitated the public's wrath on costume pictures in general. They must be technically and artistically perfect. And they must have a theme which will not be overshadowed by mere fact that the story is told in exotic stage settings and costumes.

How It Can Succeed.

"In the past I am inclined to think that the producer often relied on the color and novelty of a costume picture to make it succeed. How false this viewpoint proved to be is vouched for by the collapse of picture which came under this classification. Grotesque technical errors and a general lack of realism characterized many past costume photodramas.

"All this must be remedied if the costume production is to regain the favor of the public. And if it is remedied—if a costume picture is made with the maximum amount of artistic and technical research work applied to it—plus the necessary theme, I am confident that it will succeed."

Charles Ray's Next Feature Is to Be "Peaceful Valley"

THE acclaim which has greeted Charles Ray in "Forty-five Minutes from Broadway" has heightened popular interest in the picturization of "Peaceful Valley," the second vehicle in which Arthur S. Kane is to present this star and which is set for release by First National on October 11.

By general agreement Mr. Ray was quite as happy in the selection of Edward E. Kidder's much-beloved work as of the George M. Cohan classic. "Peaceful Valley" is a "close to the soil" story and has delighted two successive generations. Written for Sol Smith Russell, it won an instant triumph when it was first staged, in 1891, and it has never ceased to be a popular stock company attraction.

Ann May, who played opposite Mr. Ray in "Paris Green," has the role of Virginia Rand. The part of Mrs. Howe, the mother, is played by Lydia Knott, who began her stage career at the Harlem Opera House in "Mrs. Wiggs of the Cabbage Patch," and has done successful work in different screen productions. The cast also includes Charlotte Pierce, Lincoln Stedman, Walter Perkins, Harry Myers, William Courtright, Melba Lorraine, Ida Lewis, Vincent C. Hamilton and Jesse Herring.

Harry Decker, assisted in the production. Chester Lyons was cameraman and Bob Roberts his assistant. Frank Ormston and Clarence De Witt were the art directors, and Robert Bennett and George MacCormac technical director and electrical chief, respectively.

Eddie Boland to Be Featured with the "Vanity Fair Girls"

HAL ROACH, responsible for the development of Harold Lloyd and the sponsor of the Rolin Comedies, has put over another big success in the field of comedy in the featuring of Eddie Boland with a bevy of beautiful girls in a new series of one-reel comedies known as the "Vanity Fair Girls." The first production, "June Madness," will be released on October 3, and according to all reports from Pathe branch managers, it is due for a great reception by exhibitors and public.

An original idea has been developed by Roach in the production of the comedies. The most beautiful girls on the Pacific Coast have been selected for the cast, but they will not be merely ornamental. They are not to work on the chorus idea. All six of them have distinctive parts in each of the comedies. They were selected not alone for their beauty but for talent.

Boland's work is well known. He has long been one of the important members of the company in which "Snub" Pollard is featured. Under the new arrangement the new series will be released alternately with the Pollard series of Rolin Comedies. Instead of a reel featuring "Snub" Pollard being released each week, the arrangement will be for twenty-six "Snub" Pollard comedies each year and twenty-six "Vanity Fair Girls." They will be released alternately, making a total of fifty-two Rolin Comedies a year, at the rate of one a week.

William Farnum May Be Heard to Say in Scene 1: "'If I Were King' I'd Appear As I Do in Scene 3."
Guess he'd make that girl his queen also. Bits from this recent William Farnum production, released by Fox.

"The Great Redeemer," Tourneur Feature, One of Metro's Important Fall Releases

THE Metro Pictures Corporation announces as among the most important of its early releases the Maurice Tourneur superfeature, "The Great Redeemer," a six-part special production enacted by a distinguished cast that includes House Peters and Marjorie Daw.

This production, according to the view of Metro officials, should prove to be one of the strongest attractions of the coming season, bringing together as it does a novel and gripping story and the creative genius of one of the world's foremost directors of the cinema.

"The Great Redeemer," conceived and written in story form by H. H. Van Loan, author of "The Virgin of Stamboul," for Priscilla Dean; "The New Moon," for Norma Talmadge; "Vive la France," for Dorothy Dalton, and other noteworthy screen successes, is a drama that breathes the spirit of the rugged West, but running through it is an allegorical counterplot which tells in poignant fashion of the regeneration of a desperado and "stick-up" man and his love for a beautiful and charming girl.

Impressed President Rowland.

Richard A. Rowland, president of Metro, was so impressed by the picture at the private showing which resulted in Metro taking over its distribution, that he expressed his firm conviction that it will be one of the biggest money-makers ever handled by the organization.

"This is one of the year's outstandingly great productions," said the Metro chief executive. "We can offer it to exhibitors with the confident assurance that it will not only fill their houses, but will make them new friends and patrons. Intensely dramatic and sweeping in its climaxes, 'The Great Redeemer' carries a vital message as well. It is a picture that persons of all ages and conditions of life may well see with profit to themselves. It has the greatest 'punch' I have noticed in a picture for many a day.

"Mr. Van Loan, who wrote the original story, declared to me that it is the best he has ever turned out. This statement coming from a man whose name is known to picturegoers the world over as the creator of virile, tense screen dramas, means much. The story, which has all the vitality of the great western out-of-doors, has been translated to the screen under the master guidance of Maurice Tourneur, with a cast that challenges comparison. All these factors were weighed and taken into consideration when Metro undertook the distribution of the Tourneur super special."

Not only Mr. Rowland, but every other Metro official and all of the company's exchange managers and district managers passed commendatory verdicts on "The Great Redeemer." It was shown privately on the screen at the Hotel Astor during the annual convention of the Metro district and branch managers and evoked the liveliest enthusiasm.

House Peters and Marjorie Daw.

House Peters, the idol of countless film followers, has the rugged role of Dan Malloy, the bandit. Marjorie Daw appears as the girl. The sheriff is played by Jack MacDonald and Joseph Singleton contributes a powerful characterization as a condemned murderer whom Dan meets during his imprisonment.

Jack Gilbert and Jules Furthman put Mr. Van Loan's original story into continuity form. The production was directed by Clarence Brown under the personal supervision of Maurice Tourneur. It was photographed by Charles J. Van Enger, with special scenic effects by Floyd Mueller. The production is said to be distinguished by a number of remarkable motion camera "shots," with unusual lighting effects and double exposures. Its release is tentatively set for the early part of October.

Zukor Urges Exhibitors to Exercise Care in Program for DeMille Feature

SO powerful is the drama in Cecil B. DeMille's latest Paramount picture, "Something to Think About," and so vital is its theme that Adolph Zukor, president of the Famous Players-Lasky Corporation, suggested last week that exhibitors would do their patrons, themselves, and the motion picture industry in general a great service by taking special care in arranging their programs during the showing of this production.

Mr. Zukor said: "During the last year the motion picture, artistically and in its subject matter, has made great advances. So marked has been its development, in fact, that it has converted to the screen large numbers of people who hitherto had failed to realize the improved standards of the films.

"These people, who, in most communities, number among themselves the leaders of social and business life, have changed from an attitude of open hostility to one of receptiveness. Instead of being convinced that there can be nothing artistic and vitally important in motion pictures, they are now willing to admit that their earlier judgments were prejudiced.

"In this connection I think that Cecil B. DeMille's wonderful photoplay, 'Something to Think About,' offers exhibitors an exceptional opportunity to do the motion picture art a great service.

"It is not my purpose to tell of the excellencies of this picture. It is enough for me to point out that wherever it has been shown, in pre-release engagements, it has made a striking success. The title is unusually fitting because that is just what the picture is—something to think about. It handles in dramatic form a big, vital problem—the constant presence of God in our daily lives.

"Now, I wish to call the attention of exhibitors to the fact that exceptional care should be taken in the selection of the program surrounding this feature picture during its showing. No matter what presentation is given it, 'Something to Think About' will be a big success for exhibitors, but unless the subjects which precede and follow it on the program are chosen with thoughtfulness and care, it is possible exhibitors may strike a note that will jar the sensibilities of their audiences. For this picture is certain to rouse spectators to a high pitch of emotion, and it would be doing Mr. DeMille and the audience a great injustice to show pictures with it that would not be in harmony with its theme.

"In other words, I feel strongly that there would be no locked program in the showing of this production. I suggest to exhibitors that in presenting this picture they might forget the desire for a variety of subjects appealing to all classes, and so shape their programs that everything on the bill—music, short subjects, stage settings—will be in complete harmony with the big theme of the production. I shall not suggest any special program; every exhibitor will immediately think of numerous good subjects to be played with this feature.

"Personally I think 'Something to Think About' is the biggest thing Cecil B. DeMille has ever done, and I feel confident exhibitors will agree with me after they have seen it."

Equity Starts Chicago Drive on Two Special Productions

THE new Equity franchise in Chicago, established last week and headed by A. M. Gollos, veteran showman and distributor of the West, is to start with a drive on a scale of unusual proportions. Chicago within the course of the next month will see one of the most expensive and sweeping advertising and exploitation campaigns ever conducted by a local distributor, it is said.

Such is the arrangement just concluded between the national office of Equity and A. M. Golios. As a result of several days' negotiations, both parties mapped out a detailed advertising and exploitation campaign that will take two directions. One will be the announcement in the trade papers and local press of the Equity Pictures Corporation of Illinois, to acquaint the western exhibitors with their new Equity distributor. The other angle will consist of an extensive newspaper advertising and publicity drive, that will announce the first run of "Whispering Devils" in Chicago. In the latter campaign, the exploitation staff of Equity will be on the job and several extensive tie-ups will be set in operation next week, it is expected.

Coincident with the acquisition by Mr. Gollos of Equity's two features, "Whispering Devils" and "She Played and Paid," the former a Conway Tearle and Rosemary Theby vehicle, and the latter a Fanny Ward feature, new and larger offices were taken, and a staff of trained local publicity men and salesmen were added to the twenty-eight salesmen who have been on the Gollos staff for years and who cover Illinois and Indiana.

Mutt & Jeff Cartoon Booked for Four Weeks by Criterion

THE distinction of having been scheduled for one of the longest runs ever accorded an animated cartoon has befallen "The Merry Cafe," the latest William Fox release of Bud Fisher's celebrated characters Mutt and Jeff. This has been booked into the Criterion Theatre, New York, for a four-weeks' run in conjunction with "The Restless Sex."

The Criterion is the latest of the big Times Square motion picture theatres to recognize the fine quality of Mutt and Jeff animated cartoons. The Rivoli and Rialto theatres, New York, for some time past have made Mutt and Jeff a feature of their programs.

Picture Theatres Projected

ASHLAND, O.—R. McIntosh will erect one and two-story brick, stone and reinforced concrete theatre and office building, 50 by 150 feet, to cost $100,000.

GETTYSBURG, PA.—Harry Trexel will make alterations to moving picture theatre on Baltimore street, to cost $10,000.

STURGEON BAY, WIS.—Hahn Opera House has plans by F. D. Crandall for remodeling moving picture house on Main street, to cost $10,000. Address Frank Wetter, manager.

Olive Thomas' Death Was Accidental; Lewis J. Selznick Pays Her Tribute

STORIES being circulated in the trade that Olive Thomas committed suicide in Paris do an injustice to the memory of the beautiful Selznick star whose passing is mourned by thousands of admirers. That she died from a dose of poison taken accidentally is the verdict of the police commissioner of Paris, who in France acts in the same capacity as a coroner does in this country. Following his decision, arrangements were made for embalming the body, as it is the intention of Jack Pickford, her husband, to bring the body to this country for burial.

Olive Thomas died on the morning of September 10 in the American Hospital at Neuilly. She had been in a state of coma since the previous evening and the end was without the pain she had endured in her plucky fight for life since the day the accident occurred. The medical report ascribed death due to nephritic inflammation.

Friends Resent Suicide Stories.

Those who really know Olive Thomas have resented the stories that she committed suicide. To the last she was passionately eager to live. During five days of physical torture made worse by her knowledge that even though she lived her screen career was a thing of the past, Olive Thomas kept up her fight for life. It was only because of the presence of her husband in giving first aid that she lived a day, according to Dr. Joseph Choate, the chief physician in charge of the case.

Miss Thomas' maiden name was Olivertta Duffy. She was born in Charleroi, near Pittsburgh, in 1898, and leaves, besides her mother, Mrs. Harry Van Kirk, her husband, Jack Pickford; a little sister, Harriet Van Kirk, and two brothers, James and William Duffy, both members of the Selznick studio force.

Her rise to fame was swift and unmarred by mishap. In fact, "Ollie" once expressed regret that she never had to fight for success. "I feel that I have been cheated out my birthright," she said, "for I believe that anything worth having is worth fighting for—I am Irish, you know."

Beauty Attracted Attention.

A few years ago Miss Thomas was working for $3.50 a week as a shop girl in McKees Rocks, a suburb of Pittsburgh. At that time she married Bernard Krug Thomas, whom she divorced in 1915.

Her rise to fame and fortune in the theatrical world was due almost entirely to her unusual beauty, which led an aunt to persuade her to take singing lessons and go to New York and try for a stage career. Harrison Fisher, according to report, called her "the most beautiful girl in the world."

Although her roles in the Ziegfeld Follies and Midnight Frolic were not important, theatrical managers and artists recognized her beauty. In 1917 she left the spoken stage for the screen and soon attained prominence as a star for Triangle. That same year she was quietly married in New York City to Jack Pickford. One of the early pictures in which she appears is "Limousine Life." In January, 1919, she signed a long term contract with Myron Selznick as the first star of the present producing organization.

Selznick Pays Her Tribute.

Lewis J. Selznick has paid Olive Thomas the following tribute:

"Following the tragic death of Miss Thomas in Paris I feel it is due to her memory that something should be known of the real woman. To the majority of you these words are superfluous, for you knew her. It is to the others that these lines are addressed.

"Olive Thomas was one of the happiest, most cheerful persons I have ever met, and to know her was to love her. She enjoyed her success, but was always simple and unaffected, never touched by the least suggestion of pride or vanity. She was big-hearted and money meant nothing to her except the means for doing good and gratifying the wishes of others. She never thought of herself, but her one desire was to make everyone around her happy. She lived for her family and friends. It was only a short time ago that she adopted a little orphaned nephew and was looking forward to devoting a great deal of her time to his upbringing.

"Any of the hundreds of personal friends will tell the same story—Olive Thomas was a persistent optimist, always cheerful, always determined that everyone about her should be the same. In her business relations her word was as good as any contract ever written. She was looking forward to the coming year's work with the greatest enthusiasm.

"Never in my life have I met anyone with a higher sense of honor and a finer character than Olive Thomas."

Olive Thomas

Robert Harron

Western Studios Suspend Work During Funeral Services of "Bobby" Harron

THE loss of Robert Harron is being mourned from coast to coast by the general public which delighted in his artistry, sensing the personality of the boy behind it, and by his co-workers in the field of the silent drama, who loved "Bobby."

When the solemn requiem mass was begun in St. Joseph's Church, New York City, Thursday morning, September 9, nearly all the studios in and near Los Angeles suspended work for fifteen minutes as a token of respect and remembrance. All the directors not on location at the Lasky, Fox, Metro, Ince and other studios halted work at the appointed work, and for fifteen minutes hundreds of studio folk meditated with loving thoughts on the personality of the young actor, and offered up silent prayers for the peace of his soul.

The Rev. Father John J. Grogan, pastor of St. Joseph's, officiated at the services in New York. He told of "Bobby's" boyhood, when as a child he was baptized in St. Joseph's and sang in the choir and assisted as an altar boy, and how "Bobby" began his screen career.

How the Accident Happened.

Among the pallbearers were D. W. Griffith, Richard Barthelmess and Raoul A. Walsh. Almost everybody from the Griffith production units and the administrative offices attended the services. Lillian Gish, Edwin Carewe, Chet Withey, Victor Heerman, Mildred Harris, Teddy Sampson and Eddie Dillon were among those present.

Tongues started wagging by the ill-advised action of a policeman in arresting Harron on a charge of attempted suicide do his memory an injustice. The most careful examination of the circumstances surrounding his actions preceding and up to the time the pistol was discharged show conclusively that it was an accident.

"Bobby" was looking forward to attending the opening of "Way Down East." His dress clothes had just arrived from California, and after he tumbled out of bed on the morning of the accident, in a hurry to keep a studio appointment, he picked them up, intending to give them to the hotel tailor to be pressed. It is said that it is a custom to carry a revolver in California because of the danger of encountering highwaymen at night on some of the less frequented roads. "Bobby" had left his revolver in the dress suit and it fell out onto the floor, the cartridge exploding. The bullet penetrated the right lung. "Bobby" staggered to the telephone and called for help from the hotel office. A policeman decided to put him under arrest before a thorough investigation was made, and was stationed in the hospital.

Mrs. Harron, two sisters and a brother of "Bobby" left California for New York. They were accompanied by Teddy Sampson. Mr. Griffith, Miss Gish and other members of the Griffith companies were with "Bobby" until the end.

An Appreciation.

The following is an appreciation of the young actor by one who knew him well:

When Robert Emmet Harron, the actor,

died, a great sweet soul passed. Gentle and tender and courteous to all women, "Bob" was essentially a man's man. It is often the case that men whom other men single out for close friendship are singularly pure and clean of mind; so it was with Bobby Harron. He was as pure in spirit and in body as a young girl. Foul words never passed his lips and unclean thoughts had no dwelling place in his mind. Bob liked to rollick around with young boys, and every one of his young pals was the cleaner and better for the association. It would be impossible to imagine Bobbie doing anything that was not the soul of honor, truth and unselfishness. He gave a new meaning to the sweet old word "gentleman."

How He Started.

Yet Bobbie was no parlor ornament. He was a splendid, vigorous young athlete, a handball player of renown, a wonderful swimmer and all around outdoor man. He was enormously strong and muscular—as powerful as a young bull buffalo. He was a born New Yorker. One day when the Biograph Company was working at an old New York mansion on Fourteenth street, a parish priest came around with two young boys. He said he had heard that the Biograph was a decent place for boys to work and he would like to find a job for these two. One was Robert Harron, the other was Jimmie Smith, who is now Mr. Griffith's head cutter.

Bobby went to work as an office boy. One of his jobs was to deliver film to a grocery store which had been converted into a little motion picture theatre. The proprietor was Marcus Loew.

One of the boy's jobs was to summon extra men as they were needed. He took a great fancy to a tall young fellow with a big eagle beak who sat on the extra bench; that was D. W. Griffith, and the friendship between the two endured to the day of Harron's death.

His Work in "Intolerance."

After Griffith became a director he gave young Harron a small part. He made good with the part, but kept on with the broom sweeping out the sets and acting as property boy.

And so there came a new figure to a new art. A sensitive, emotional fine-natured young Irishman, with inheritance from the land that is still peopled with the fairies, Harron became a wonderful actor. There was no other on the screen so subtle, so delicate in his vigorous effects and so unerringly true. Harron's scene on the gallows in "Intolerance" is regarded by many critics as being the highest point to which modern acting has ever been raised.

Bobby always laughed when anybody told him this. He was a wonderful anachronism—an actor without vanity. He said Griffith could make anybody act. He indeed "could walk with kings nor lose the common touch." His old boyhood pals, the Irish "tads" down on Third avenue where he was born, looked just as good to him (and a little better) than the friends of wealth and position who came later.

Forgot to Read Story About Himself.

Bobby was a charming companion. There was only one subject upon which he failed to talk charmingly—that subject was Mr. Robert Harron. The boy never seemed to be in the least interested in himself. His press agent tells a story of getting him a page interview in an exclusive Boston paper. When they handed it to Bob to read, he got interested in a story printed on the reverse side about an old Irish woman in a Boston police court and forgot to read his own clipping.

Harron was widely read and kept up with the affairs of the great world outside.

Irish boys are invariably "mother boys," but Bob was unique even for a son of the harp for his adoration of his mother and sisters.

Robert Harron has passed and the place where he has trod is the cleaner and finer for his having been with us for even so little a time. He has given for many of us a new meaning to those words: "Blessed are the pure in heart."

Hiram Abrams
President of United Artists' Corporation.

Collier's Weekly Chooses Hiram Abrams as One of Nation's Most Successful Men

HIRAM ABRAMS, president of the United Artists Corporation, was recently honored by being chosen one of the nation's most successful business men by Collier's Weekly, and in its issuance of its five volumes of "The Book of Business," Mr. Abrams' successful career takes a place besides such men as J. Ogden Armour, Charles M. Schwab, Charles H. Sabin, Elbert H. Gary, John N. Willys, John D. Rockefeller, Jr., George R. Perkins, E. M. Statler, John H. Patterson, John Wanamaker and three score others of similar standing in the financial, commercial and industrial world.

"The Book of Business" is edited by Samuel Crowther, an authority on business and financial affairs. He chose sixty-seven men of business to represent this country. Their articles, seventy in number, are presented with the purpose of showing their fellow men how to avoid the pitfalls others have found in the paths of progress and contain the ideals of these successful men.

In presenting the book Mr. Crowther in his prefix says, in part: "The authors of these volumes are a very unusual group of men. They comprise the absolute leaders in most of the lines of American business endeavor and every one of them is an authority on the subject he takes up. They have been painstaking in their efforts to present their own ideas in such terms that any one can understand.

"It is a striking tribute to their community interest, to their public spirit, that these gentlemen have consented to reveal what ten years ago would have been called business secrets—that they, one and all, take the larger view that there are no business secrets. They hold that when any man has done a thing well the result of his effort and the way he achieved that result are the property of the public and not of the individual."

The article contributed by Mr. Abrams in "The Book of Business" was entitled "Making the Motion Picture House Pay."

Buster Keaton as a Duffer Linesman Promises Laughs to Devotees of Golf

BUSTER KEATON shouts "Fore!" and extends greetings to every golf bug in the country in the second of his two-reel comedies, "Convict 13." It will follow "One Week," Buster's initial two-reeler for Joseph M. Schenck, which Metro distributes. In "Convict 13," Buster is a golfer—a devotee of the royal and ancient game than whom there is no more rabid throughout this golf-afflicted land.

Buster drives with his putter, putts with his mashie-niblick and makes chip shots with his driver in this travesty on the pastime of hitting the little white ball and pursuing it to the cup.

The comedy has to do with a young man suffering from a bad attack of "Jinxitis." Buster, who is a perfectly innocent golf player, has a series of mishaps that take place in a jail. Buster forms an attachment for the daughter of the warden of the jail. Under her tutelage he develops from a poor golfer to a worse one. Any enthusiastic golf player who fails to laugh at Buster's mishaps on the links has lost his sense of humor while acquiring golf.

The picture, although held together by a well-defined thread of a story, is largely of the slapstick order. But the slapstick has been silver-plated and highly polished. And though the story revolves around the game of golf, it is not really necessary to know anything about the game to appreciate the picture. In fact, anyone sitting in the audience who knows nothing about golf knows just as much as Buster on the screen.

As a foil for the agile comedian, the services of Joseph Roberts were engaged. Mr. Roberts, who is familiar to all vaudeville patrons, stands six feet five in his half-hose and tips the beam at 345 pounds. The contrast between the two men may be easily imagined when Buster's weight, 125 pounds, is taken into consideration.

The resourceful scenario staff with which Mr. Keaton has surrounded himself has developed a remarkable finish to the picture and one that it is safe to predict will bring loud laughter.

French Like Serial

What is considered an exceptional sale for any serial ever distributed in foreign territory was effected on the Juanita Hansen subject, "The Lost City," which was produced by Warner Brothers. Thirty-seven prints were sold in France alone.

It is claimed that Miss Hansen has attained a popularity in France and other foreign countries that surpasses even the native stars. A steady stream of letters from fans in all European cities is coming in to Miss Hansen expressing their appreciation of her work and their admiration for her.

John L. Hunter.

To Produce in Peru

Manuel R. Ojeda, who has been in the film business on the Pacific coast, both as an actor and as technical director for the past eight years, has announced that plans are being made to extend the American motion picture industry to new fields in Peru, where the government of that country has promised big concessions to producers.

Mr. Ojeda believes Peru is the coming playground of the world and that it is attracting the attention of enterprising business men as well as those intent only upon the pursuit of pleasure. He is leaving immediately for the southern republic to incorporate a company for the production of films. The Peruvian Association, with headquarters in the Los Angeles Chamber of Commerce Building, is supervising the undertaking.

Barry Brings a Bride Back

When Eddie Barry, well known Christie comedian, returned from his vacation recently from Bear Lake, he brought a bride with him. She was formerly Gladys Patterson, who is with the Francis Ford Producing Company.

It was an around-the-corner romance they both being with film companies situated within a block of each other on Sunset Boulevard.

When Mr. Barry departed for his vacation two weeks ago, he mentioned nothing about taking a bride with him.

John L. Hunter Is General Manager of Associated Producers Canadian Company

FORMATION of Associated Producers, Ltd., of Canada, to market the productions of the Associated Producers in the Dominion, is announced by F. B. Warren, general manager of distribution of the American "A. P." organization. Simultaneously is announced the appointment of John L. Hunter, one of the best known of the younger executives in the picture industry, as Canadian general manager of distribution.

Organization of Associated Producers, Ltd., means that the "A. P." will own and operate its own exchanges north of the international boundary line, with Canadian head offices in Toronto and branches in Montreal and one western Canada office, probably in Calgary.

Douglas Cooper, another Canadian of broad experience, has been named as assistant to Mr. Hunter and already is on a trip in the Canadian West, visiting exhibitors and preparing to open the far western branch of the company.

John L. Hunter, who has been chosen by Mr. Warren from a field of easily twenty men to operate the Canadian "A. P.," has been taken from the New York home office organization of the First National, where he was the personal representative of J. D. Williams and the past year manager of the franchise department of First National. In this latter work he has made a twelve months' analysis of every city and town in the United States and established the ratings of the First National franchise and sub-franchise holders, one of the most thorough classification tasks ever undertaken in the industry.

Mr. Hunter, a native Canadian, born in Toronto, has been connected with only two picture organizations since his entry into the industry in 1912. From 1912 to 1917 he was with George Kleine, latterly as assistant to the general manager. For one year he managed the Biograph studios in New York for Mr. Kleine.

Releasing in Canada of the Associated Producers productions will be inaugurated the middle of October with Mr. Read's Louise Glaum production, "The Leopard Woman." This will be followed by Thomas H. Ince's "Homespun Folks," Allan Dwan's "The Forbidden Thing" and Maurice Tourneur's "The Last of the Mohicans."

Mr. Hunter is now in Toronto. From there will be announced soon the location of the Canadian home office headquarters.

French Editor Favors Fairbanks for Leading Man in French Film

MUCH interest has been aroused in Paris by a discussion going on in Comoedia, a Parisian daily paper that devotes itself to the stage, the screen, painting, sculpture, etc. J. L. Croze, its editor, is an enthusiastic admirer of Douglas Fairbanks. He, indeed, was the organizer of the grand banquet which was tendered to Fairbanks and Mary Pickford when they were in Paris in July.

Fairbanks' announcement that he would return in the autumn to film "The Three Musketeers," interested Mr. Croze to such an extent that he asked the readers of Comoedia to give opinions as to what they thought of Fairbanks as the hero of Dumas' famous book, and how he compared with French actors. He had promised to publish some of the responses each day, but he is not altogether pleased with many of those he has received. To his surprise the great majority of the letters take exception to Fairbanks in the role of D'Artignan, and claim that only a Frenchman can understand the French character sufficiently to play the part.

Thinks Fairbanks Capable.

The publication of various letters in this strain in Comoedia has caused another French daily to insinuate that Mr. Croze has been carryng on a campaign against American moving pictures in France. Mr. Croze was indignant at the insinuation. He is convinced, himself, that Fairbanks will make an excellent D'Artignan and he doubts if there is any French screen actor capable of filling the role as ably. In conversation with the representative of Moving Picture World he pointed out that the names suggested by most correspondents for D'Artignan were those of actors who had not appeared as yet upon the screen and whose screen work could not therefore be judged. He also pointed out that the matter of national sentiment rather than artistic judgment had played a large part in the formation of opinion upon the subject.

Exhibitors Fast Responding to Call for Membership in Missouri Organization

THE exhibitors in Missouri are fast responding to the call for membership which the Motion Picture Theatre Owners of Missouri are sending out in conjunction with the national organization. The active campaign has been on since September 9.

The convention of the Kansas State exhibitors on September 27 and 28 is to be held at the Chamber of Commerce on the Kansas side.

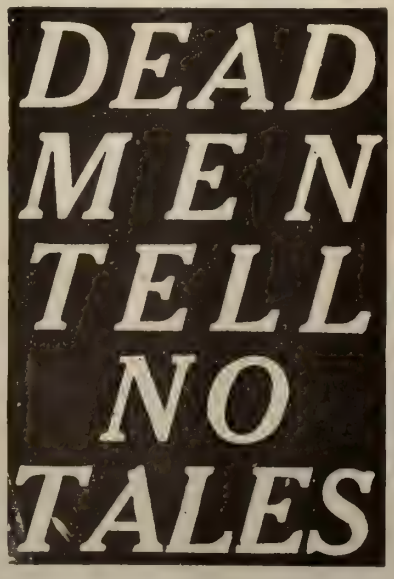
The object of the convention is to raise funds to pay the quota of the state to the national organization.

Sunday will be the big opening day. Among the big items to be taken up for discussion are: censorship, elimination of advance deposits, and results of the Sydney Cohen-Adolph Zukor conference in New York City.

The exhibiting managers of Kansas City will be the hosts at a banquet at the Baltimore Hotel and theatre party the first night. The second night the First National Exhibitors circuit will be the hosts. The officers of the association are: R. G. Liggett, Kansas City, Kansas, president; R. H. Holmes, Emporia, Kansas, vice-president; M. Van Praag, Kansas City, Kansas, secretary; William Meyne, Kansas City, Kansas, treasurer.

Obtains Ideas from Bottle Label

Selection of the title, "Forbidden Fruit," for the current Paramount special now being produced under the direction of Cecil B. DeMille, is said to have come about in a curious way. According to DeMille the title was suggested to him by the label on a bottle which was part of the "props" of a picture he filmed about a year ago.



The Cleveland Press

HERE'S A HOUSE THAT BUSTER BUILT!
It Was Portable, and He Got the Parts Mixed!

By Davis

"ONE WEEK" is the name of a comic movie which will be shown at three theatres, starting Sunday. I rate it higher than any other I've seen for months in Cleveland.

It is about portable houses which come in sections to be set up on the lot. A young man newly marrried is presented with such a house, and starts to set it up himself.

An enemy mixes the numbers, so that when the newlywed sets the pieces in place the house is all askew. A high wind strikes the house while he is giving a house warming, and it spins about on its foundation like a top.

Wrong Lot

At the climax he learns that he made a mistake and built the house on the wrong lot. His lot is across a railroad track. He starts to haul the house to his own lot. It stalls on the track. Along comes a train. Crash!

The last scene shown the house-owner setting a sign on the wreck of his portable dwelling, after the train has run thru it. The sign is marked "For Sale."

Besides having a definite comic story to tell the two reels are filled out with excellent low comedy [illegible] comedian is [illegible]

doesn't imita[illegible]
adopts a simil[illegible]
funnier than [illegible]
quite as funny [illegible]
has been leading [illegible]
days since las[illegible]

Wid's DAILY

"One Week"—Schenck-Metro

"One Week" is the first of the Buster Keaton comedies that Joseph M. Schenck is producing for Metro release. To use a bromide, it is knockout, and to use another, if the rest are like it Buster [illegible] exhibitors will remember. [illegible] the big comedy stars [illegible] used to add [illegible] He has lost none of [illegible] the [illegible] two reelers. [illegible] here. [illegible] stunts required of him in [illegible] the [illegible] comedies [illegible] Buster [illegible] all

BUSTER KEATON

THE SERIOUS LAUGH-MAKER *in*

ONE WEEK

Two reels of side-splitting fun arising from the trials of honeymooners

Offered by JOSEPH M. SCHENCK

Production written & directed by BUSTER KEATON & EDDIE CLINE

Exclusive METRO *Distributors*

Chicago Musicians Win 40 Per Cent. Increase

AFTER an all-day conference on Sunday, September 12, between picture members of the Allied Amusements Association and the Chicago Federation of Musicians, in the offices of Lubliner and Trinz, an agreement was signed which grants the musicians an increase of 40 per cent. on the old scale.

This new agreement will not take effect until ratified by the Chicago Theatre Managers' Association, comprised of dramatic theatre and vaudeville managers who also are members of the Allied Amusements Association and who have been paying a 50 per cent. increase since July 5, when the strike began. It must be understood that a clause in the agreement made between the musicians and dramatic and vaudeville managers at the beginning of the strike stipulated that should the settlement with moving picture theatre owners be made on a lower percentage the dramatic and vaudeville managers would be entitled to the same figure.

At a conference set for Tuesday, September 14, between the dramatic and vaudeville managers and the musicians, it has been agreed that the latter will demand the nullification of the clause mentioned and hold the dramatic and vaudeville managers to the 50 per cent. increase, while the picture theatre owners will pay 40 per cent.

It is expected by the latter that the dramatic and vaudeville managers will consent to the nullification and put an end to the strike, so that the new scale of wages may become effective on Tuesday evening, September 14.

Title of Next Minter Picture

Realart announces as the title of the forthcoming Mary Miles Minter production, "Eyes of the Heart." The play is adapted from the story, "Blindness," by Dana Burnet, which appeared in the Ladies Home Journal. It is being directed by Paul Powell. The scenario was made by Clara G. Kennedy.

Approve New Version of Film Taxes

A revised version of Regulations No. 56, dealing with the collection of taxes on motion picture films provided for in Section 906 of the revenue act, has just been approved by the Secretary of the Treasury and published by the Internal Revenue Bureau.

The new regulations are prepared in accordance with the various rulings which have been made since the issuance of the original version, and go fully into the liability of the various parties and methods of assessing, collecting and paying the taxes.

NEW YORK.—S. H. & B. Corporation has been organized with $100,000 capital by P. Stern, Bronx, to engage in moving picture and theatrical stage producing business.

DEAD MEN TELL NO TALES

Goldwyn Continuity Writers Preparing Nine Scripts for Immediate Production

THE continuity writers on Goldwyn's scenario staff at the Culver City studios are hard at work adapting nine stories for production in the near future. The writers and the stories on which they are now working follow:

J. E. Nash, newspaper man and fiction writer, is adapting Hermann Bahr's comedy, "The Concert," a stellar vehicle for Leo Ditrichstein for two seasons. The work is nearly done and the picture has gone into production under the direction of Victor Schertzinger. Edfrid A. Bingham, once dramatic editor of the New York Evening Mail and a short story writer, is preparing the continuity for "Boys Will Be Boys," from Charles O'Brien Kennedy's stage adaptation of Irvin Cobb's story. Will Rogers will star in it.

Alfred E. Statter, newspaper man, clerk in the United States Senate, secretary to Leslie M. Shaw when he was secretary of the treasury, appointed assistant secretary of the treasury by Theodore Roosevelt, and business manager for William H. Taft's 1908 campaign for the presidency, is adapting William Hurbut's stage comedy, "Made in Heaven." Gerald C. Duffy, newspaper man and writer, is turning Mary Roberts Rinehart's first original screen story into continuity form. It has been given the title of "Let Sleeping Dogs Lie."

Charles Kenyon, author of "Kindling" and other plays, is performing a like service for Gouverneur Morris' first story written directly for the screen, "The Water Lily." Louis Sherwin, formerly a Denver and a New York dramatic critic, is writing the continuity for Gertrude Atherton's first original screen story, "Noblesse Oblige."

Elmer E. Rice, who wrote "On Trial," "For the Defense" and other plays, is making the adaptation of "The Lighted Way," by E. Phillips Oppenheim. Cleves Kinkead, graduate of Professor Baker's school of dramatic construction at Harvard, and author of "Common Clay" and other plays, is preparing continuity on an original story which he has written for Goldwyn. Eleanor Flori, scenario writer, is adapting the eighth of Booth Tarkington's "Emotions and Adventures of Edgar Pomeroy" for the screen.

Special Attention to Musical Program For the Benefit of Pioneer Exhibitors

ONE of the outstanding features of the service department of the Pioneer Film Corporation centers on the work done by experts in furnishing the exhibitor with a musical program for use in connection with the display of a Pioneer feature. The attention that is given to this department is as careful as that given every other item which has to do with the successful exploitation of a picture by the exhibitor. This phase of service is regarded at the headquarters of the company as deserving as much consideration as every other matter which plays a part in the presentation of a picture.

The reason the company has experts to prepare the musical program as a guide for the exhibitors is because the officials believe that it is as necessary to give the exhibitor a service of this kind as it is to prepare for him the press notices for the newspapers and because of the belief that only experts in the musical field can do justice to a program.

Well Known Author Praises Vignola's Artistry as Director

ROBERT G. VIGNOLA, producer of special Vignola productions for Cosmopolitan-Paramount, is known to bear the reputation among authors as a director who strives to get at the underlying spirit of the story and is not content merely with scratching the surface. But one of the neatest compliments ever paid him by a writer came from Ethel Watts Mumford, author of "The Manifestation of Henry Ort," which Vignola is now doing in the East.

Before commencing work on the production Vignola consulted with Mrs. Mumford about locations and was told that the main portions of the story were laid in and around the old Sands Homestead at Sands Point, Long Island, which is Mrs. Mumford's present country home. Determined to retain as much as possible of the atmosphere and psychology that inspired the author, Director Vignola undertook to reproduce the interior of the home at the studio.

When the set was finished he called in Mrs. Mumford to see it. Mrs. Mumford was amazed. The set was so realistic and so closely followed every detail of the original that the famous author was moved to say it was positively uncanny. So keen an observer of detail is Director Vignola that he even went to the trouble of reproducing an old cellar door under the main staircase with three odd hooks screwed in the wall above the door, the hooks being in precisely the same relative position that they occupy in the original interior.

"The reproduction is marvelous," said Mrs. Mumford. "It is positively uncanny and it is hard to believe that I am not in my own home but in a motion picture studio. I am glad to know that there is at least one director who believes in the author's psychology."

T. Roy Barnes Featured in Christie's "See My Lawyer"

THE second of the Al Christie feature productions, "See My Lawyer" is under way with Christie in charge of the direction of T. Roy Barnes, Grace Darmond and others of a special cast. The picture is being filmed from the Broadway play of the same name by Max Marcin, author of the "House of Glass," and other successes.

Others in the cast are Lloyd T. Whitlock, Jean Acker, J. P. Lockney, Lincoln Plumer, Bert Woodruff, Warde Caulfield, Eugenie Forde and Phoebe Bassor.

Third Picture.

This is the third picture in which T. Roy Barnes has been cast thus far, he being previously in "Scratch My Back" and "So Long Letty," the production which will soon be released through Robertson-Cole.

Christie has added to his producing staff for this picture, having secured G. B. Manly, formerly with Goldwyn, as assistant director, and Steve Rounds is an additional photographer, Anton Nagy being in charge of photography with Alex Phillips second camera, thus providing three cameramen for the production.

The scenario was done by W. Scott Darling.

KEEPING IN PERSONAL TOUCH

By SAM SPEDON

M. F. TOBIAS, special sales representative for the World's Motion Picture Company, Inc., left New York, September 11, to attend the exhibitors' conventions at Minneapolis, Kansas City, Indianapolis and Illinois and call on exhibitors in all the principal cities en route. He will be gone two months.

* * *

Gale Wallace, of Wallace & Door, distributors of D. W. Griffith's productions at Denver and surrounding territory, is in New York in conference with the directors of the World's Motion Picture Company, Inc., with a probable connection with that company.

* * *

W. W. Mount, one of the best known film men of the South, is now acting in an executive capacity with "The Passing Show of 1919," a Shubert production.

* * *

Edgar Selden, playwright and song writer, with Mrs. Selden, left New York on September 11 for St. John, N. B., and Halifax, N. S., for a two weeks' vacation.

* * *

Ben Strasser, general manager of the Cinema Art Supply Company, of Charlotte, N. C., reports wonderful business, which justifies him in employing two extra assistants.

* * *

Harry Peoples, of the Consolidated Film Supply Company, of New Orleans, has been promoted to special field representative of that organization.

* * *

Thomas S. Bradley, well known film man throughout the United States, formerly connected with Pathe and Famous Players-Lasky, is now affiliated with Robertson-Cole's Dallas office as special representative. Sol Davis, whose home is at Austin, Texas, and who formerly was assistant manager of the G neral Film at Dallas and later with Hallmark, is now assistant manager of the Special Pictures Corporation, of Los Angeles.

* * *

H. C. Remington, formerly with Pathe, is now manager of the Educational Film exchange at Kansas City.

* * *

Harry Weiss, manager of the Superior Screen Service, Inc., announces that it has moved into its new building, 25 Seventh street, Chicago.

* * *

William F. Bugie, formerly with Paramount, has been appointed local exchange manager of the Robertson-Cole office at Cincinnati. Fred G. Sliter is district manager in the Cincinnati territory .

* * *

William Ray Johnston, vce-president of the Arrow Film Corporation, has returned to New York from a two weeks' vacation on the shores of Maryland. J. S. Jossey, special representative of Arrow, left New York on September 14 for three months throughout the North and Middle West.

* * *

Morris Schlank, producer of the Hank Mann Comedies, is visiting New York this week and will probably remain all next week.

* * *

D. D. Rothacker, of the Rothacker Film Company, is in New York this week and will remain until September 25.

* * *

Harry W. Kress, president and general manager of the Piqua Amusement Company, of Piqua, O., whom we met in the Gibson Hotel at Cincinnati last week, reports to us that business throughout his circuit of theatres had never been better, with every indication of still better business this fall.

* * *

Captain Robert S. Doman, according to a letter to Paul Gulick, director of publicity for Universal, is making pictures for the American Red Cross, in Scandinavia, Bulgaria and Algeria. Mr. Doman was formerly assistant to Mr. Gulick on the Universal News Weekly.

* * *

J. T. Flanagan, formerly of Exhibitors' Herald and the Universal, is Pathe's feature sales manager and is handling the Pathe News at the Indianapolis exchange office.

* * *

F. W. Talbert, manager of Universal supplies, has returned from the tall grass, after a two weeks' tour of inspection.

* * *

The R. de R. production "The Death Lens," a five-reel feature made in California, was shown at the Joe Miles projection room on September 17 by C. Blanchfield. Betty Linty, who was starred in "Polly with a Past" and who leads for Morosco productions, is the leading woman in "The Death Lens."

* * *

Joe Mayer leaves the Universal as publicity director on Saturday, September 18. Paul Gulick will succeed him as director of publicity.

* * *

Warren Lewis, of the advertising department of Selznick Enterprises, has been transferred to Tom Oliphant's position as studio publicity director.

* * *

H. Eaker recently opened the Pathe Theatre, a 600-seat house, at Monette, Ark., with a population of 2,000. It is a little gem, equipped with the latest requirements, including Power's machines and a Gold Fibre screen.

* * *

C. D. Cooley, president of the Florida Theatre Owners' Association, has returned to Tampa a hundred per cent. exhibitor and strong for the National Association as organized at Cleveland.

* * *

Simon Geiber, of Chicago, has been in New York all week purchasing pictures for the Capitol Film Corporation.

* * *

P. S. Shrader, district manager of the Pathe exchange at Indianapolis, has piled up a record-breaking booking in his territory. P. B. Ellicott, formerly with the Towne Company of St. Louis, is one of Shrader's competent assistants. H. A. Carlson, district auditor for Pathe at Indianapolis, has been transferred to Des Moines.

M. F. Tobias
Special sales representative with the World Motion Picture Company, Inc.

Custer Carland, a well-known Michigan exhibitor, is now managing the Victoria at Frankfort, Mich.

* * *

Carl W. Moldenhauer, exploitation manager of the Trinity Film Corporation of America, shows a striking individuality in his original business card, which arouses interest at first glance. F. C. Bonistall, manager of the Pathe Pittsburgh exchange, and his assistant, W. Rhea Johnson, are strong for the Harold Lloyd comedies because the people are strong for them. George Bates, manager of the Pittsburgh Commercial Motion Picture Company, has the industrial end of the business, which he is building up to satisfactory proportions. Carlos E. Moore, sales manager of the United Artists Corporation, is located in the new film building, 119 Ninth street. H. C. Simeral, president of the Co-Partner Attractions, Inc., at 110 Forbes street, is handling the Doo Lee Comedies. M. Feitler, manager of the All Star Film Company, is handling the old World productions and is in the market for available features.

* * *

Harry A. Bugie, former manager of Dwyer Brothers, of Cincinnati, has taken over the Dwyer interests and is now in control.

* * *

Harry T. Koch, who has been associated with Frank Rembusch for many years, is now manager of Rembusch's Ohio Theatre at Indianapolis.

* * *

Ike Libson, connected with a circuit of theatres in Cincinnati and vicinity, is a rarity—he doesn't court publicity and doesn't hanker to see his picture in print. He is thoroughly satisfied with the business his houses are doing in their localities.

* * *

Lee Kugle, formerly publicity director for Selznick, starts rehearsng a new comedy, "She Needs the Money," the week of September 20. Since Mr. Kugle left Selznick he has been managing and directing a number of stage successes.

* * *

C. O. D. Blanchfield, film broker of Los Angeles, is in New York, stopping at the Hotel Astor. Mr. Blanchfield was formerly connected with industrial papers, including the Iron and Steel Industrial of Pittsburgh and the Western Electrical and Gas Directory. He is here with the first print of "The Death Lens," a five-reel feature. In an interview Mr. Blanchfield said: "I am associated with Aero Productions Company of Los Angeles as supervising business manager and distribution manager, organized to produce a series of two-reel aerial dramas. The company is headed by E. C. Robinson, of the Royal Flying Corps; Milton Moore, who explored Death Valley with Millerd Wilson. They claim that Death Valley has not been explored since 1900 and they have the first moving pictures ever taken there. H. K. Shellby, who was Locklear's business manager, is studio and business director of th Aero company. Milton Moore has invented a new camera device by which the audience is given the sensation of a ride inside the aeroplane, with all the thrills of looping the loop, curves and dives, without any of the dangers."

* * *

Fred Murphy, exhibitor from Boston, owner of several theatres, was in New York September 13 to 17, making one of his periodic visits to take a look at the latest and newest in pictures and theatres to keep pace with what we are boasting about.

* * *

A. M. Fabian, manager of the New Jersey territory for the First National, gave a luncheon to the New Jersey Exhibitors' Association at the Hotel Astor on September 10 and took occasion to explain to his guests the policy of the First National franchise.

(*Continued on page 524*)

Theatres Rush to Tie Up with Straw Vote Stunt Started By First National

AS a method of individual theatre exploitation the straw ballot week to be staged by Associated First National Pictures, Inc., during the seven days beginning September 19 bids fair to be the biggest "stunt" ever undertaken by a distributing company, according to officials of the organization. Politicians all over the country are said to be watching for the results with interest, organizations of various kinds have made preparations for getting votes recorded for the purpose of influencing voters who are wavering on propositions contained in the ballot, and in every way the entire affair has attracted more public attention than any other enterprise designed for the purpose of aiding the individual theatre owner, it is said.

Limited Supplies.

Because they were tardy in realizing the publicity possibilities of the event many theatres were too late to join, and a great many others were granted only limited supplies instead of the number of ballots and talley sheets they wanted.

Impetus was given the movement when Joe Plunkett, managing director of the Strand Theatre in New York, announced his intention of pushing the project to the limit as a special exploitation stunt. He started with a requisition for 30,000 ballots and expects to have registered at least 50,000 votes before the end of the week. Managing Director Hymans of the Strand in Brooklyn took the same number of ballots to start with and is determined to pass the New York theatre in the number of persons voting. The New York City list was closed Wednesday, September 15, with 132 theatres in the five boroughs of the greater city ready to participate.

Theatres Rush for Ballots.

Chicago and Boston first run houses were slow in accepting the straw vote idea. The action of the two leading New York houses, however, convinced them that they were overlooking a good bet in not getting in and the last minute rush which took place in New York was duplicated in both of these cities.

A great many other theatres made last minute applications for ballots, due to the keen interest that suddenly developed among politicians when it became known that there were ninety-two theatres in California that would request an opinion in regard to Harding or Cox, Prohibition, the League of Nations and Woman Suffrage.

Daily Count.

A change in the original plans for the balloting as far as New York City is concerned was made at the suggestion of the New York and Brooklyn newspapers. The original plan was to keep the ballot boxes tightly sealed throughout the week and have the announcement of the vote come only after the balloting was completed. The newspapers, however, suggested that a day to day count of the vote would be far more interesting than the week's total and accordingly arrangements were made so that the New York theatres would count ballots twice a day. The general plan most theatres have adopted is to distribute the ballots from the box office at the time the theatre patrons purchase their tickets.

Operators' Strike Averted

What promised to develop in a general walkout of the members of the operators' local union of Milwaukee was averted when an agreement was reached between the Milwaukee members of the Wisconsin Exhibitors' Association and a committee of the union. Frank Paradis, president of the local union, and John Black, business agent, expressed their appreciation of the fact that at least a temporary agreement had been reached. Mr. Paradis said: "I have no doubt that a satisfactory arrangement which will mutually satisfy all parties concerned will be reached within the next two weeks."

Theatres Raise Prices

All the downtown Milwaukee theatres, who recently formed the Milwaukee Screen Club, have raised their prices of admission. Saxe's Alhambra and Strand and Asher's Merrill and the Butterfly have raised to 40 cents. The Magnet and American, which are just off Grand avenue and Third avenue, have gone from 5 to 10 cents. Saxe's Princess has gone from 22 cents to 25 cents. The Theatorium has gone from 10 cents to 15 cents.

Myron and David Selznick Return

After a six-weeks' trip through England and France, Myron Selznick, president of Selznick Pictures, and David Selznick, secretary, have returned to New York. Accompanying them on their home journey were Owen Moore and Hobert Henley, director for the company. Mr. Moore will resume work immediately at the Fort Lee studio. He told on his arrival here of his narrow escape in an airplane accident on a trip between London and Paris.

Six Leading Theatres in Boston Book "One Week," the First Keaton Comedy

SIX of the leading motion picture theatres of Boston have signed contracts with Metro Pictures Corporation for "One Week," the first of the Buster Keaton comedies, produced by Joseph M. Schenck and distributed by Metro.

The theatres are the Beacon, Park and Modern, the Jacob Lourie theatres in the Hub, and the combination houses, the Orpheum, Columbia and St. James. "One Week" has just been released, and Metro regards its immediate booking by the six Boston houses as an excellent start in the New England section.

As announced last week by Metro, the Lourie houses have booked the entire Metro output for a solid year beginning with September 1.

"One Week," on the occasion of its special showing to the critics of the trade journals, won a verdict of approval. Buster Keaton, who was personally selected by Roscoe ("Fatty") Arbuckle as his logical successor in the field of two-reel comedies, proves his right to the rotund funmaker's mantle in his first subject, which is a burlesque of the trials of honeymooners building a home on the instalment plan. Buster, who will be remembered as one of the Three Keatons of vaudeville fame, reveals a comedy method that is distinctive.

"One Week" was written and directed by Buster Keaton and Eddie Cline. The comedy was made at the Keaton studios in Hollywood. It will be followed in eight weeks by "Convict 13" and then by "The Scarecrow."

Ruth Loses in Court

Finding that moving pictures of "Babe" Ruth are news, Supreme Court Justice Guy has denied the application by the ball player to continue his temporary injunction restraining the exhibition of "Over the Fence" and "Babe Ruth; How He Makes His Home Runs." The court also vacated the temporary writ which Ruth had obtained.

The great home-run hitter has made a picture for Kessel & Bauman. The Educational Film Corporation, one of the defendants, sued him recently for $250,000 damages for publishing advertisements that intimated because he did not authorize the films mentioned they were a fraud on the public. "Babe" Ruth's suit was made under the civil rights law for $1,000,000.

"If That's the Way You Feel About It You Needn't Pay This Month's Rent!"
Says Montague Love to Geraldine Farrar in "The Riddle: Woman," made by Associated Exhibitors for release by Pathe.

A NEW STAR
BEAMING
BEAUTEOUS
BRILLIANT
GOLDEN
GLORIOUS
GLOWING
A Dimpled Dream of Damsels
With the Fire of a Ruby,
the Depth of a Crystal, the
Brilliance of a Diamond,
the Lure of an Emerald,
the Mystery of Jade.
A NEW STAR
COMING SOON
Pathe
Distributors

JESSE D. HAMPTON

PRESENTS

H. B. WARNER

IN

"FELIX O'DAY"

BY F. HOPKINSON SMITH

DIRECTOR

ROBERT THORNBY

Pathé

SUPPOSE YOU MET, FACE TO FACE, THE FRIEND WHO HAD BETRAYED YOU; THE MAN WHO HAD DISHONORED YOUR WIFE. WHAT WOULD YOU DO, RESORT TO IDLE WORDS? OR WOULD YOU DO AS FELIX O'DAY DID, SEEK TO KILL HIM WITH YOUR BARE HANDS ?
H. B. WARNER
THE SPLENDID ARTIST
IN A DYNAMIC DRAMA
Pathé
Distributors

J. Stuart Blackton Feature Pictures Inc.

presents

The HOUSE of the TOLLING

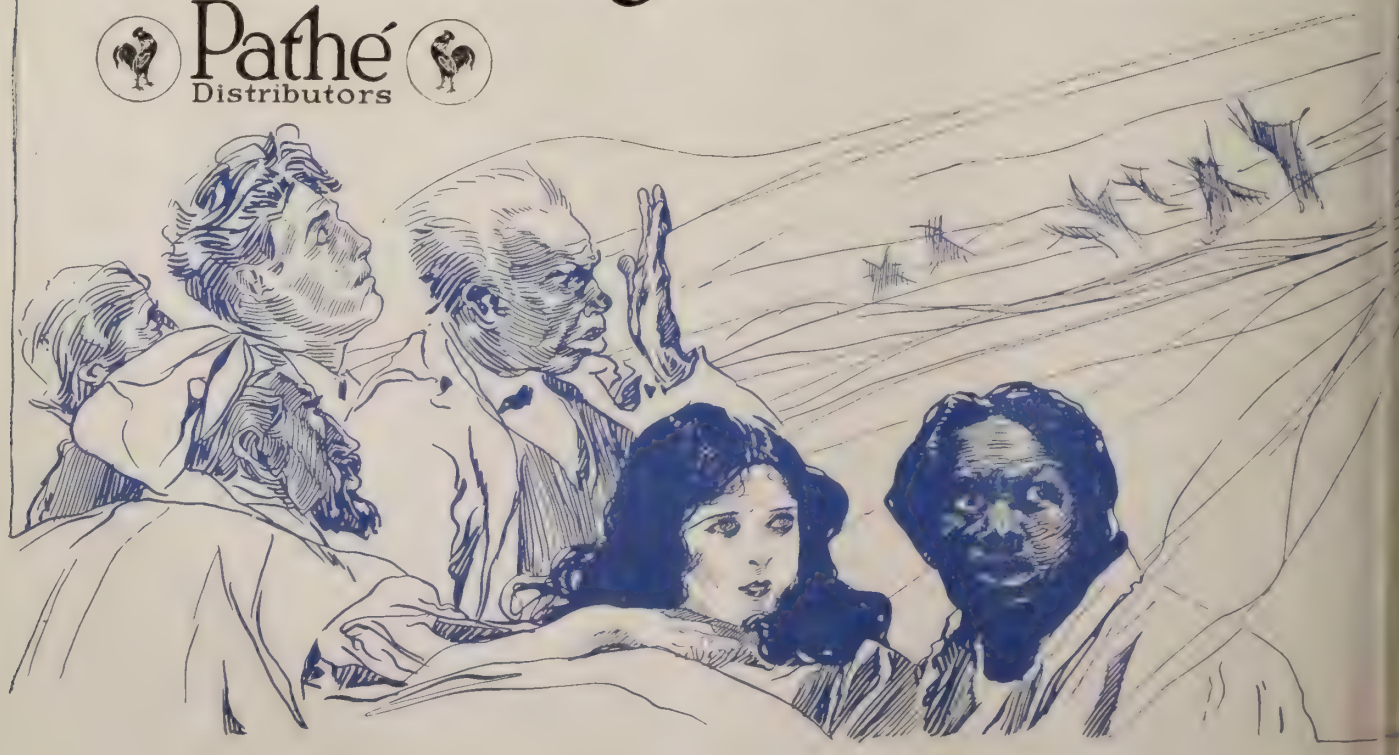
From the novel by Edith Sessions Tupper
with

MAY McAVOY and BRUCE GORDON

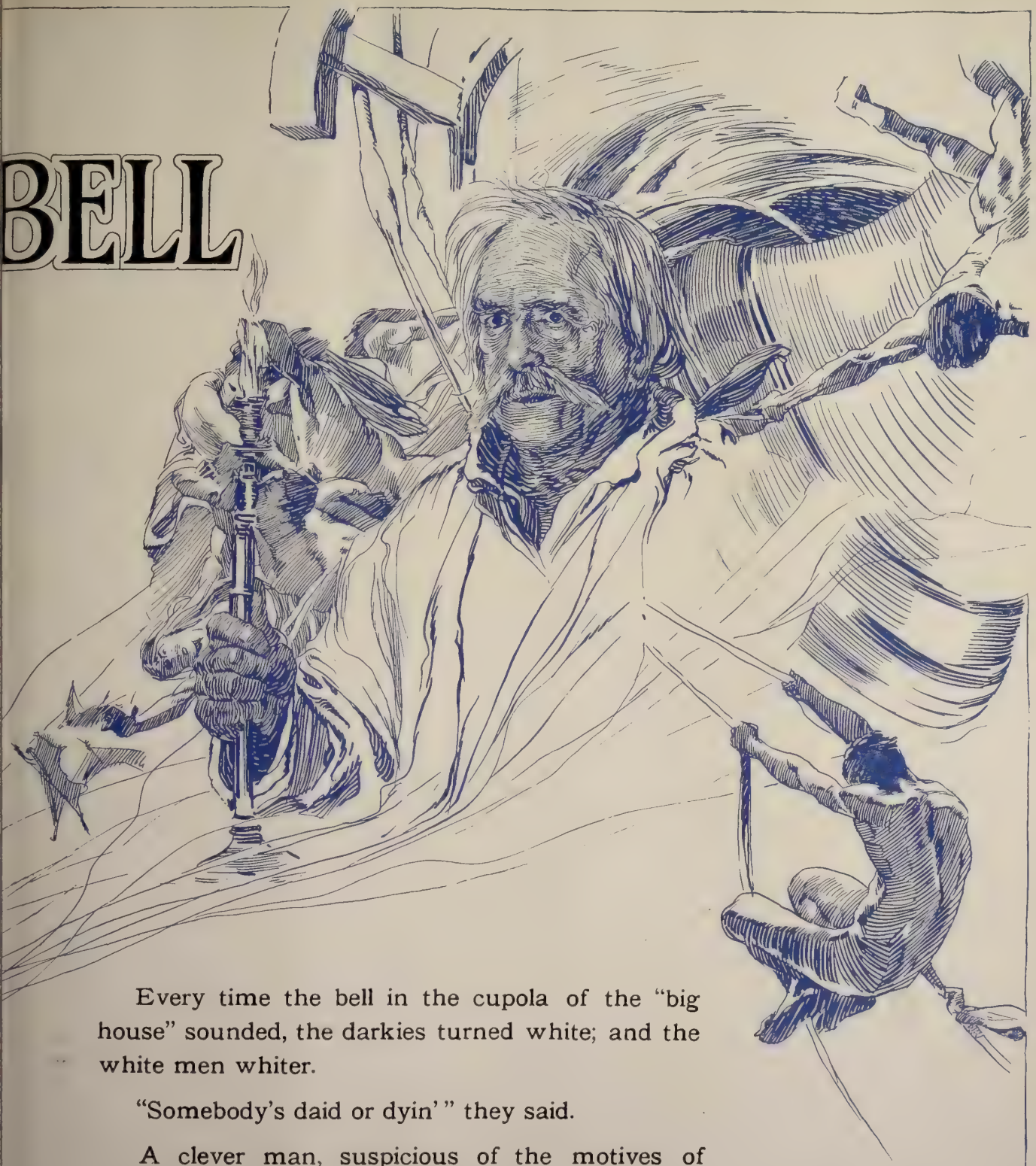
Personally directed by J. Stuart Blackton

Interesting All the Time

Pathé Distributors



BELL



Every time the bell in the cupola of the "big house" sounded, the darkies turned white; and the white men whiter.

"Somebody's daid or dyin'" they said.

A clever man, suspicious of the motives of others, takes advantage of their weaknesses to find them out.

So did "the Majah." He bent their superstition to his purposes. He found them out; the good and the bad.

Pathé
Distributors

JESSE D. HAMPTON presents

BLANCHE SWEET
in
HELP WANTED MALE

From the story by
Edwina Levin

Director
Henry King

Pathé Distributors

The Prize in the sea of matrimony

She didn't advertise; she didn't want any shopworn or bargain-counter husband.

She wanted one with money.

She felt that widows have the inside track when it comes to landing a man, and that widows with a past lead the rest of the field by a city block.

So she became a rich widow (she with her roll of a single thousand) and hinted darkly as to the mystery in her life.

Can't you imagine the complications that would come to an innocent young thing like her?

LOS ANGELES NEWS LETTER

BY A. H. GIEBLER

Vidor Company Incorporates; to Make Series of Specials

THE new King Vidor Productions, Inc., an organization formed to produce a series of special features, has filed incorporation papers, with a capital stock of $2,000,000. The directors of the film company include King Vidor as president; C. S. Vidor, father of King Vidor, vice president and general manager; B. L. Graves, secretary and treasurer; Harrison Cassell, attorney for the company, and David Schulman, on the board of directors.

King Vidor, whose most recent production is "The Jack Knife Man," announces that the new producing company will make four super-special features a year, to be directed by himself. In addition to this Mr. Vidor will supervise four other productions in which Florence Vidor, his wife, will be starred, and a series of comedy-dramas to be directed by Craig Hutchinson.

The new Vidor studio on Santa Monica Boulevard, is nearing completion and production on Vidor features will start within a short time.

Mayflower President Returns East.

Benjamin A. Prager, president of the Mayflower Corporation, has returned to New York after having spent a month on the coast in conference with George Loane Tucker, director, and other west coast heads of the Mayflower organization.

Vitagraph Production Head Arrives.

Wilfred North has arrived from New York to assume the position of production manager at the western Vitagraph studio in Hollywood. Mr. North has ben with Vitagraph for about eight years, and has acted as production manager of the Brooklyn studio of Vitagraph for some time. Chester Bennett, who has been attending to the duties that will be taken over by Mr. North, will hereafter devote all his time to the direction of the Vitagraph features.

Andrew Callahan Returns.

Andrew Callahan, manager of the Callahan productions featuring Bessie Love, has returned from New York, bringing with him Arthur Berthelet, director, who will direct the next Bessie Love picture, to be made from "Penny," written by the author of "Amarilly of Clothesline Alley." As soon as the picture is launched, Callahan will go back to New York where another Callahan production, "The Devil," is being produced with George Arliss.

Major Bell Leaves for East.

Major Charles H. Bell, who has been studying production methods at the Lasky studio for the past few months, has left for the East. Major Bell will sail with Paul Powell from New York on September 30, for London, where he will take up the duties of manager of the London studios for Famous Players-Lasky. Mr. Powell is to direct British productions for the Famous Players-Lasky.

Hermann Building Projection Room.

The Hermann Film Corporation, of Santa Monica, has completed the installation of its electrical equipment, and is now building a modern projection room on the studio lot. Ground has also been broken during the past week for a new stage, 150 by 150 feet, which will make it twenty-five feet larger each way than the first stage erected on the Hermann site. Dressing rooms are provided on each stage, and a system of call bells are being installed which will enable the directors to call the actors as they are wanted for each scene.

Special Takes Hampton Studio.

The Special Pictures Corporation, reported to have taken the old Griffith studio, made a change at the last moment and have taken over the Jesse D. Hampton studio, on Santa Monica Boulevard. Jesse D. Hampton, who releases most of his productions through Robertson-Cole, will move his establishment to the new Robertson-Cole studio on Western and Gower street, and will continue the filming of his pictures at that plant.

Sends to Los Angeles for Material.

Hal Hoadley, scenario editor of Yellowstone Productions, Inc., of Denver, came to Los Angeles recently on a still hunt for suitable material for future offerings of his company. Mr. Hoadley reports that the initial production of the Yellowstone studios is completed. The Denver organization is made up entirely of experienced picture people, and the cast of the first picture includs Carol Halloway, Ruth King, Pete Morrison, Spottiswoode Aitken, Harry van Meter and William Lion West.

Slow Process for Kellerman Film.

"The Art of Diving," is the title of a new film just completed by Annette Kellerman which was made by the Cinal slow motion process. In this film Miss Kellerman demonstrates a series of famous dives and swimming strokes that she has used in her various aquatic performances. The Western Picture Exploitation Company, recently organized by Irving Lesser, will distribute the picture.

J. A. Maddox

Otherwise known as "Jimmie," who runs the Southern in Columbus, Ohio. This was the original Shubert house.

Gore Tours Circuit.

Michael Gore has completed a tour of the theatrical holdings of Gore Brothers and Sol Lesser in Southern California, during which trip he visited fourteen theatres in five different cities, besides looking over the ground in three other cities in which the First National Franchise holders contemplate the erection of new amusement houses.

Rosemary Theby a Star.

Rosemary Theby signed a contract this week with J. Lincoln Miller whereby she will not only receive a big salary, but will have the distinction of appearing in at least one of the plays of George Bernard Shaw. Miss Theby will make four productions a year under the new contract. The Francis Ford studios on Sunset Boulevard will be production headquarters.

Vitagraph President Arrives.

Albert E. Smith, president of Vitagraph, has arrived from the East to look over the western plant, and to confer with the local heads of the studio on coming productions. While in Los Angeles Mr. Smith will be a participant in a legal battle with Larry Semon over difficulties arising from a threatened breach of contract. It seems that of the twelve comedies Semon had contracted to make for Vitagraph, only seven have been produced, and that the comedian is desirous of securing his release from the Vitagraph contract to be able to accept an offer from a competing firm of producers.

Revier to Take Company Abroad.

Upon completion of "The Son of Tarzan," Harry Revier will take Roy Somerville, photo-dramatist, and a company of about fifteen players on a tour, stopping at South American ports for scenes in a big dramatic spectacle which will be completed in Italy. Revier is now working on the ninth episode of the "Tarzan" serial.

To Produce Independently.

Al Santell, former director of comedy productions for Universal, has returned to Los Angeles after a five months' sojourn in New York. Santell will begin in the near future on independent productions, for which he has already made releasing arrangements in the east.

Completes First Two-Reeler.

Harry Mann, comedian, has completed a two-reel comedy, which he calls "All Wet," as his initial production in the independent comedy field. J. W. Litwin, of New York, is the financial backer of the Harry Mann comedies.

Tally Changes Opening Day to Saturday.

T. L. Tally, proprietor of Tally's Broadway Theatre, has advanced his change of program day to Saturday instead of Monday, beginning Saturday, September 11. The first attraction shown under the new policy was "Homespun Folks," an Ince production.

"Riddle: Woman" Has Record Bookings; Praised By Novelist as "Sex Classic"

"THE RIDDLE: WOMAN," the first special production of the Associated Exhibitors, starring Geraldine Farrar and distributed by Pathe, promises to establish a new high record in booking for Pathe following the showing on October 3 in the first run houses of the thirty-two original franchise holders. These exhibitors speak very highly of it.

Speaks Highly of Picture.

Dorothy Richardson, author of "The Long Day," and the one-time literary secretary of David Belasco, was associated with Madame Bertha Kalich in an advisory capacity when that actress played in "The Riddle: Woman." Miss Richardson recently was a special guest at the Pathe home office to witness the screen version of Jacoby's story, with Miss Farrar as the Lilla. She was enthusiastic over the beautiful investiture of the production and the sympathetic understanding that Director Jose has brought to the treatment of woman.

Miss Richardson's greatest novel deals entirely with the woman problem from both an economic and a sex standpoint. It has been translated into five European languages. It is elemental, for it deals with woman's bare struggle for life and for love. "The Riddle: Woman," she points out, is a "great sex classic caught at the fusing point."

"As Madame Kalich," said Miss Richardson, "contributed to the stage an epochal creation in the drama of sex, so does Geraldine Farrar give to the silent drama a magnificent, dominant figure vibrating with emotion, beautiful in the flame of passion and poignantly appealing in its cold, bitter ashes. Here, indeed, faultlessly put, with subtle craftsmanship, is the greatest of sex dramas, which, in its diversity of persons affected, is of intimate interest to every woman."

Only a Portrait.

Chester Conklin now starring in two-reel comedies for the Special Pictures Corporation.

Impersonators of Movie Stars Give Glamor to Post-Newman-Paramount Ball

TWENTY thousand people attended the Post-Newman-Paramount ball held in Convention Hall in Kansas City, September 2. Prizes were given to impersonators of Paramount stars, and the awarding of these prizes was one of the features of a lively evening. The first prize, a huge silver loving cup, was won by three children impersonation three children in the scene from "Humoresque." The question as to which one of the children was to have the cup is now awaiting decision. The first prize for the best woman star impersonation was $25, and was won by a "Marguerite Clark." The first prize for the best man impersonation was won by a "William S. Hart" and was also $25. An impersonation of Mae Murray in the prologue to "Lights of Love" and one of Wesley Barry, as a freckled bell-hop, won the second prizes of $15.

Films of each contestant were made. The judges were Mrs. Monte Brown, Mr. L. Lehman, manager of the Orpheum; Joseph B. Glick, new manager of the Schubert; Jack Roth, manager of the Apollo; Mike Newman, manager of the Regent; Milton Feld, of the Newman; Stanley Chambers, of the Palace Theatre, of Wichita, Kansas; and D. Donnicci, of the same house. Theatrical managers in Kansas City and other cities are negotiating for the services of the prize winners. Those who were most active in "putting the event over" are John P. Goring, exploitation manager for the Newman theatres and the Paramount; Milton Feld, manager of the Newman theatres here, and Frank L. Newman.

William Faversham to Star in "The Sin That Was His"

FOLLOWING the completion of "The Sin That Was His," a screen adaptation of Frank Packard's novel, William Faversham is preparing a new play in which he will be seen on Broadway this season, as well as appearing in star productions for Selznick Pictures.

"The Prince and the Pauper" has been selected as the vehicle in which Mr. Faversham will make his reappearance on the stage, and rehearsals are about to start for the play, which will open next month.

About the same time that Mr. Faversham makes his stage appearance, "The Sin That Was His," made by Selznick Pictures, will be released.

Blond Swedish Maiden Plays Lead in "The Kentuckians"

DIANA ALLEN, who hails originally from Gotland, an island in the North Sea, near Sweden, has been engaged by Charles Maigne to play the leading feminine role opposite Monte Blue in the Charles Maigne production for Paramount, "The Kentuckians," by John Fox, Jr. Miss Allen will have the role of Anne Bruce, a daughter of Governor Bruce of Kentucky.

Miss Allen has been in this country a number of years and started on the stage in a vaudeville act of Ned Wayburn's called "Girls' Gamble," later being seen in "Miss 1917," the spectacular revue at the Century Theatre, the Century Roof, when under Ziegfeld management; the Follies and the Frolic. She left the stage for the screen about two years ago, making her debut in Maurice Tourneur's "Woman." Subsequently she did "Three Black Eyes" with Taylor Holmes; the B. A. Rolfe production "The Red Virgin"; "A Whiff of Heliotrope," International; was one of the featured players in "Voices."

Lynde Denig Is Promoted

Lynde Denig has been appointed assistant publicity manager of Goldwyn, working next in line to Howard Dietz, the director of publicity.

Mr. State Rights Buyer:—

"THE VICTIM" is the greatest Feature of thrills and suspense you have ever seen

C.B.C. Film Sales Corp. 1600 B'way, New York

CHICAGO NEWS LETTER

JAMES S. McQUADE

Aschmann Reports Big Demand for Pathe Product in Chicago and Tributary Territory

PATHE'S Chicago manager, William A. Aschmann, during a recent interview on the outlook for the coming season, assured the writer that the demand for the Pathe product in Chicago and tributary territory is extraordinary. During the months of July and August the bookings for the season, which opens September 15, far exceeded those for any previous year, and this applies not only to feature productions, but to the entire Pathe output.

All features for the season have been sold for extended "loop" runs. They have also been booked generally throughout the city and for a week's run at such theatres as the Woodlawn, Pantheon and Stratford. "Help Wanted—Male," with Blanche Sweet, and "Felix O'Day," featuring H. B. Warner, released, respectively on September 26 and September 19, will open in Chicago with "loop" runs. These features are also booked over the Lubliner & Trinz circuit and in all the large theatres in the city. They were also booked, at the time of writing, in all the "key" cities in Chicago territory.

Blackton Film in Big Demand.

"Passers By," Stuart Blackton's big superspecial, is in such strong demand in the city and adjoining territory, that it has been necessary to buy six additional prints. It is already booked over all the big Chicago circuits and in all the "key" cities. "This is a wonderful box-office attraction and is a splendid forerunner of the box-office values of our fall product," says Manager Aschmann.

The two-reel feature comedies, with Harold Lloyd, showed in six "loop" theatres for pre-release dates, in July, and are now booked throughout the city for the week of September 26. These bookings include a week's run at the Woodlawn, Pantheon and Stratford.

Greater Demand for Single Reels.

Manager Aschmann has just finished a big drive on Pathe serial releases, including "Pirate Gold," "Ruth of the Rockies" and "Phantom Foe," on each of which every Pathe salesman exceeded his quota in his assigned territory.

"The demand for single-reel subjects is now greater than it has been since the introduction of multiple subjects," says Manager Aschmann. "This is particularly noticeable in the fine demand for Pathe News, Pathe Review, Topics of the Day and Rolin Comedies. The outlook for the coming season is brighter than ever before, in my experience."

Getting New Style.

Mr. Aschmann attributes the present prosperity of exhibitors to the fact that they are getting away from the old-style, cheap programs and are now buying the higher-class product and a greater diversity of subjects. They have found that it was necessary to do this in order to meet the demands of their patrons. In other words, every exhibitor has learned that in order to get the money he must offer his patrons the best moving pictures he can book, within his means.

The Stratford on South Side Is Chicago's Latest Boast

THE Stratford, the new $1,000,000 picture palace on the South side at Sixty-third and Halsted streets, opened Saturday, September 4. Chicago picturegoers had been keenly interested in this event, which had been delayed for almost a year on acount of labor difficulties, and on the opening night they turned out in great numbers.

The Stratford is a very magnificent theatre indeed. Its construction and decorations combine cheerfulness and warmth with palatial lines. The architecture is for the most part, Italian, and the decorative scheme, in which purple and gold predominate on an old ivory background, is of the Adam period. nI the lobby and spacious foyer the floors, the wainscoting and stairs are of handsome marble. Furniture is upholstered in brocaded velvet of a mulberry shade.

A. E. Whitbeck, general manager of the Straftord and vice-president of the Chicago United Theatres, Inc., explained that the house had been designed with the special idea of appealing to the practical as well as the artistic sense of the public. For example, the stairways are remarkably easy of ascent, and have frequent landings, as is noticeable immediately upon entering the foyer. "The sight of a steep flight of stairs, without a turn or a landing, is discouraging to the tired business man," General Manager Whitbeck says, "and may prevent him from calling again." These broad landings are each graced with a marble divan and stately floor lamps with mulberry shades.

Lounge on Mezzanine Floor.

An attractive lounge on the mezzanine is furnished in wicker and carpeted in old blue and taupe. The balcony is easily accessible from this point without further climbing. Off from the mezzanine is the manager's office and a private projection room. In the latter, pictures are scanned and set to music.

The Stratford has 3,000 seats. The interior as a whole, with its soft-tinted walls, in old ivory finish, its brilliant curtain and stage setting in purple and gold, its gilded orchestra seats and music racks and its dull orange lights, impresses one as being a nice blending of color effects with just enough dash and just enough drab.

Has Office Projection Machines.

Everything from the box office, where two girls and two ticket machines are kept busy, to the operator's booth which has three thoroughly modern projection machines, is equipped in the most modern style. A corps of fifteen ushers, uniformed in purple, has been carefully trained in the art of serving patrons.

As soon as the adjustment between musicians and theatre owners takes place, the Stratford's thirty-piece orchestra, directed by Walter Blaufuss, formerly of Orchestra Hall, and conducted by Rudolph Mangold, formerly assistant concert master of the Chicago Grand Opera Company will assume an important place on Stratford programs. Eight of these instrumentalists will specialize in jazz numbers each week and will be known as the "Stratford Eight." In the meantime an organ accompaniment is being used for all pictures.

Within two weeks, the management expects to have everything complete at the Stratford. The electric equipment for the colored lighting system has not yet been installed and owing to the marble workers' strike, there has been delays in the interior finishing.

Chicago Operators Will Not Strike to Aid Musicians

A MEETING of Chicago operators and striking musicians was held in the Drill Hall, Masonic Temple, Tuesday, September 7, to consider the question of a walk-out of Chicago operators to assist the musicians in their demands. The musicians were represented by Joseph Winkler, president of the Chicago Federation of Musicians, who was the only musician present.

Mr. Winkler called the meeting to order and delivered a short address. The question of a strike of the operators was not brought up, but Business Manager Maloy, of the operators' union, read a resolution to the effect that since all honorable means had not yet been exhausted to arbitrate the existing differences between musicians and picture theatre owners, in the houses affected by the strike, that the operators should not do anything until further efforts were made to settle the matter by arbitration.

Sixty Agree to Pay Increase.

During a brief discussion, which was confined to the resolution mentioned, several of the operators referred to the fact that, in the absence of any command from national headquarters, the question of a strike could not and would not be taken up. In houses where non-union musicians are employed to take the places of striking union musicians; the operator's union will call out their men. The resolution was then passed unanimously.

During the interview President Winkler stated that sixty picture theatre owners, up to the time of writing—September 10—had signed up with the Federation, agreeing to pay the increase. He also stated that less than 200 musicians were on strike, on the date mentioned. Seven hundred union musicians are now playing in dramatic and picture theatres, while 300 more are employed in furnishing music for cafes and restaurants. All these are being paid according to the new wage scale, and 10 per cent. of the increase in their respective salaries is being contributed to the striker's fund.

President Winkler declares that no compromise will be considered in the strike from now on, and that the musicians are prepared to fight it out, if it takes the entire winter.

Arthur Brisbane Pays Homage to the Movies

ARTHUR BRISBANE paid the following homage to moving pictures on Sunday, September 5:

Pond's Lecture Bureau fails. Before the moving picture it retires to its rest, like the hansom cab driver by the taxi. These are days of speed. The "movie" can show you more in five minutes than Henry Ward Beecher could tell you in an hour, and besides we haven't any Henry Ward Beecher. How many men worth hearing can you mention?

Men and women will sing and speak on the talking machine. They will dance, act, fall over cliffs for the moving picture machine. The individual appearing before his fellow men is becoming a thing of the past. Even the Pope in the Vatican poses for the moving picture and allows it to take him all over the world, and makes it possible for mostly everyone to get a glimpse of him.

Hopp to Attend Convention

Joseph Hopp, second vice-president of Motion Picture Theatre Owners of America, will attend the Minneapolis convention to be held September 13, 14 and 15, at the West Hotel. He will represent National President Cohen, who requested him to be present.

Mrs. Hopp will accompany Mr. Hopp on the trip, and after the convention closes they will spend about ten days visiting some of the picturesque spots in the Northwest.

Harry Weiss' New Offices

Harry Weiss, of Superior Screen Service, has just organized New National Exchange, Inc., and Harry Weiss, Inc., which will begin operation about October 1. The new offices of Superior Screen Service and of the new organizations will be located at 25 East Seventh street, and will be occupied about September 21. The floor space is about 10,000 square feet.

"Earthbound" Succeeded by "The Penalty" at Playhouse

"EARTHBOUND" closed its fifth and final week at the Playhouse, September 11. It next showing, which will be the first in the loop, will be at Barbee's, where it will run for two weeks, beginning September 19.

During the remaining three weeks of the period for which Goldwyn has rented the Playhouse, "The Penalty," a seven-reel production featuring Lon Chaney, who played the cripple in "The Miracle Man," will be shown. This will be the first Chicago exhibition of this feature. A number of well-known screen artists, including Claire Adams, Kenneth Harlan, Charles Clary, Milton Ross and Ethel Gray Terry, are included in the cast. The story is the work of Gouverneur Morris and the picture was directed by Wallace Worsley, who has many pictures to his credit.

Griffith Film at Ziegfield

"The Love Flower," Griffith's romance-drama of the tropics, which was to have been shown at the Studebaker under Griffith management, will have its Chicago premiere at the Ziegfeld Theatre, September 18, under the management of Fred Linick. Following several ineffectual attempts which Arthur Ryan, publicity director for Griffith, made to secure a suitable theatre, "The Love Flower" passed into the hands of C. E. Smith, sales manager of the Chicago office of the United Artists' Corporation, who sold the rights for the first pre-release showing of this picture in Chicago to Mr. Linick, of Jones, Linick & Schaefer. "The Love Flower" will have a run of two weeks at the Ziegfeld. Admission charges will be $1.

Her Choice.
Marion Swayne, playing the leading role in "The Crimson Cross," made by Fanark.

Pioneer Gets "Beyond the Crossroads" from Clermont Pictures Corporation

ANOTHER feature has been added to the list of pictures of the Pioneer Film Corporation, as a result of a deal between M. H. Hoffman, vice-president and general manager of Pioneer, and Nathan Vidaver, of the Clermont Pictures Corporation. The deal brings to the Pioneer Film "Beyond the Crossroads," a production starring Ora Carew and Melbourne McDowell.

In announcing the acquisition of this picture Mr. Hoffman said: "It is indeed a pleasure for me to inform the exhibitors throughout the country that 'Beyond the Crossroads' will be distributed under my company's banner. When I saw the sample print in our projection room I was impressed with its money-making possibilities so far as the exhibitor is concerned, and the way in which the picture has been directed and the work of the stars as well as others in the cast is certain to bring the highest praise from press and public."

The feature will be preceded by "The Place of Honeymoons," the film version of Harold McGrath's novel, starring Emily Stevens and Montagu Love; "Thoughtless Women," Daniel Carson Goodman's production, featuring Alma Rubens; "Finders Keepers," from the book of the same name, with Violet Mersereau and Edmund Cobb in the leading parts; "His Brother's Keeper," with Matha Mansfield, Rogers Lytton and Gladden James, and "Idle Hands," with Gail Kane and J. Herbert Frank in the important roles.

Luke McLuke's Film-Osophy, one of the short subjects which is being released, is meeting with unusual success, according to officials at headquarters.

Paramount Films Feud Country

All the exterior scenes for the forthcoming Charles Maigne production of John Fox, Jr.'s, "The Kentuckian," for Paramount, featuring Monte Blue, will be taken in Kentucky. Mr. Maigne with his company and technical staff left recently for Frankfort and other points in the state where a month will be spent filming exteriors.

After securing the scenes at the capital the company will proceed up the Kentucky river to its junction with the Dix river, where several scenes will be taken.

"Clothes" Up of the Leading Players in "Civilian Clothes," Made by Paramount.
Thomas Meighan trys to prove that the girl will not like him half so well in the butler's garb as she did in the snappy uniform dress. From the center view she likes evening dress the best.

Educational and Non-theatrical News

Conducted by Margaret I. MacDonald

Charles Urban's Kineto Review Ready for Theatres—Vast Source of Supply

NOW that Charles Urban's Movie Chats have been thoroughly established, he is getting in shape his second series of short subject classics for theatre distribution, the Kineto Review.

In addition to the 2,000,000 feet of negative already in his possession, Mr. Urban has recently completed arrangements whereby he will receive a constant stream of classic pictures from Europe, where his agents are busy looking up and forwarding subjects adaptable to the Urban library. Also America's big producers are continually finding material from their purchases, that they are not equipped to handle as well as Mr. Urban, and they have formed the habit of suggesting to him that he take it off their hands. Besides this he has his own agents in America, who are constantly sending in new pictures, the best of which are finding their way into the Urban Popular Classics.

One of the new series under plan is a series of the Cities Beautiful, which will probably form a chapter of the Kineto Reviews. The Kineto Reviews already include unusual reels of this description, covering Manhattan, Paris, Rio de Janeiro, Buenos Aires, Constantinople and many other cities that touch around the world.

At present most of Mr. Urban's daylight time is taken up with matters relating to his new "Homemovie," the Spirograph machine, which will eventually be used for schools and commerce. By the first of the year, however, he expects to be relieved of all desk work, by the advent of the new general manager of the Urban Motion Picture Industries, Inc. He will then be able to give most of his time to the editing of his pictures. Within a short time he expects to have three or four single reel subjects available for exhibitors.

Wild Tribes of Philippines Are Seen in Latest Chesters

THE latest addition to the Chester-Outing pictures is of unusual interest. These pictures, which were photographed by Charles Hugo, show the untamed tribes of the Philippine Islands living their lives in the most primitive fashion. It is difficult, according to Mr. Hugo, to get a chance to photograph the natives as they really are, for the reason that Uncle Sam's representatives try to steer the cameraman up against schools, hospitals and general civic improvements. Mr. Hugo, however, was not looking for anything so tame, and so he headed for the interior without the regulation guidance, and succeeded in bringing back several thousand feet of film which promises to give of exceptional value, both in an educative and an entertainment way, showing life among the Ifuago and Igorot tribes.

This material will be incorporated in two reels ,to be released by the Educational Films Corporation of America, and will be titled "Collectors of Craniums" and "Mad Hatters," to be released within a few weeks.

Selznick Announces Complete List of Prizma Color Films

A LIST of forty-six Prizma color subjects, distributed by Select Pictures, was announced this week by the Selznick organization, because of the many requests, it is stated, from exhibitors throughout the country who have found the Prizma short reels of great value to the program.

These subjects, all in color, are as follows: "Kilauea," "Skyland," "Catalina," "Everywhere," "Model Girls," "Trout," "Kiddies," "China," "Birds and Flowers," "Hawaii," 'Glacier Park," "Old Faithful," "'Gators," "Grand Canyon," "Oahu," "Japan," "Petrified Forest," "Heart of Sky Mts.," "Eden of Pacific," 'Roof of America," "Last of Seminoles," "Mirimba Land," "Cost of Carelessness," "Out of the Sea," "John Burroughs," "Fishing at Otsu," "Apache Trail," "Monte Carlo," "The Orange," "Guatamala," "Elklands," "Magic Clay," "Refreshing Riviera," "The Coolie," "Aids to Cupid," "Penny Wise," "Roosevelt Dam," "Three Gobs," "Gowns Venus Would Envy," "Memories," "Big Guns of the Navy," "John Barleycorn," "Bretons of the Sea," "Deadly Dagga" (split reel), "Death Where Is Thy Sting" and "Trouville, France."

Added interest in the Prizma-Select product is also traced by the Selznick organization to the recent announcement that through a new camera invention, long feature subjects can be made in color. A short while ago Lewis J. Selznick announced that he would soon have ready for release a screen drama in colors in which Zena Keefe will have the leading part.

Reports indicate that many exhibitors are finding the Prizma subjects suitable for presentation in connection with a certain feature.

Familiar Views of Alsace in Burton-Holmes Latest Release

THE views of Alsace which Burton-Holmes has photographed for release through the Famous Players-Lasky are interesting and entertaining. They show the Alsatian rejoicing in his freedom from German rule. Festivals at which the Alsatian girls and French soldiers and officers hold a kissing fest, are amusing, and bear evidence to the warm nature of the Alsatian maiden. Some of the most interesting views were taken at the castle of Schlettstadt, which was reconstructed, and presented to the ex-Kaiser shortly before the war. The views of this medieval structure which Mr. Holmes secured are unusually good. The village of Colmar is shown in the picture, as well as scenes of historic interest.

Paramount-Burton Holmes Travel-Picture.

"Alsatian Days," the Paramount-Burton Holmes release for September 5. Alsace, as a country, has held the sympathy of the civilized world ever since the Franco-Prussian War in 1871, and the whole allied world joins with the Alsatian people in rejoicing, now that the flag of France once more waves over their lovely country. Mr. Holmes takes you into quaint and lovely villages of Alsace, there to witness processions welcoming the new French cure, and to become acquainted with the sweet little ladies attired in their national costume.

Pictograph Shows Thrilling Views of the Moon's Surface

PHOTOGRAPHS of the great lunar craters, compared in size to Manhattan Island, thousands of feet deep, are shown in the latest Pictograph. Climbing a 90 degree hill on the moon would be as easy as dancing a one-step on a level floor here on the earth. And in case of machine trouble to your motor car, you could turn it up on end with one hand and not have to crawl under it. The moon lacks the cloak of atmosphere which gives gravity its pull on the earth and many surprising feats are easy of accomplishment there. The new Goldwyn-Bray Pictograph No. 7054, "If We Lived on the Moon," is made from imaginative technical paintings, rather than line drawings, combined with actual lunar photography. The picture is designed from actual scientific data and shows exactly what would happen to a person living on the moon.

The picture also contains much in the way of photographic beauty as well as scientific data about the moon.

The comic is a series of Milt Gross' original and quaint conceptions called "Ginger Snaps."

Goldwyn-Ford Recalls Days of Youth in "Having a Circus"

ALL the old youthful rapture at getting up before daylight and watching the circus unload is recaptured in Ford Educational Weekly, No. 218, called "Having a Circus," released by Goldwyn. The thrills may be experienced again by watching this film for the unloading and the parade with beautiful ladies in gorgeous costume, the menagerie and everything are all there.

The gayety and excitement of circus life in the summer when the outfit is traveling are only a part of the film. Few persons know what becomes of a circus in the winter time. The film takes the spectator through the winter quarters of a circus and he can see how the animals are taken care of and become personally acquainted with a Bengal lion, Siberian tiger, dingo, coyote, zebra, llama, kangaroo, etc.

Scenes from the Chester-Outing "Collectors of Craniums."
Shaving an Igorot head, while at the right is a new style Philippine hat seen in the "Mad Hatters."

Educational Films Corporation's Latest Scenic and Travel Releases Attractive

THREE unusually attractive short subjects were given a private showing at the offices of the Educational Film Corporation this week. If they were to be grouped according to the nature of their contents they would be classed as topical-travel, zoological and story-scenic. They are as follows, in the order of review:

The scenes shown in the series of views comprising "Syria, Land of Religious Hatred," are unusual for the reason that many of them present moments in the history of Syria which have been caught by the eye of the camera as events of interest have transpired. Scenes showing the Jews at worship, others in which Roman Catholics pursue the customs of their religion, and glimpses in Jerusalem streets, in which the jostling throngs, representing various religious cults, brush shoulders with one another, are to be seen. And even more interesting than these are the actual views showing the inciting of riots by the Mohammedans. At the Church of the Holy Sepulchre the crowds gathered to light their candles by the sacred flame are mobbed as they emrge and struggle in vain to keep the rabble from blowing out the candles.

"The Tamer the Wilder."

Chester-Outing's latest, "The Tamer the Wilder," is thoroughly entertaining—perhaps more amusing than instructive. The Canadian game preserve at Wainwright provides some fine specimens of the animal kingdom, an opportunity of which the Chester cameraman has taken advantage. There are buffalo and moose—many of them. And there are elk, beaver, bear and even a marmot. Splendid closeups of these animals have been secured, as well as familiar views of groups in action, mischievous bear cubs climbing trees, charging buffalo or browsing moose. We predict that this will be a favorite with theatre audiences.

"The Castaway."

Robert C. Bruce comes to the fore with fascinating scenes taken in the West Indies. As a matter of convenience he introduces a shipwrecked sailor who, after being washed overboard in a heavy sea, finds himself on the shores of a lonely island in the Carribean Sea. As the days go by he finds it necessary to sustain himself with the fruits and nuts which the island affords, and in his wanderings along the coast of the island he finds a deserted cabin, which he appropriates. Many beautiful and interesting scenes are projected in the course of the story—the only living thing, besides the man, which appears on the island is a miniature monkey. The picture is presented after the poetic and fascinating style of Robert C. Bruce.

Some Things Worth Knowing

THAT the Pathe Review No. 67, released September 5, shows how the Boy Scout idea has taken firm hold in France. It also contains rainbow views of Tarentaise, in the northern part of Savoy. "Table D'Hote in Birdland" combines unusual closeups by the cameraman with Pathecolor natural tints, presenting some rare bird studies, among them the young turtle-dove feeding on predigested food in the throat of the mother bird.

* * *

That the Department of Agriculture has in the past twelve months issued fifty-two new film subjects of one reel or more, and is at work on a large number of others.

* * *

That a moving picture machine is to be installed in the high school of Marion, Indiana. Information regarding this can be had from the superintendent of schools.

* * *

That a moving picture machine will be installed in the new $500,000 high school building of Fargo, N. D. Communications should be addressed to George Guthrie, secretary of the school board.

* * *

That the Paramount-Burton Holmes release for August 29 is "Souvenirs of Singapore," in which are many interesting scenes covering the customs and industries of the natives.

* * *

That the September 4 release of the Pathe News contains some thrilling views showing Japanese lumbermen navigating swift, rock-studded streams, with large lumber rafts strung together. Closeup views photographed as they dart through the Honzu rapids are unusually fascinating.

That the Goldwyn-Bray pictograph for September 18 release, "National Sports Around the World," shows the brick-hurling of the Irish, the game of cricket beloved by the English, craps, or "American Golf," of the colored race; the snow sports of Scandinavia, the dancing of the South Sea Islanders, the spaghetti eating of the Italian, and other forms of sport, in both serious and humorous vein. Included in this release is a short length called "The Fastest Fingers in the World," in which Madame Luisa Hemelryck, a Belgian refugee now in the United States, illustrates the art of lace-making. An "Out of the Inkwell" cartoon closes the reel.

Pathe Review Shows Ferrets and Scenic Beauties in Color

PATHECOLOR presents some beautiful and remarkable bits of vivid colored photography in "The Song of the Sea Ghosts" in Pathe Review No. 70, to be released September 26. These striking scenes of sunrise and sunset on the ocean, along with exquisite moonlight scenes, were taken along the rugged and picturesque French coast, where odd sailing craft give additional charm to the views.

"Mr. Flip-Flap and the Magic Stick" is an odd Novagraph presentation, showing, by means of slow motion, the skill of the stick twirler. The cleverness of a drum-major, at the head of a circus parade, dextrously tossing his baton through the air, has been the cause for envy of many a small boy. With the Ultra-Rapid camera, slowing the action to eight times less than normal speed, Mr. Flip-Flap's stunt looks to be a simple affair. "The Grecian Festival Dance," presented by Julian Ollendorff in his dance series, shows a bit of classic evolution interpreted by the graceful Misses Williams, Breslow and Berkeley.

Unusual Pathecolor views of ferrets at work is seen in "Four-Legged Detectives." "Sunshine Berries" shows the haunts of that delicious summer fruit.

Urban Library to Aid Supply of Film for New York Schools

IT was learned this week that Charles Urban's library will supply more than 11,000 feet of film in the series of strictly educational film reels which will be used this fall in the New York high schools in the study of biology, geography and English.

The material from the Urban library which has been selected will be of particular interest to all school superintendents and teachers and is here listed in some detail so that educators may be apprised of its availability for use in their own schools.

Studies in geography, mostly South American material, are among those selected, including pictorial studies of the big capitals, with especial attention paid to Brazil. The pictures are noteworthy for the attention they pay to detail, aside from the beauty of the subject matter. The people, the products, the games all help to drive home the important facts the teachers want impressed on the pupils.

Another geographical subject takes the pupil up into Calgary, Alberta, to show the wonderful accomplishments of engineers in irrigation.

Studies at home include a wonderful test-film on Washington. It involves a great digest of our national history in a few hundred feet, pointing out the significance of the different public buildings, the succession of the Presidents and the beauties of the city.

The zoological studies include studies in insect faces, studies of the dragon fly, of snails, of the squirrel, the salmon in the Northwest, of the ants, of the garden insects, of the mantis, of the cormorants. Special subjects are made of the owl, the spider and the snake.

Movie Chats Go Big in South Shown in New Orleans Houses

CHARLES URBAN'S Movie Chats now "cover the city of New Orleans like a blanket," according to A. Harrison, Jr., president of the Harcol Film Company, which has the distributing franchise for the Movie Chats in seven southern states.

In a letter which has just been received by the Kineto Company of America, which publishes the Movie Chats, Mr. Harrison points out that a number of churches and schools have booked them also, but the remarkable thing, he says, is the wide distribution obtained in the theatres. The following list gives the theatres in New Orleans which are now making use of the "Movie Chats": Strand, Carrollton, Fine Arts, Washington, Rivoli, Capitol, Arcade and Fern.

Scenes from Paramount-Burton Holmes Picture, "Luzon Lingerie."

Showing the designing and making of fine feminine garments.

RUBBERNECKING IN FILMLAND

Doraldina Dances Darndest on Tour Which Includes Egypt, Italy and 'er The Only N'Yawk

By GIEBLER

DO you remember the chap in the Arabian Nights who owned the Seven League Boots? Well, that bird didn't have anything on me this week. I stretched the Neck to Italy and Egypt, came back to New York, had a little visit in New England, and then hopped down to the Hawaiian Islands.

The first foreign stuff I butted into was Italian—a fine scene of a peasant home, filled with furniture brought all the way from Italy, the tantalizing odor of cooked spaghetti, and the subtle and soul-stirring aroma of garlic.

Mary Still Has Curls.

It was supper time in the humble wop abode. A long table occupied the center of the room. Antonio and Pascal occupied two seats on one side of the table, Guiseppe and Luigi sat opposite them. At the end was the village priest, who had dropped in for a snack of eats; at the other end was a girl with golden curls who has just recently been married to a famous actor and but lately returned from a honeymoon trip to foreign shores.

Of course your mind, with its usual jack-rabbit nimbleness, has jumped to the identity of the girl with the curls. You are right, it was none other.

A Leg on the Padre.

Little Mary dished up the spaghetti. The Padre bowed his head to ask a blessing on the food. The others bowed their heads. All were reverent except Antonio. Antonio was hungry. He cast a roving eye over the table. He saw a large juicy hind leg of a chicken at the Padre's plate.

No one else had chicken. Antonio pinched the drumstick. Little Mary saw him. "Put it down," she said, in inimitable Pickford pantomime. Antonio started to obey orders—he had one bite down when Mary went for him with the spaghetti spoon. Antonio left the table, Mary chased him out of the room, retrieved the chicken, and had it safely back at the good father's elbow before he raised his eyes.

It was all a fine bit of pantomime that will give you an idea of the comedy in "The Flame in the Dark," the story that Frances Marion wrote from material secured while she and Miss Pickford were in Italy.

Frances Marion was directing the picture, and looked real impressive and very official behind a megaphone.

Egypt, All Out!

My next stop was in Egypt, where Arthur Rosson was directing Betty Compson and Macey Harlan and two hundred extras in a scene that happened in the long ago.

Macey Harlan was playing the part of whichever one of the Ptolemy boys it was that was doing the Pharaohing in that neck of the woods in the dynasty that flourished four thousand years ago, and he certainly played a nasty trick on Betty Compson and Dick Rosson.

Dick was a high priest or something, and Betty was a—well, she was just as good looking then as she is now. But Macey, as the king, was sore at her, and he had his slaves build a big stone monument that looked like a concrete silo. There was a big square hole in the side of the wall, and a block of stone to fit it. Betty and Dick were put in the hole, and the king had about twenty of the slaves heave and tug the big block of stone up an incline on rollers and fit it in place, and the royal head plasterer sealed 'em up as tight as a drum.

Art Rosson said the scene was only a bit of the action in the film he was making that showed Miss Compson and Harlan in a previous incarnation.

It was very impressive stuff, and if the rest of the film is made on the same scale and with the same attention to detail, it is going to fall into the Hum-dinger class very easily and naturally.

After the Egyptian stuff I hopped back to New York and watched Al Christie doping out stuff for "See My Lawyer," one of the four or five special five-reel comedies that Christies will turn out this year.

T. Roy Barnes and Grace Darmond play the leading parts in "See My Lawyer," which is taken from the stage play of the same name. T. Roy is a young chap who gets tangled up with a crooked promoter who forms a company to make artificial rubber, and has to pretend that he is crazy to keep from going over the road when the affair busts up.

T. Roy has all sorts of trouble in trying to make his sweetheart believe he is sane when everybody else thinks he is bug-house.

Wasn't Real Rubber.

It was rich stuff; if it shows up as well on the screen as it does in the studio, it's going to be great.

Al Christie had a machine that was supposed to turn out rubber, and the thing looked so good, and the samples of rubber looked so real that right away I suggested that the old Neck needed re-treading or something, but he stalled me off by saying the machine was not working very good.

After Christie's I stepped over to Allan Dwan's studio and got a fine view of a New England home. Allan is making "The Forbidden Thing," but what it is that's forbidden nobody knows. Dwan won't tell. Even Henry Dougherty, his publicity director, doesn't know. Poor Henry, it's pretty tough for a press agent to know that his boss is holding out something on him that might make a good story and steal a lot of

Another Way Down East.

Allan was shooting a scene representing a New England village home that looked as real as if Mary E. Winkins had helped him dope it out. Old-fashioned carpets, chairs, whatnots, shell boxes, and a picture on the wall of some New Hampshire worthy that would pass for Ben Turpin's grandfather anywhere.

King Baggot, Helen Jerome Eddy, Marcia Manon, Gertrude Claire and a lot more are in the cast of "The Forbidden Thing."

Next I stepped over to the Metro plant. Director John Ince was making a scene of a banquet held in the dining room of the plantation house of a sugar planter in Hawaii. Fifty people were seated at the table, planters, overseers from neighboring plantations, ladies adorned with the familiar shredded wheat kilties of the South Seas.

Meal on the Hog.

A dozen servants were bringing food and wine into the room. A real Hawaiian band was teasing unctious strains from ukeleles. Stuart Holmes, in the part of Rance, a villainous overseer of the plantation, was at the head of the table; the other people were his guests.

A roast pig was in a platter before him;

"In the Next Scene We'll Let Him Find His Wife,"

Says Director H. C. Raymaker to Jack L. Warner. Getting ready to make the next scene for "Where's My Wife?" a Monty Banks comedy, to be released by Federated.

everybody was eating their heads off—everybody was more or less spifflicated.

Stuart sawed the roast pig's head from its shoulders; he impaled it with a fork and held it aloft to the admiring gaze of the guests. Then Stuart had a happy thought. He would give his guests a treat. He called a servant.

"Go to the half-breed," he said, "tell her to get into her hula costume; she will dance for my guests."

A great roar went up from the table. The servants passed the pig, then a hush fell over the scene. A girl, the "halfbreed," entered the room. She danced.

I wish I could describe that dance for you, but I can't. But, Oh, Boy! you should have seen that girl dance—softly, slowly, swiftly, languorously, seductively—it was Doraldina, dancing her darndest.

I had a long talk with Madame Doraldina. She is one of the most interesting personalities I have met in a month of Sundays, a person with very sound views of the world and its people and its ways, and with a decided sense of humor.

She says that she is very happy to be working in the pictures, and that the Metro management has been very kind to her in giving her a fine cast and every facility for artistic expression. She is especially pleased over having John Ince as director.

"I consider it an honor to work under Mr. Ince's direction," she said. "He is so competent, has such fine vision, and he is so able to get results without any apparent effort. So many people of the artistic professions lack poise and balance. Mr. Ince has a good balance wheel."

The Doraldina film will be called "But Yet a Woman." The story deals with life in the South Seas. Doraldina is a white girl who, through the machinations of Stuart Holmes as Rance the overseer, is made out to be a half caste.

Rance forces her to live with the natives and tries to steal property left to her by her father. Edward Earle, the O. Henry of film fame, plays the supporting lead, and Florence Turner has an important part.

Mr. Ince says the story and its setting offers wonderful opportunities for an artistic production of a different type, and that every advantage will be taken of the colorful and exotic atmosphere of the life and character of the people in the story.

Justin McCarthy Lauds Picturization of His Famous Novel "If I Were King"

NEW YORK and Los Angeles, the film centers respectively of the Atlantic and Pacific Coasts of the United States, some weeks ago witnessed the initial performances of the second Fox Special production for the season of 1920-1921. William Farnum, at that time made his bow to first-nighters in both the East and West as Francois Villon, the poet-vagabond in Justin Huntly McCarthy's "If I Were King."

The New York and Los Angeles newspaper critics gave full praise to the star and the artistry of the production, now being booked throughout this country and Canada. The trade press also, following a pre-release viewing of the film at the Palace Theatre in New York, acclaimed it as a romantic and highly entertaining vehicle for Mr. Farnum and a production which paved the way for future adaptations of successful novels and stage plays of the costume class.

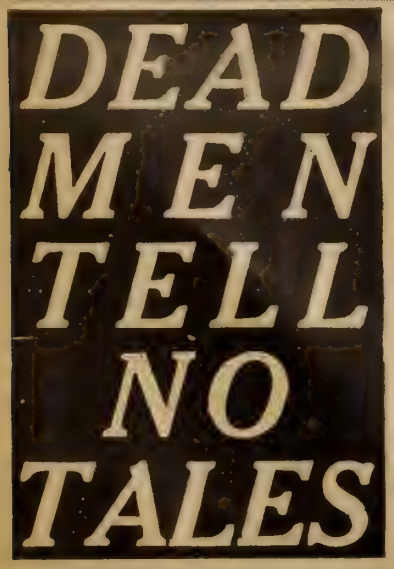
McCarthy Sees Picture.

From London, where William Fox maintains a distributing office, now comes a detailed report of the reception accorded this picture in that city.

It was shown to London audiences at the Pavilion Theatre.

It was here that Justin Huntly McCarthy, author of the novel from which the picture was taken, witnessed its initial showing, following which he wrote to William Fox a letter expressing his admiration for the manner in which the play had been staged and for the convincing impersonation of Villion by Farnum.

Bookings on this picture for the British territory are proving the success of the venture of staging the so-called costume play in pictures, it is said, and reports of the business done on this side of the Atlantic, are also encouraging. Prominent in the picture are Betty Ross Clarke, Renita Johnston, Fritz Lieber, Walter Law, and Henry Carvill. J. Gordon Edwards was director.



Arrow Film Corporation Installs Art Department

OWING to the increase in the business of the Arrow Film Corporation, 220 West Forty-second street, it has been found necessary for the advertising and publicity to install an art department for the art work used in their advertising and press books.

Of late Arrow has been getting out some of the most attractive press books that have ever been issued and their trade paper advertising also has caused considerable favorable comment.

Arrow state that they feel they will be able to get even better results by having an art department right in their office, where the publicity and advertising manager can personally supervise the work.

The advertising department of the Arrow Film Corporation is at present preparing a press book on "Thunderbolt Jack," a new western serial starring Jack Hoxie, "The Tame Cat," a special feature, "Bitter Fruit," and three other productions, the names of which have not yet been made public.

Paramount Closes Big Contract

Al Lichtman, general manager of distribution, Famous Players-Lasky Corporation, returned recently from a business trip to Minneapolis and St. Paul. While in Minneapolis he closed a contract with the firm of Ruben & Finkelstein for the entire Paramount output for the months of September, October and November for their chain of twenty-five motion picture theatres in that city and St. Paul.

Clip and Paste

For Photoplay Editors and Theatre Programs

ALICE TERRY, who is enacting one of the leading roles in the Metro all-star production of "The Four Horsemen of the Apocalypse," by Vicente Blasco Ibanez, is authority for the statement that the life of an actress is not the easiest in the world. Since starting the picture Miss Terry has worked practically every day and when a short rest did come, she was forced to spend it with her tailor or her dancing instructor.

Having finished "Dinty," Marshall Neilan is preparing to film "Pards," an adaptation of the Ben Ames Williams story, "Not a Drum Was Heard."

Max Linder, the French comedian, has completed cutting his new American comedy, "Seven Years Bad Luck," at the Maurice Tourneur studio in California, and will leave for New York after his vacation in the western hills.

Venice, Cal., is to be converted into Venice, Italy, for a day. For Venetian scenes for "The Marriage of William Ashe," Margaret Mayo's play, from the novel by Mrs. Humphrey Ward, now under production at the Metro studios, will be taken on the canals of the American Venice, with the blonde May Allison as the central figure. A gondola has been constructed in the company's shops at Hollywood for the purpose, and minor changes will be made in the appearance of the California town upon the water in order to conform to the requirements of the story.

Mabel Julienne Scott has been engaged to play the feminine lead in the Goldwyn production, "The Concert."

Having completed work in R. A. Walsh's second independent production soon to be presented by the Mayflower Photoplay Corporation through First National, Anna Q. Nilsson is now applying her talents and pulchritude to a film which Edward Jose is directing for Associated Exhibitors. Upon completion of the Jose offering, Miss Nilsson will gather her hat boxes and depart for sunny (sometimes) California, where a contract to star in a series of special features awaits her.

Clyde Cook, who left the New York Hippodrome to make a series of special comedies for William Fox, has completed his second laugh provoker, "The Huntsman."

Brodwick Turner is a name that few followers of the legitimate stage or motion pictures will recognize. However, it is the real name of "Smoke" Turner, known to picture-goers the world over, and who is playing an important part in Metro's special production of "The Four Horsemen of the Apocalypse," by Vicente Blasco Ibanez. Mr. Turner played with Henry B. Walthall at the old Essanay studio for several years.

William De Mille is scheduled to begin production on a film version of the James M. Barrie play, "What Every Woman Knows," some time this month at the Lasky studio.

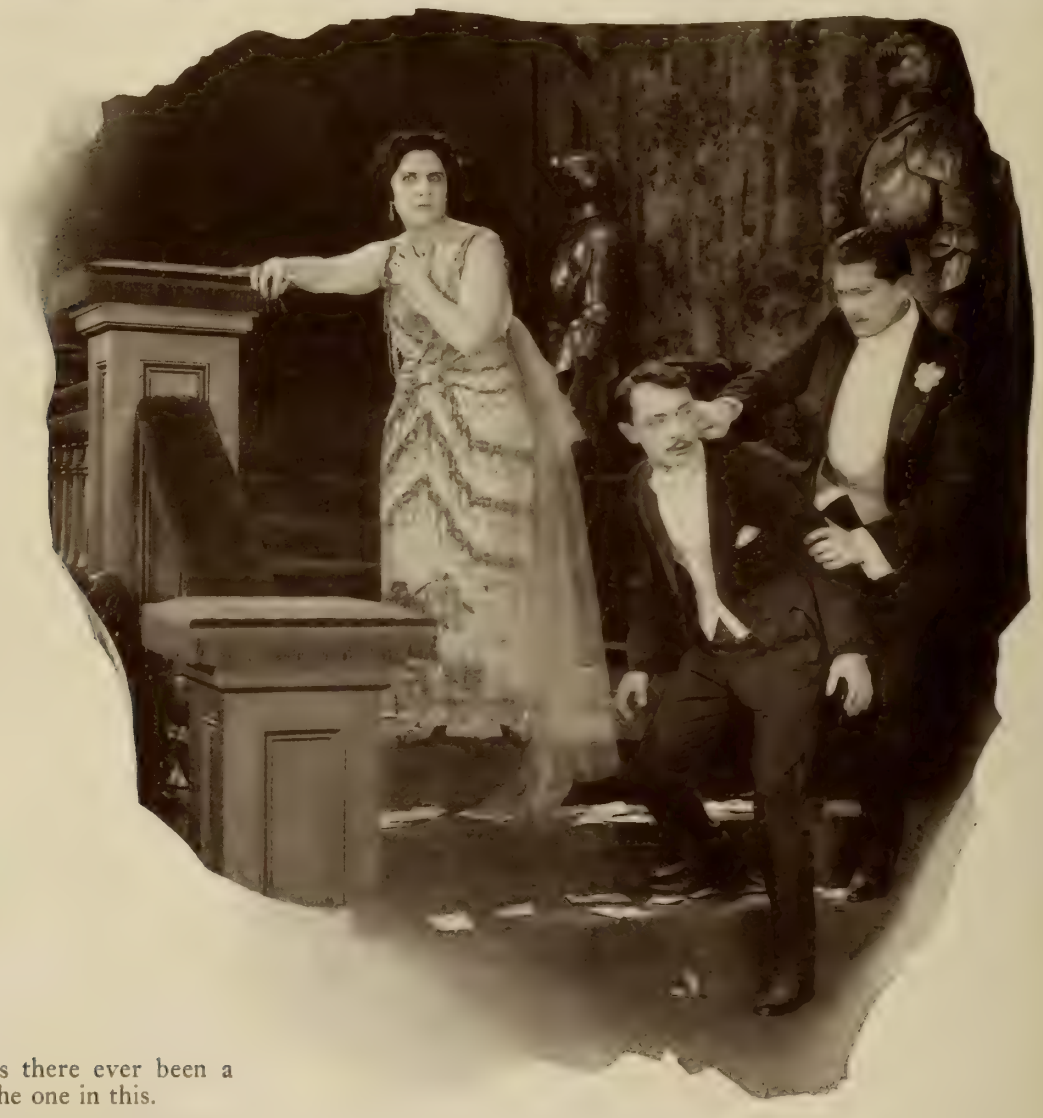
Georgie Stone, one of filmdom's best known infant prodgies, will make his next screen appearance in "The Scoffer," an Allan Dwan production which the Mayflower Photoplay Corporation will present through First National. This marks Georgie's first histronic effort in almost a year, during which time he has been working under the direction of private tutors. The youthful actor does not think very highly of the screen possibilities of Grimm's primary reader. He should know for he devoted several study periods attempting to put Mr. Grimm's educator into scenario form.

"Wet and Warmer" is the title of the third Henry Lehrman comedies to be released by First National Exhibitors.

Associated Exhibitors Inc., presents
Geraldine Farrar in The Riddle: Woman

Associated Exhibitors Inc presents

Geraldine Farrar

with Montagu Love, Adele Blood, Wm. P. Carleton, Madge Bellamy and Frank Losee

IN no picture has there ever been a cast superior to the one in this.

In no picture has there been a more startling theme; nor one richer in dramatic moments.

In no picture has there been more intelligent direction.

In no picture have there been finer sets.

In no picture have there been larger opportunities for striking exhibitor exploitation.

It is the type and criterion of the money-getting production which the Associated Exhibitors propose to produce and distribute.

Associated Exhibitors Inc.
25 W. 45 th. St., New York
Distributing through Pathe Exchange Inc.

in The Riddle: Woman

From the play by Carl Jacoby - Directed by *Edward Jose*

IS a woman's past her own or does it belong to her husband?

Why do good women give their love to bad men?

Is there a greater menace to the home than the handsome, well-bred man who fills his purse and feeds his body with the reputations of confiding women?

Is every woman a riddle?

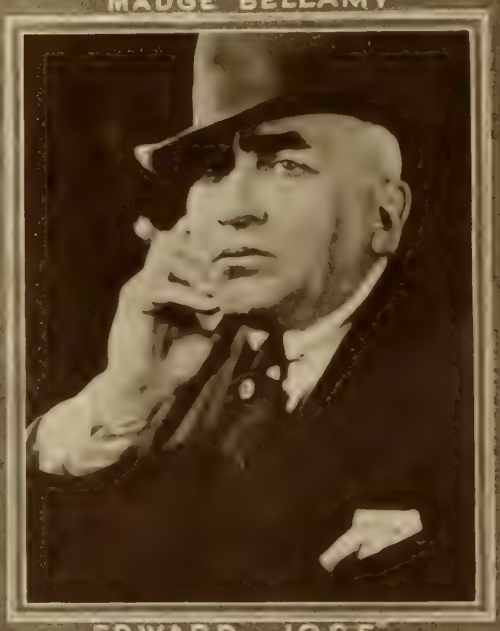
Booking, as will all Associated Exhibitors pictures be booked, independently of any other product.

ASSOCIATED EXHIBITORS

MADGE BELLAMY

WM. P. CARLETON

FRANK LOSEE



EDWARD JOSE

ADELE BLOOD

MONTAGU LOVE

"Beyond All Question the Greatest Picture by Far That Miss Farrar Ever Starred In"

Such is the emphatic praise given by Harry Crandall of Washington, Sam Harding of Kansas City, I. Libson of Cincinnati, H. H. Wellenbrink of Newark, J. H. Cooper of Wichita, Harold Franklin of Buffalo, Dennis Harris of Pittsburgh and Paul Gusdanovic of Cleveland, members of the Board of Directors of Associated Exhibitors, Inc., who, while in New York for a Board meeting, saw the first print.

"The Riddle: Woman" will make money and friends for every exhibitor who shows it.

Associated Exhibitors Inc., presents

Geraldine Farrar in The Riddle: Woman

Advertising and Exploitation

By Epes Winthrop Sargent

Dietlein Pulls a Lively Stunt for "Below the Surface": It's a Winner

OPELOUSAS is not what you might call a Key City. It's a fairly small town down in Louisiana, but it has a hustling advertising man in Frank J. Dietlein, Jr., who last bobbed into print because he used the chief of police by permission, in a press stunt.

This time he has come forward as the inventor of a stunt for "Below the Surface" which will work for any underwater picture and give more fun to the second than anything you can imagine. It's a whizzer.

And it's simple—so simple that no one else ever thought of it.

A Free For All.

First of all Dietlein announced a grand prize contest. Just that. He told that five dollars in gold would be the award.

After a few hundred persons asked him what it was, he came out with a slide reading:

Contest
Friday Evening at
Four P. M.
in Front of the Princess Theatre
Contest Open to All

Any person holding his head "Below the Surface" for one minute and fifteen seconds, will receive five dollars in gold.

All Done Up Brown.

He appointed a local sportsman, who boasted a split second watch, as time keeper and referee, borrowed a tin washtub, filled it with water, hung out all the advertising he had for the Bosworth picture and the stage was set for the funniest comedy Opelousas ever enjoyed.

Most of the town was in front of the theatre, and the tub was raised above the level that all could enjoy the fun. Mostly the kids were the contestants, but there were some of the younger men who figured that they could use five dollars if it cost them nothing.

Of course in so small a town everyone was known, and the personal acquaintance made it still more interesting, but the stunt was funny enough to get a laugh out of a funeral procession of strangers.

No Prizes.

There were plenty of contestants, but no prizes, for not a single entrant lasted the 75 seconds. But if you want to work the stunt safe, do not announce its exact nature sufficiently far in advance to give them a chance to practise holding their breaths. It's all a matter of practise, but without practise it is almost impossible, though most kids will figure that they can.

The referee should be instructed to see to it that the entire head is submerged and kept under.

A Big Ad.

And with most of the prospective night audience standing watching the fun it was a cinch that the picture would play to a big business, and it did. It went over the top, and all it cost was the water, for the tub was loaned and could be returned in the original condition.

Most of the really good stuff comes from the small towns, but this is one of the best stunts we have encountered lately, and with a lot of pictures capable of being boomed in this manner, you have a wide field to select from.

Try it yourself, and shoot in a photograph.

Met a Strike with Frank Publicity on Situation

BECAUSE of the installation of a unit orchestra in one house, the musicians in Salt Lake City sought to force the Swanson Circuit to employ eleven men in the sister theatre, and when refused, they went on strike and sought to call out the operators and stage hands.

Bill Swanson met the situation with a statement occupying a two twelves, telling just what the matter was, and pointing out that the musicians had not even the sanction of the national organization in their action.

It plugged any effect the strike agitation might have had, and left the Swanson houses in better shape than ever. When there is any trouble, a frank statement is always beter than a backfire, and Swanson proves the point in the present trouble.

Audubon Spread Itself on Lobby for "If I Were King"

ONE of the richest lobby decorations we have seen in a long time was that used by the Audubon Theatre, New York, in putting over William Farnum in "If I Were King."

The Audubon is not a Broadway house in the usual acceptance of the term. It is a neighborhood house on upper Broadway. It has the advantage of a lobby which is in itself rich and suggestive of the halls of royalty, so that it had the foundation for the display.

And having that, it did not mess things up with over elaboration. Eight suits of armor were displayed around the foyer, each carrying a neatly lettered sign. At the rear was a throne chair across which was spread an ermine trimmed coat, and below a player from the Fox studio stood, in costume, to give life to the display. She also handed out heralds a few days before the coming of the attraction.

In a nearby window were shown some of the costumes worn by Farnum as the king, together with an array of stills showing the costly garments in use.

Armor may be had from any theatrical shop, or can generally be had of costumers, who are to be found in every large city. The same people can also supply robes, where desired. Even in the small towns, where expressage must be added, the cost of an adaptation of this display will not be large and will repay the trouble and expense.

Oh, the Halls of State Are Stately Halls.

The lobby of the Audubon Theatre would do for a throne room without much fixing up, but they stuck in a few suits of armor and a cute little page and got a fine display for "If I Were King." If we were kind we would have a whole harem of pages like that.

"Everywoman" Is a Giddy Old Lady for Certain

Used an Improvement to Tell of Bigger Features

PUTTING in a new organ, W. J. Fahey, of the Palace, Long Beach, Calif., did not merely announce that he had spent $20,000 on a wind machine. He figured that he could get more out of the idea than that.

He looked at the matter from all four sides and top and bottom and then he went out and announced that the organ would be put in commission on a certain date, and since the new organ would permit the proper musical presentation of greater features than before, he would start off with Mack Sennett's "Married Life."

That advertisement cut two ways. It told that "Married Life" was a big feature and also that the organ would better the music.

That's the way to lay out advertising. Don't stop with the first idea. Look it all over and see if you cannot get something more out of it. Intensive advertising pays best because it brings a better return. It covers more ground and perhaps you can sell a man on one of two angles who would not be interested in the other.

It did not detract from the organ announcement to tell of the opening feature; to the contrary, by announcing that the feature could be booked because of the now adequate music, the value of the organ was driven home. Now it meant something more than better music. It also stood for better shows in the minds of the public.

Pretty Soon "Everywoman" Will Conceal Her Years

PRETTY soon "Everywoman," like the woman voter, will refuse to state her age and force inquirers to be content with that "over twenty-one" stuff. The picture has been on a year now and it is still going strong.

Here is the window display from Elmira, N. Y., where it recently played at the Amusement. A. S. Nathan, of the Paramount Buffalo office, dropped down to help the local management, and he planted the windows full.

He didn't go after special effects; just used the straight cards, but he put the show over with window cards and got all he wanted, often in windows where attractions are generally barred. The cut shows the town windows of one store, for Nathan tried for everything in sight.

Told Newspaper Men to "Come and Get It" All

WHEN Ralph Lieber was put in to run the Circle Theatre, Indianapolis, "Go and Get It" was used to introduce him to his new capacity to the newspaper men.

This story is one on the workings of a newspaper office and in several parts of the country live advertisers have used that fact to gain the especial attention of the reporters and editors.

In Indianapolis it worked particularly well as it supplied the excuse for a beefsteak dinner to which a general invitation was sent out. After the newspaper men had been fed and introduced to the new manager, they were shown the picture and they were all convinced, by that time, that it must be good.

As a result, both the picture and the new management were put over without any rough work, and it worked well from all angles. If you play "Go and Get It" without making a special appeal to your local newspaper men, you are losing one of the best bets of the season.

Now That School Is Open

Now that schools have started in, get after the teachers. Get out a special post card each week telling them of the scenics, travel pictures and other educationals they will be able to see through the ensuing week.

If you want to work it to the limit, send each teacher a pass each week. Dont send a season pass. Send the pass weekly. It seems more when it comes every week, and you will have a fresh punch.

Make the teachers your friends. It pays.

Played Politics to Win and Won with Politics

ALTHOUGH it was decided that the screen would be non-partisan this year, Lou Fischer, of the Bradley Opera House, Ft. Edward, N. Y., won out with a double political event.

He announced that on the opening night of "For the Soul of Rafael," the Mayor, who was a candidate for re-election, and his Republican opponent, would meet in joint debate, after which a straw ballot would be taken.

The managers on both sides tried to stuff the hall with their partisans and the result was a turnaway jam. Each candidate was allowed ten minutes in which to speak and the ballot followed, but the result was not announced until the following evening.

The second night, in addition to the announcement of the vote, Cox and Harding were announced. They appeared by deputy, both impersonators being well made up, and once more a ballot was taken.

The result was a big two-nights' business. They might have gotten this, anyway, through the attraction, but the high light is that the political debate brought out many who were not regular patrons of the house. It helped increase the number of regulars, which is the point at which Mr. Fischer aimed.

Clemmer Theatre to Run Big Ticket Sale Contest

OFFERING as prizes a trip to the battlefields of France, a trip to New York and a six-months' engagement as a player in the Goldwyn studio, and a trip to Los Angeles, the Clemmer Theatre has launched a big ticket sales campaign along familiar lines. It is being handled by George R. Shean, a promoter.

The tickets are issued in books of five-cent coupons, giving the purchaser $2.40 for a $2 investment, while the sellers get a 20 per cent. commission if they do not win a prize. The prizes may be commuted to $1,000, $800, $500 and $200 in cash if desired.

The coupons may be applied to any performance, and the entire scheme is to build the Clemmer habit in getting new patrons for the house.

Similar contests for automobiles and similar prizes were common some years ago, but dropped lately. They seem to be reviving on the Coast.

Press Agent Could Not Read the B. O. Statement

OBSERVANT managers are getting a laugh out of a plan book recently issued, which offers a statement of receipts for a week at a certain house, and shows two of the box-office statements to back up the table. Evidently the press agent could not read box-office statements, for while the receipts are correctly stated, the number of tickets sold is taken from the night report.

When "Everywoman" Gets Old Enough to Vote, She'll Still Be Touring the Country.

This is not a relic of the past, but one of the stunts worked last month for the perennial. A. S. Nathan, of the Buffalo Paramount office, was the fixer and the Amusement Theatre, Elmira, N. Y., was the house to profit. This is a good example of the correct use of straight window cards.

How Eddie Hyman Marked the Strand's Birthday

First Paramount Aerial Express Gets All the Presswork for Paramount Week

PARAMOUNT WEEK, which commenced September 5, had all of the managers up on their toes for exploitation stunts, but the banner should be hung upon the walls of the Cincinnati exchange, for they delivered films over a 700-mile route by means of a Dayton Wright airplane, making stops at the chief cities and dropping by parachute for the smaller towns. Film has been delivered by airplane before, both as an advertising stunt and for speed, but this appears to be the first aerial route ever worked.

Frank A. Cassidy, exploitation man of the Cincinnati office, planned the stunt and was given every assistance by the Wright company. Frederic Streif, the exchange manager, also did his best.

Some Advertisement.

The 'plane was a three-passenger car, one of the largest yet built, and was valued at $50,000. It was loaned by the Wright company for the sake of the advertisement, and the only expense attached was for oil and gas on the last leg of the trip, the boat being turned over with full tanks.

One side of the car was lettered "Paramount Express" and the other "Paramount Pictures," and they could not have made the lettering larger without building an extension on the car.

The first film express made its debut September 3 on the fair grounds at Columbus, where it stopped to leave C. F. Kettering, one of the directors, who wished to visit the State Fair then in progress, and some 60,000 persons saw the advertisements while they watched Kettering climb back to earth. Then Pilot Bernard Whelan went on to Cincinnati.

An Early Start.

The film, some twenty cans, was loaded the night before, and a start was made at seven in the morning, with Charles Behlen, of the accessories, as the supercargo.

Practically every one in the exchange asked for the job, but Behlen spoke first and got the chance.

Landings were made at Richmond, Dayton, Indianapolis and Columbus, and films were dropped at Middletown, Eaton, Newcastle, Springfield, Urbana, Newark and other places. Where landing facilities could not be obtained, fields on the outskirts of the town were marked and the parachute was used.

Got the Crowds.

Thousands of persons turned out at each stop, and most managers were quick to display the containers as a part of the first aerial film shipment, and those citizens who did not get out to the field at least took in the lobby displays.

At Dayton Mr. Streif replaced Behlen and finished the journey. Cassidy wanted to go, but was prevented by the serious illness of a relative, who became hysterical at the thought of the danger he faced. He had been up before, so he did not feel as badly as he might otherwise have.

Worked the Limit.

In addition to the towns and cities mentioned, the 'plane flew over a large number of smaller places, flying as low as was consistent with safety, that the people might learn the object of the flight, and everyone in the section knew all about it.

The only hitch occurred at Columbus, where the 'plane flew over the town and came back. The crowds in waiting supposed that some difficulty had arisen preventing the boat from landing, and when the flyers did land, about three-quarters of an hour later, the crowd had gone home, and they had to take the films into town to make personal delivery.

Newspapers, Too.

Newspapers all through the section carried stories of the flight, to help things along, and the newspaper photographers were on the job wherever stops were made, except at Columbus, as explained above.

The value of the newspaper exploitation alone ran into four figures, and the exploitation value to the exhibitors included in the service was greatly in excess of that.

It put Paramount Week over with a bang and the Cincinnati quota was nearly doubled.

It was a clean piece of exploitation and worked to the limit. Cincinnati has reason to be proud.

Used Special Film For His Anniversary Week Feature

EDDIE HYMAN used a special film to put over his first anniversary of the Strand Theatre, Brooklyn. Instead of making a speech or printing an extra program, he opened with a creeper which told how the Brooklyn Strand was an offshoot of the New York house.

Credit was given the late Mitchell Mark for the conception of the idea, and mention was made of the three men, Moe Mark, Max Spiegel and Walter Hays, who are continuing his work. Then the creeper gave place to a film picture of the three.

Hyman got his mention next, and the film closed with an appreciation and an ample mention of the good things to come.

In addition all films were prefaced by a special introduction in place of the familiar girl with the globe. This showed a milestone with 'One Year Old" marked on it, and the film was trailed by a "Strand Anniversary Week."

This was backed up by a special program with William Farnum in "If I Were King" as the feature.

It was all brief, but effective, and it clinched friendship through its handling.

Write Special Letters for Please Get Married Patrons

LETTING out two letters, one to men and the other to women, helped the Orpheum Theatre, Bartow, Florida, to get over "Please Get Married."

The letters purported to come from a friend and informed the recipient that the writer had been moved to the terrible step by seeing Viola Dana in the play, adding that it was hoped that the recipient would see the play at the Orpheum.

The letters were mimeographed, which was not wholly convincing, but it got the idea over, though it was palpably an advertisement, and it got the people talking about the house, which probably sold more than the single production.

Advertising Tonic

Advertising is like a tonic. You get no particular good from a single dose, but keep on taking it and presently you find yourself stronger and better in every way. Keep up the treatment until you show results.

All Aboard for Dayton and All Intermediate Stops.

Here's the first aerial express, dug up by the Cincinnati Paramount Exchange to put over the third Paramount Week. Films have been delivered by airplane before this, but this covered a prescribed route of nearly 700 miles.

Gordon Place Comes Into the Limelight Again

Human Fly Kept Busy to Tell of Paramount Week

OUTSIDE of nearly wrecking the Labor Day parade and blocking traffic a few times, the Paramount exchange in Omaha didn't do a thing to signalize Paramount Week.

They got the vault so bare of film that they could dust the shelves without moving the cans, but they centered their efforts largely upon Omaha itself, using Jack Williams, one of the human flies who were prevalent in Liberty Loan times.

Williams would swarm up the side of the Rialto with a Paramount banner in his pocket and seven or eight thousand persons would gather to cheer him on his way. The cut shows one of the little groups rubbernecking to shame our own Giebler.

Williams' best stunt was hanging by his toes from the wing of an airplane, which could be seen through a cloud of Parmount banners. He came pletty close to earning his salary.

The exchange staff turned out for the Labor Day parade, being followed by a decorated automobile tossing out squawker balloons. Twice the car was forced to the curb by the crowds eager for the free balloons, and they mussed up the parade considerably, but the car was not wrecked, though it had some close calls.

Williams was not exactly in the parade, but he flew up and down the line dangling from the airplane, and got the drum majors real mad because the people looked at him instead of the boys in the bearskin shakos.

Omaha feels that they were in Paramount Week quite largely.

What Do You Suppose Tied Up the Omaha Traffic Like This?

They are sticking around in the hope of seeing a "Human Fly" get himself mashed on the sidewalk. It was one of the "Paramount Week" stunts of the Omaha exchange, and they worked overtime telling the folks.

Dressed All the House for "The Yellow Typhoon" Week

DRESSING the entire house with lanterns and streamers—and ushers—was F. W. Teufel's idea of putting over Anita Stewart in "The Yellow Typhoon" at the Rialto, Butte.

Dressing the house did not sell any tickets to the passerby, but it made those who did go in feel that the play was something out of the ordinary, and they went out and told all their friends, and they went and then told their friends, and the business kept building right up to Saturday night.

Even the ushers were dressed in Chinese robes, and while some of them look more Egyptian than Chinese, the effect was good and built up the presentation idea.

This sort of thing cannot be worked for every attraction without becoming common and uninteresting, but when it is done only occasionally it whips the blase spectator like a junkman heading his rig for home. It does not make the play any better, but it certainly makes it **seem** to be above the average, and the cost of the decoration comes back in the extra tickets sold and the new patrons drawn to the house and held as regulars.

Use All You Can Get

If you get Paramount's Money Sheet and do not read it, you are losing something just because you get it for nothing. That's no criterion. You buy a lot of gold bricks, but that does not cut down the value of free aids—if they are aids.

Gordon H. Place is getting out a mighty helpful exploitation sheet. Look it up and use it. You cannot have too many helps.

These Twelve Little Maids Are Beauts from Butte, But the Only Chink Was the Chink of Coin in the Box Office.

How F. W. Teufel, of the Rialto, Butte, dressed the house with lanterns and streamers to give a proper atmosphere for the showing of "The Yellow Typhoon." It gave the people the idea that the show must be something extra, so they went out and spread the tale and others came and others and still others.

Meador's Lines Worked Well on a Throwaway

Stole the Town Police Semaphores for "What's Your Hurry?" Slogan

DENVER was under military rule, as the result of strike troubles when "What's Your Hurry" was scheduled to open at the Rialto Theatre and great gobs of gloom were dripping from the brow of A. G. Birch, exploitation representative for Famous Players-Lasky Corporation at the Denver Exchange.

What chance did a live guy have in that stifled atmosphere? Hadn't every effort to pull some stunt to put the picture over ended in dismal failure? Hadn't the automobile dealers refused to co-operate when it would cost anything because they were overstocked with orders and understocked with cars. Hadn't the city officials refused to permit a truck float parade because of the excitement incidental to labor disturbances?

Posted the Post.

But there was still some balm in Gilead for the Denver Post was strongly interested in an anti-speeding campaign. When the idea was broached they ran a front page editorial under the caption, "So the People May Know—Look Out for Our School Children." It carried out the full idea of "What's Your Hurry."

One of the Semaphores.

The day before the picture was to open a dozen very neat signs, along the line of street semaphores were painted. There was not a line of advertising on them. All they said was "What's Your Hurry."

Looks Like Birch.

The next step in the exploitation was clouded in mystery. Rumor has it that A. G. Birch was seen slipping out of the back door of his residence at five in the morning. When the business throngs began to pour downtown they encountered, at the city's twelve busiest corners the street sign semaphores for the traffic cops to handle, labelled "What's Your Hurry."

The goodnatured traffic cop who patrolled the corner thought nothing of it. It wasn't his business and he just turned the semaphore as he ordinarily would have done. The semaphores had been made to exactly fit the space between the car tracks and the cop took to his job as a cat takes to catnip.

But the crowds coming to work got the idea and pretty soon "What's Your Hurry" became the talk of the town—so when the picture opened the folks were all ready for it. By the time the cops were able to get in touch with the proper officials it seems that Mr. Birch hearing of the "stunt" decided it was a mighty good suggestion for the speeding motorist.

Sold the Club.

He gave a hint to the Denver Motor Club with the result that the club and the Denver Post were credited with having originated a very bright and sane idea. The fact that the Post photographed the semaphores and ran a three column story on the subject was very illuminating to all who had been following its persistent campaign against speeding. By a "coincidence" an advertisement and news story on Wallace Reid in "What's Your Hurry" appeared on the page facing this story. The tie-up was inevitable.

The semaphores have now been on Denver's streets for more than a week and one exploitation man is hoping they stay there forever. Since town gossip is so unanimously in favor of it, it seems probable that the wish will be gratified.

Makes Special Appeal to Foreigners in Own Tongue

AMONG the latest to find the value of foreign trade is H. R. Hellman, of the Royal, Albany, N. Y. He has a large foreign element near his house, but he never appealed to them because he thought it not worth while.

Recently they came almost in a body to see a news reel showing scenes in their native land and Mr. Hellman got into a chat with some of them. As a result he decided to get after their trade, for he found them orderly and interested.

He was advised to appeal with pictures not requiring many sub-titles, and was told that it was an excess of sub-title which caused them to seek out comedies; not that they preferred them, but because they were more understandable where the leaders could not be read.

Worked with "River's End."

He selected "The River's End" for his first appeal in a throwaway in their own language, and the response was immediate. The house played to a big week, and they swarmed in again the next time a First National was shown, because they associated the trade mark with directness of story. It stands to them as does the Chaplin name, for something they can understand without the subtitles, but he is gradually leading them to other brands, as well, selecting those stories which are most nearly told in action, and he finds this foreign trade wholly desirable.

If there is a worth while foreign population, it might be a good plan to announce special performances at which the inserted matter will be translated by a reader.

Clever Copy for Throwaway Taken from Campaign Book

ADAPTING some of the copy from the plan book, the Shenandoah Airdome, St. Louis, issued small throwaway cards reading:

For Rent

Parlor, Bedroom and Bath. Sunny and modern, with hot and cold running water. Sunlight streams through every window. No restrictions. Children welcome. Can be seen Friday and Saturday, Shenandoah Airdome.

Apparently they did not think to scatter this through the classified ads, but it worked well as it stood and got the laugh which helps to get the business.

These Denver Traffic Signs Were Provided Free.

And the donor didn't even ask the police if they wanted them—according to the story. They just found them there one morning, early. But they preached a good slogan and perhaps some of the cops got passes, because the signs did business right along.

Nothing But Stunts for "The Law of the Yukon"

Even Fires Are Helpful to Exploitation Hustler

ONE of the stunts for Paramount Week in Chicago was a banner Dan Roche, of the Chicago office, got up across Clark street, just south of Madison.

Dan liked that banner so well that he used to buy a couple of sandwiches and eat out of his pocket, standing on the corner his entire lunch hour. It was as the apple of his eye.

And then the blamed thing burned down, but Dan was not a bit downhearted. He called for an arbitration committee, proved that the banner was burned by sparks from the trolley wire and made the traction company replace it with a fireproofed banner which will hang for two weeks longer.

And as long as Paramount Week was over, he changed the text to a more general reading, and now it will be two weeks more before he can eat regular lunches, but he doesn't mind that as long as the traffic cop does not pinch him for loafing on the corner.

Just Because the Blamed Old Trolleys Burned This Banner

Dan Roche made them put up a new one and keep it up for two weeks longer than originally intended. He was not going to let a little thing like a fire spoil his showing—not him!

Clock and Chimes Combined for "One Hour Before Dawn"

NATURALLY enough, the Sun Theatre, Omaha, was specially interested in "One Hour Before Dawn," and it may be said that the Sun rose to the occasion. And it did it so simply that it will interest others who have yet to play the H. B. Warner feature.

Mr. Goldberg used a very simple lobby, the chief ornamentation being a clock face in the center and one over the marquee at either side. All were set at four o'clock.

The punch was concealed chimes which struck four at five-minute intervals. The deep-toned bells got immediate attention to the rest of the display and the picture sold above the average.

If you cannot get a set of tube chimes, you certainly can raid the hardware store and borrow four crowbars which will sound in harmony. Loop a string near the top, let the bar hang free and strike it with a small wooden mallet. If you can't get crowbars, try bar iron at the blacksmith's.

Got the Front Page with Purely Press Book Story

THAT it pays to prepare good press book copy was again demonstrated when Edwin Holland, exploitation man for Mayflower, landed the William J. Burns expose of the badger game on the Omaha "News."

Holland was booming "The Deep Purple" at the Sun and Muse theatres. He figured out that they could do no more than throw him down the stairs, so he went at it so persuasively that the News fell for two front-page stories for a total of 33 inches.

The moral of all this is that the story had a good name on it. Burns is known the country over. His name stands for something. They used the story to use the name, though they were not wholly unaware that the two theatres were good advertising patrons.

In a smaller way, if you want to land something on your home sheet, get some well known citizen to sponsor it and your work will be made easier.

There are lots of times when you can steal the front page if you have a name, and you'll find the leading citizens surprisingly willing to rush into print.

The Sun Must Rise at Five O'Clock in Omaha.

At any rate the Sun, in advertising "One Hour Before Dawn," had the clocks set for four and the chimes to strike the hour every five minutes. The chimes turned the trick and made big business.

Lots of Stunts Worked for "Law of Yukon"

BETWEEN A. W. Sobler and Jack Pegler, of the Mayflower Publicity staff, Fall River was pretty thoroughly worked for "The Law of the Yukon" and they drove in a midwinter business to the Rialto theatre.

They started with tack cards reading "Stop! The Law of the Yukon Demands Your Presence at the Rialto." The cards were so laid out that the first three words were eye catching, while the rest could only be read by coming closer. It looked like a legal notice and everyone read it out of curiosity.

Later the idea was adapted to a doornob for doors and autos.

About half the edition of the local paper was red inked and given the newsboys the opening day and a "Sourdough Reunion" of gold seekers was held.

A respectable number of prospectors was dug up and these certified to the correctness of the picture.

A decorated auto was used for a perambulator and a street man, garbed as a miner, meandered along the street reciting Service's poem. The house front was topped by a cabin structure and the local winner of the Mayflower Salesgirl Beauty Contest was sent to review the play.

This was about all, apart from half page ads in the three local papers. It was ample, at that.

Don't rest content with newspaper work. Advertise in every way possible.

Frame Your Photographs for Window Display

This Store or Window Display Has Ten Books

GROSSET & DUNLAP, who are making a drive on photoplayed books, contribute this useful layout which gives a big effect with only ten actual copies of the book in question.

This is a good hint for display, particularly in towns where the sale may not be large, since it gives an ample showing with other books backing up the chief piece.

The Stand Flash.

For window work the display can be built up with stills for greater elaboration, but the design shown is all that is required of the actual book, and where these are sold.

And if you go in for displays, remember that the big thing is to start in time to give the store its chance to sell. The book sold in advance is not only better for you, but better for the store and for the reader, as well.

You have not advertised until you have gone the limit.

Pigeons and Week-end Bride Boomed Opening of New St. Louis Delmonte

PIGEONS and Fannie Hurst; who does not believe in turtle-doves, gave the new Delmonte Theatre, St. Louis, a whale of an opening. Miss Hurst was there because "Humoresque" was the opening attraction. The pigeons were a contribution from a drug concern.

The Delmonte is the newest house of the Famous Players Missouri Corporation, a sister to the existing houses, and "Humoresque" was selected for the opening, partly because Miss Hurst was born in St. Louis and the town is mighty proud of her.

Star Was Shy.

As an exploitationist Miss Hurst proved a bad actor. She hung back until after the Mayor had made the opening address, but that did not bother His Honor in the least. When she finally put in appearance with her mother, and without the husband—who gets asked to breakfast occasionally—she was dragged to the stage.

She would not speak, but she took a lot of bows and they had to let it go at that. As it was, in theatrical parlance, she stopped the show for ten minutes.

Drugged Pigeons.

Looking around for something else with a local angle, the management found that the Rexall Company was training a lot of birds for a national race to be held later in the month. The exploitation man arranged a hook-up and the Globe-Democrat agreed to get in behind the story.

Fifteen hundred birds were entered and each was assigned to some school child in the order of application. Some 15,000 applications were received, but only the first 1,500 could be assigned birds.

Waited to Music.

The birds were taken to the theatre the morning of the opening and the releasing cages, packed with the carriers, were on display until one o'clock when the race was scheduled to start.

An hour before the start a band put in appearance to entertain the waiting crowd. Promptly at the hour the cages were opened and the entire flock shot upward, circling the theatre to get their bearings and then heading for their loft.

It was a novel and beautiful sight and is a really new press stunt which can be worked with fewer birds in a small town, the local interest making up what is lacking in numbers.

Got Three Columns.

And between the opening of the race the Globe-Democrat gave up three columns to the stunt and put the house over with a bounce.

The opening day business was tremendous, but this was but the first fruits, for it has been arranged to keep the show on the screen until the entire town has had a chance to see the production of local genius.

It was considerable of an opening from all angles.

Framed Photographs Used to Replace Window Cards

THROUGH an accident, the Liberty, Spokane, now uses framed photographs instead of window cards.

When Norma Talmadge was announced in "Yes or No" it was decided to place photographs in the windows of the shopping district. The first store approached was that of a jeweler, who was willing to permit the photograph to be shown with a small card reading, "Now playing at the Liberty," but he wanted to cut it down to fit one of the frames in his stock, a small gilt easel frame.

The effect was so striking that his entire stock of frames of that sort was purchased and the photographs inserted before the other stores were approached. Now the same frames are used for the Talmadge sisters, Katherine MacDonald and other First National stars with the result that many windows heretofore closed are opened to the frames.

Kids with Air Guns Were Not Invited to the Delmonte Opening in St. Louis.

Fannie Hurst was because "Humoresque" was the chief attraction and Fannie Hurst and Budweiser are the chief products St. Louis brags about, but Miss Hurst is a rotten exploitation man and never could get a job because she ducked publicity. These are not some of the ducks. They are part of 1,500 homing pigeons turned loose as an opening day attraction. It made a good showing and got three columns in the Post-Dispatch.

Makes Exploitation Its Guarantee of Merit

His Ushers Help Him Write All of His Advertisements

BECAUSE he found so much help in his advertising work from chats with his patrons, N. A. Benson, of the Stadium, Pittsburgh, has evolved the scheme of calling his house employes to help him prepare his advertising.

He argues that they are representative of his patrons and can give him angles which might not occur to him. Where possible, an advance showing of the print is made. Where this is not practicable, they are given press sheets.

In either case they are required to turn in about 150 words of suggestion, and often they hit a better angle than he can think of. For "Don't Ever Marry," as an example, they expressed surprise that the man who produced "The River's End" could do so well with comedy. Mr. Benson made this his talking point and let the drama put over the comedy on past performance.

"What's Your Hurry?" Pennant Now in Traffic Courtroom

DAN ROCHE and Oscar Doob continue to keep Chicago jazzed up about "What's Your Hurry?" which, as was recently told, has been adopted by the Chicago Motor Club as a slogan.

One of the latest developments is that Judge Sheridan P. Frey, who presides over the traffic court has one of the pennants directly over his augustly bald head on the judicial dias. You can't ask for more than that in the way of publicity.

The answer is, of course, that the Chicago American is back of the campaign, working it as part of its drive on careless autoists, and the American can do things that ordinary mortals cannot.

Just as a sample, the truck shown in the cut was not only driven around the loop, but was even permitted on the boulevards where heavy commercial cars are rigidly prohibited.

Roche and Doob surely pulled something.

Makes Its Exploitations a Certain Sign of Merit

WORKING along original lines, the Rialto, Spartansburg, S. C., is building up a large clientele through faith in the house.

The Rialto is known as the last chance house, through its policy of playing only such attractions as have already scored at one of the other theatres. First runs mean nothing to the Rialto. They watch the hits and book these for a date when the film may be had reasonably priced.

This fact is widely advertised, and often people will keep out of the first run rush, confident that they can catch the picture in greater comfort later on at the Rialto.

Exploits Only the Best.

But the more novel scheme is never to exploit any but what it considers the best pictures. Instead of using exploitation to get the public in for the lesser hits, the Rialto slides except on what it considers the big ones, so that exploitation is by inference, a guarantee of excellence.

For example, the Rialto did not play Constance Talmadge in "Two Weeks" until August 3. They used only a handbill for the attraction, but this was enough notice to the regulars, and they came in such numbers that a third performance had to be started at 10:45 to accommodate a stand out which gave a crowded third house. Three nights later they took a repeat on the stunt with Mary Pickford in "Heart o' the Hills," which is even older.

It works for the Rialto.

WHAT'S YOUR HURRY?
Help the Evening American in it's Campaign to
Stop Needless Deaths in Automobile Accidents.
WALK RIGHT. DRIVE RIGHT. BE SAFE.

Whatever Would We Do Without Bill Hearst?

His Chicago American took up the "What's Your Hurry?" slogan and just because of that they pulled this truck over the boulevards where no truck ever went before.

So You May Know Them

This week we present other than a Paramount exploitation man in this space. Eventually we hope to bring you face to face with all of the men, in all companies, who plan the exploitation stunts which have put the motion picture business on a more profitable basis than ever.

VICTOR M. SHAPIRO comes honestly by his position as exploitation manager of the Pathe Exchange, for he served a long and brilliant apprenticeship.

Born in New York City twenty-seven years ago, he graduated successively from the High School of Commerce and the New York University, receiving the degree of Bachelor of Science.

He began his exploitation career as assistant promotion manager of Hearst's Magazine and passed from there to promotion manager of Leslie's and Judge. His straight advertising training he obtained through service with the Cheltenham Advertising Agency.

Victor M. Shapiro.

His picture service began with the Vitagraph, where he was assistant advertising and publicity director, and from there he changed to the general advertising management of "Parentage."

When the country entered the Great War, Shapiro enlisted in the volunteer service and was successively made Sergeant, First Sergeant, Regimental and Sergeant Major and Second Lieutenant in the 306th Infantry. If the war had lasted longer, he might have come back with the stars on his shoulder but the Armistice put an end to his hopes and he returned to assume the exploitation management of the Pathe Exchange.

Made Much Mystery of a Constance Talmadge Role

PLAYING on a surprise element put Constance Talmadge over at the Strand, Louisville, in "The Perfect Woman."

Teasers such as "Those who know how attractive Constance Talmadge is will be surprised," and "Those who believe they know a perfect woman will be surprised when they see one," aroused curiosity, and all precautions were taken to keep the fans from the secret.

"The Great Redeemer"

is being hailed by the Exhibitors and Press Throughout the Country as Really one of the Big Productions of the Year.

It is founded on H. H. Van Loan's original story, and was produced under the supervision of Maurice Tourneur.

METRO IS DISTRIBUTING IT

"Congratulations!"

Robert G. Vignola receiving congratulations from H. R. H. Prince Alfonso Louis Jerome de Bourbon Infante, standing at the right, upon his Cosmopolitan production, "The World and His Wife," which is released by Paramount.

Kaiser Joins Selznick Firm

National Pictures Theatres, Inc., of which Lewis J. Selznick is president, has announced the appointment of W. A. Kaiser as special sales representative of the organization. He has been assigned to the middle west territory and will work exclusively on National productions in association with Arthur Hyman, the Select Pictures division manager.

Mr. Kaiser is a film man with experience both in the exhibiting, selling and managerial ends of the industry. His home is in Memphis.

Reasons for Increased Admission

Schenectady motion picture houses in advancing the prices of admission recently were careful to let the general public know the exact reason for the increase. In front of many of the houses were small signs calling attention to the new prices and stating that the same were necessary because of the demands of the operators, stage hands and musicians for more money.

Billboards Blaze American Cinema

Two new electric signs have been added recently to the Broadway glitter. American Cinema Corporation is advertising "His Brother's Keeper," a new production featuring a cast that includes Martha Mansfield, Roger Lytton and Gladden James, on stands at Forty-second and Seventh avenue and at Broadway and Forty-seventh. Wilfred North was the director.

C. A. Kracht Joins World Forces

C. A. Kracht has joined the advertising staff of the Moving Picture World. He left the Exhibitors Trade Review and the International Cinema Trade Review with which he had been connected two years, to join the World force. Previously he had been advertising manager of Wids.

DEAD MEN TELL NO TALES

Especially Effective Advertising and Exploitation Campaign Aiding "Humoresque" Wherever it Is Shown

THE phenomenal box-office success already scored by "Humoresque" well in advance of its release date is held by executives of the Famous Players-Lasky Corporation to be largely due to the efficiency of its publicity and advertising and exploitation departments, according to a statement sent out by that company last week.

Although "Humoresque" is not officially released until Sunday, September 19, the campaign was started practically simultaneously with the opening of the picture at the Criterion Theatre, New York, on May 30. From that moment no avenue of publicity was overlooked to spread broadcast the human appeal of the picture and the news of the smashing record set up on Broadway.

What the critics had to say about it was placed before exhibitors and fans in all sections of the country and the actual attendance figures were sent out from week to week to back up the criticisms. Then followed the showings at the Rivoli and Rialto, and no opportunity was neglected to let the public know that its popularity held up to the highest peak throughout those final weeks.

Lichtman Tells How.

While the publicity and advertising staff was thus engaged, the exploitation department was laying its plans far in advance, not only at the home office, but in every one of the branches. Unusually successful engagements in Chicago, Los Angeles and Cleveland furnished supplementary ammunition, but it was the big drive on what the picture did in New York that is held to be largely responsible for the truly remarkable reports now coming in from a score or more of first-run houses that have been playing pre-release engagements.

Is Picture Without Star.

As Al Lichtman, general manager of distribution puts it: "'Humoresque' is a picture without a star, in the accepted sense of the term. Its cast is composed of players who hitherto hardly could have been classed as celebrities of the screen. The director, now famous, was not so then. The author was a popular fiction writer and the story had been widely read, but popular authors have failed time without number to draw people into the theatres and many a good and well-known piece of fiction has failed dismally as a box-office magnet. The only name really famous in the picture world was that of Frances Marion, who wrote the scenario.

Public Cares More Than a Rap.

"So we have sold the picture to the public with our advertising and publicity and our exploitation based chiefly on what the picture did on Broadway. Now it must be conceded either that the often-repeated contention that exhibitors and their patrons outside New York don't care a rap about what Broadway thinks is pure 'bunk,' or that we have the most efficient organization and methods of advertising and exploitation that ever operated in the amusement field. As a matter of fact, I contend that both statements are correct."

From Washington, D. C., Branch Manager Lester Rosenthal wired to the home office on September 9: "Public and critics raving about 'Humoresque' at Columbia Theatre. Broke all box-office receipts for any picture in the history of Washington, turning away enough people every day to fill the theatre twice over. Same reports from Norfolk and Richmond.'

On September 7, Phil Gleichman, managing director of the Broadway Strand, Detroit, telegraphed as follows: "'Humoresque' opened today in driving rainstorm. People stood in rain all afternoon awaiting admittance. First time in Detroit motion picture was sold for 75 cents for lower floor and $1 for box seats in a motion picture theatre with continuous policy. Think 'Humoresque' will run at least six weeks. At this time wish to extend my thanks for splendid co-operation from your exploitation representative, Mr. Whelan, here in Detroit."

Gave Praise.

On the same day came a wire from Jensen & Von Herberg of Seattle which also expressed praise for the local representative of the exploitation department. The Seattle telegram said: "Our third day of 'Humoresque' found long morning lines in front of Strand box office. We expect to tie Major Schroeder's altitude record and beat 'Miracle Man.' Wayland Taylor has rendered us splendid assistance in getting show opening properly."

The day after the opening at the Imperial Theatre, San Francisco, Manager Harry David sent the following wire: "'Humoresque' broke all house records by a large margin, matinee exceeding total opening day receipts of 'Miracle Man.' Newspaper reviews declare 'Humoresque' greatest picture ever screened."

These are only a few of the telegrams received.

Helene Chadwick Will Have the Lead in "Godless Men"

HELENE CHADWICK is to have the featured role in Goldwyn's forthcoming Reginald Barker production, "Godless Men," based upon Ben Ames Williams' sea story, "Black Pawl." In the role of Ruth Lytton in this picture she has what Goldwyn regards as the best part in which she has appeared. It is said to be very dramatic.

Miss Chadwick says that her heart is set on interpretating strongly dramatic parts, and in this picture it is said she has her desire fulfilled. She had her first big serious role in Goldwyn pictures in the production of "The Cup of Fury," by Rupert Hughes.

Drawing Got Her Film Roles.

It was a Harrison Fisher magazine drawing of Miss Chadwick which resulted in Donald MacKenzie engaging her for the role of a western girl in "The Challenge" in 1916. She remained with Pathe, for whom that picture was made, for two years, then went West and was soon signed by Goldwyn. More unusually big roles are said to be in contemplation for her.

Henley Back from European Trip

Hobart Henley, who completed his first picture for Selznick, starring William Faversham in "The Sin that Was His," just before sailing for Europe, arrived home on Labor Day. With him was Mrs. Henley, who was Miss Corinne Barker, and who was married to Mr. Henley in July just before their European trip.

The director immediately began work upon a script for an all-star special Selznick production, which he will begin to "shoot" as soon as the scenario is completed.

NEWS of the INDEPENDENT FIELD

PRODUCTION By C.S. SEWELL DISTRIBUTION

"Apex Films" Resumes Business with Big Picture; "Out of the Dust" First Offering to Purchasers

THE old firm name of "Apex Films" is back again. At one time one of the biggest concerns in what was then the flourishing States Right market. Apex paid all its bills and closed its doors when the war broke out, as a great part of its output was in imported pictures.

P. P. Craft, known as one of the best judges of merchandise in the market, has for several months been planning to reenter the field. It was a question of getting the goods, however, for the man who gave the market "Dante's Inferno," "East Lynne" and "Sealed Orders," was not going in for anything but the highest grade of offerings. The acquisition of "Out of the Dust" was the result of a search of the production field. John P. McCarthy, fresh from the D. W. Griffith forces, was ready to build or break a reputation on a single picture, and this film, his own story, was the selection.

Arranges with Colliers.

Among the big exploitation features in connection with the picture is an arrangement with Collier's Weekly, which gives Apex access to the original color plates from which the art of Frederic Remington's brush has found its way into millions of homes. The show accessories to the production cover a wide range of letters, photos, window cards, press matter and unique playing suggestions. A song entitled "Out of the Dust" will shortly be released by a prominent music publishing concern.

The combination of Craft with Leon J. Rubinstein is the joining of hands of two pioneers in their fields. "Ruby" is practically the originator of the motion picture trade journal, the first of which he edited about fifteen years ago. Later, as a producer, with his own studio and as a publicity and exploitation manager for some of the big concerns, he made a reputation for originality and efficiency in sales exploitation.

Value Was Ten Cents a Foot.

Both Craft and Rubinstein are well informed on the film market, and the following is their analysis of the state rights opportunities.

"We sold pictures when ten cents a foot was the market demand and in those days, while the taste had not become so refined, the buyer was discriminating, just the same. Right now, with program pictures presenting a class of quality and 'specials' from the same producers comanding a special price, it is only a question of keeping beyond the quality mark of the so-called 'specials.'

"We know that the special is not always entirely worthy of the term, but we also know from that, that excellent bookings can be counted on by the exchange that can show a picture which merits the bookings accorded the 'special,' since there are not enough of them produced. It therefore pays to scour the field and encourage the free-lance producer to make pictures for as much money as can be arranged for. It is this logic which is responsible for "Out of the Dust," which John P. McCarthy has woven out of the Frederic Remington paintings which are well known to all followers of this artist.

"State rights means big pictures, each exploited under individual effort and given individual attention. To the producer it means quicker returns than the organized exchange system offers. The market is just right for it now."

The Apex offices are in the Regan Building at 140 West 42d street, New York, in what was formerly the suite of Joseph N. Schenck.

Jack Sherill and Ruth Clifford Provide Thrills in Joan "Invisible Ray" Serial

THE last word in serials has not yet been written, for in the fifteen-episode picture, "The Invisible Ray," now being offered on the states rights market by the Joan Film Sales Company, there are stunts which no serial has yet contained. This does not take into consideration the aeroplane and motorcycle feats that Jack Sherrill performs throughout the entire serial. There are achievements in "The Invisible Ray" which appear humanly impossible and which, it is said, stamp this serial as possessing the best of thrills.

Thrilling Scenes.

It seems to have been the director's purpose to put the hero and heroine through gruelling moments when their lives hang on a thread. The story has been so divided that each episode, according to the serial rule, leaves the fates of the main characters dangling between life and death. With the tensest situations saved for the opening of each episode the exhibitor is assured that his patrons will come repeatedly for more.

Leap From Automobile.

Among the new thrills is a leap from a speeding automobile to another about twelve feet in front of it, which Jack Sherill takes in the first episode. Before he leaps he must stop his own car, thus widening the gap between both machines. Another unparalleled performance occurs in the eighth episode, when Sherill dives from an aeroplane onto the deck of a passing train without losing his balance. The jump is eighty feet.

"Copperhead" Series Put on State Rights Market

Photo Products Export Company has placed on the state rights market a series of 12 two-reel dramas, known as the "Copperhead" series, featuring stories which deal with the adventures of "Copperhead" Freeman, unjustly accused of killing a member of the Spicer family. In feudal warfare. The action is laid in the mountainous country of the Carolinas, where feuds still smoulder.

The first six of the series, titled "Feudal Blood," "The Winning Hand," "Call of the Blood," "Law of the Mountain," "Blue Ridge Justice" and "The Under Dog," are now ready for the state rights buyers. To add realism to the series, the producers took their company of players to the mountains of the Carolinas for the scenes.

And It's Still Among the Lost and Found.

Scene from "The Hidden Light," starring Dolores Cassinelli and released by the Commonwealth Film Corporation.

Brandt Is Appointed Paragon Sales Head

Joe Brandt, who is on the West Coast securing short subjects, announces that he has been appointed general sales representative for the Paragon Pictures Corporation of Long Beach, Cal., producing comedies featuring the Rev. George LeRoi Clarke, the "smiling parson."

According to Mr. Brandt, the minister-comedian has struck a new vein in screen humor, which promises a heavy yield of laughter. As a buffoon Rev. Clarke has equalled his success as a preacher, which was phenomentl.

Rev. Clarke is the youngest ordained Baptist minister in America. Shortly after entering the films with his "gospel of fun' message he became the object of many attacks from brother ministers and laymen. After a conference of his financial backers, states Joe Brandt, Rev. Clarke decided to work out his plan of reaching the hearts of the multitude via the screen. He did not answer his critics.

There is no preachment in any of the six comedies Rev. Clarke has appeared in thus far; on the contrary, the two-reelers, featuring this extraordinary youth are decidedly slap-stick in story and treatment.

"Screen Snapshots" Adds New Feature to Its Reel

"Screen Snapshots," the News Reel of Filmland, produced by Jack Cohen and Lewis Lewyn, has added a department of Directors at Work to its "Peeps Into the Private and Professional Life of Famous Movie Stars."

Each release of this single reeler will show a leading director at work in the studio or on location, in addition to the home life and other intimate flashes of stars and popular actors and actresses.

Marshall Neilan shooting the thrilling aeroplane and railroad scenes in "Go Get It," and Maurice Tourneur getting submarine scenes off Catalina Island are the subjects that inaugurate this new feature of "Screen Snapshots."

Mac Meekin and Nelson, Inc. Have Bought "Mary's Attic" for Missouri and Kansas

THE sale of territory on "Up in Mary's Attic" is still continuing rapidly and before long it is expected that every state will be sold. The latest buyer is MacMeekin and Nelson, Inc., of Kansas City, Mo., who have purchased the rights for Missouri and Kansas.

Mr. MacMeekin made a special trip to New York to make a deal and was very enthusiastic when he closed it. He believes that the innumerable exploitation angles which this picture posseses will be more than enough to make "Mary's Attic" a big success in his territory in the west.

He said that it was the encouraging reports which he got from several independent exchanges which is handling the picture that prompted him to go after it. He had witnessed the premiere in New Orleans at the Tudor Theatre and declared that in spite of the heat the theatre was crowded to the doors at every performance on that day. Then, on his way to New York, he stopped for a short visit at Chattanooga and Philadelphia and curiosity impelled him to ask how "Up in Mary's Attic" had fared. Both of these cities gave the production a wonderful recommendation, so he admitted that he was sold before he reached New York.

Film Publishers Corporation Secures 200 Films for State Rights Release

THE fact that Charles Simone is general manager for the Film Publishers' Corporation augurs well for this new concern, whose commendable object is not to revolutionize, but do its utmost toward stabilizing the picture industry. First of all it proposes to relieve as best as possible the unsatisfied demand for short length subjects; this it will do by immediately placing on the market a number of distinctive comedies.

Mr. Simone is elated over the acquisition of sixteen Christie comedies, which he now offers to state rights buyers. He says that these comedies are Christie's best work. The all-star casts include such celebrities of the screen as Betty Compson, Billie Rhodes, Harry Ham and Neal Burns.

The Film Publishers Corporation has secured the world rights to upward of 200 film successes, which are now being re-edited under Mr. Simone's personal supervision. They will be state-righted as soon as they are ready for the market. This company will also handle the product of any independent producer possessing popular appeal and measuring up to the high standard set by the Film Publishers Corporation.

Theatre Owner Puts Over Exploitation Scheme, Boosting "Up in Mary's Attic"

A NOVEL idea for exploiting "Up in Mary's Attic" was conceived by the E. & H. Film Distributing Company, Atlanta, which is handling that picture in the South.

Somebody in the office has a dog that looks like Teddy, who plays a prominent part in "Up in Mary's Attic" and decided he could use the similarity to good advantage. He wrote to the owner of the Royal Palace Auditorium in Athens, Ga., and offered to lend him the dog to exploit his picture.

A few days later every newspaper in town carried a story that a very intelligent dog in Athens was taking care of a three months old baby. The stories said that the baby's mother had died, and that the father, unable to afford a nurse, and unwilling to part with the child, had taught his dog to take care of the baby while he went to work. The father said he got the idea from seeing "Up in Mary's Attic," in which Teddy, a dog, assumes complete charge of the infant and does his work more efficiently than the average maid.

Needless to say, every woman in town came to see the show, and with the beautiful bathing girl display attracting the men, crowds were turned away at every performance.

"The Invisible Ray" Stars Jack Sherill and Ruth Clifford in Scientific Film

THE new Joan serial, "The Invisible Ray," starring Jack Sherrill and Ruth Clifford, is attracting state rights buyers for many reasons, chief of which is the scientific foundation of the plot. In this respect the production differs from other serials. Fact and not fancy governs the action throughout. The plot is based on a scientific investigation made by the author of the serial, Guy McConnell, investigation for several research institutions and for the Chemical Division of the United States Department of the Interior.

The scientific data of the story is taken from the author's experience last year, while on a trip for the Geographical Society of Washington. The theory that the atom, if possible of isolation, is powerful enough to wreck the universe, is advanced and illustrated.

The story shows John Haldane, an explorer, coming upon such a discovery, which is called the invisible ray—an atom of light energy capable of shattering the mightiest structure. A band of scientific criminals are anxious to wrest this isolated "ray" from Haldane, and that is the source of all the action in the serial.

The serial goes further into the marvels of science by illustrating the tremendous power of such an atom of light rays, assuming that it is isolated. Mighty buildings, rocks and forests are set afire and exploded. The expert application of clever photographic devices makes the picture appear strikingly realistic.

Fine Arts Will Re-edit Pictures for the Trade

FINE ARTS PICTURES, INC., has heard from several sources that there is a mistaken impression among various producers regarding the function of the Fine Arts Editing Bureau, headed by Edward M. Roskam. The purpose of this department is to cut, retitle, and re-edit motion pictures for the trade. Rumor had it that Roskam would cut Fine Arts Pictures exclusively. In spite of this misapprehension the new department is busily engaged in cutting several big productions for the trade. The editor of one of the large trade papers has written the Fine Arts a letter, voicing the opinion that the motion picture trade and independent producers in particular would be greatly benefited by being able to call upon a competent organization which can make the final supervision and cutting of a picture, with a view not only of picture perfection, but also box office attraction.

Joy Comedies Sell Easily Throughout United States Aywon Film Head Says

PRACTICALLY the entire United States territory has been sold on the series of fifteen Joy comedies, according to a statement from Nathan Hirsh, president of the Aywon Film Corporation.

The Joy comedies, which were made in Florida, star Charlie Joy, the stage comedian, who is supported by a well selected cast and a bevy of Miami beauties. The comedies are in two reels.

Mr. Hirsh is now negotiating with the state rights men to close contracts on the territory for the comedies that still remain unsold.

The Aywon Film Corporation further reports that they have sold all of the territory on the series of Harry Carey two-reelers. The contract for the last remainnig bit of territory was closed a few weeks ago.

Mr. Hirsh will now give his time and efforts to the releasing and distributing of "The Woman Above Reproach," in which Florence Chase is starred.

Quick Sale of "Girls Don't Gamble" and "Smiling All the Way" Made by Schwab

ONE of the speediest deals recorded in the history of the industry, affecting the product of one producer and one of the most prominent state rights buyers in the country, was accomplished following a flying trip to Atlanta, Ga., by Joseph Klein, representing D. N. Schwab Productions as general manager.

The sale affects "Girls Don't Gamble" and "Smiling All the Way," with David Butler in the stellar roles. These two features have been sold to the Southern States Film Company, of which Oscar S. Oldknow is president. The territories comprised by the deal encompass the states of Georgia, Florida, Alabama, Louisiana, Tennessee, Texas, Arkansas, South Carolina and Mississippi. The screening took place before the reviewing board of the Southern States Film Company. Contracts were signed immediately afterward.

"It is only natural that the Southern States Film Company should have had precedence in bidding for our product," declares Mr. Klein. "In view of the fact that they were the first purchasers of 'Fickle Women,' our first feature. The deal was expedited in addition," he said, "because our product is a healthy one designed to please everyone who does business with us."

The premiere showing of "Fickle Women," in the Southern territory took place the week commencing August 30 at the Tudor Theatre, Atlanta.

"Hidden Light," First Commonwealth Production, Is Booking Rapidly

THE entrance of Commonwealth Film Corporation into the field of independent distributers has been received throughout the country with much enthusiasm.

The first release, "The Hidden Light," featuring the world-famous Cameo Girl, Dolores Cassinelli, is among the best productions offered the independent exchangemen in some time. From the number of bids and inquiries already received and the amount of territory sold the success of the production is assured.

President Sam Zierler of the Commonwealth Film Corporation is so elated with the success of his initial venture as a distributor that he is already dickering for three more big productions. As soon as these are completed announcement will be made.

In addition to the star, Dolores Cassinelli, the supporting cast includes Arthur Donaldson, Walter Downing and Henry Sedley, all of whom are well known in the motion picture field. The story is exceptional, being just the kind that will please any type of audience. It is a gripping, heart interest drama full of action and scenes.

An attractive press book is being prepared for this production, together with a full line of paper, lobby display, ad cuts, screen cuts, slides, etc.

Engage Elinor Fair for Lead.

Elinor Fair, who attracted considerable attention in lieu of her excellent work opposite Lew Cody in "Occasionally Yours" and "Wait for Me," and whose most recent picture is "Kismet," in which she plays the feminine lead opposite Otis Skinner, has been engaged to support Eugene O'Brien in his latest Selznick picture, as yet unnamed. Miss Fair and members of the company have left for Maine location to shoot exteriors.

Ford Directs Jack Hoxie.

Francis Ford will handle the directorial reins that govern the sensational screen antics of Jack Hoxie, who is being starred by the Berwilla Film Corporation in his first 1920 serial, "Thunderbolt Jack."

Ruth Could Make a Good Living As Screen Star Say Officials of B. Y. S. Films, Inc

B. Y. S. FILMS, INC., has been organized for the especial purpose of exploiting "Babe" Ruth in "Headin' Home." The name of the firm is obtained from the initials of the men who compose it. They are Henry C. Brown, a New Jersey exhibitor, who controls a large chain of theatres; H. W. Yudkin, a states rights man, who is general manager of the company, and S. O. Siegel.

R. A. Walsh, who directed the film, said: "In arranging for the production of the film I selected an all-star cast. This was necessary because the story needs to be portrayed by artists, and besides I realized that these stars are box-office attractions in themselves.

Ruth Good Movie Actor.

"'Babe' Ruth adapted himself well to screen work, and if he should ever give up ball-playing for a living I am sure he could get along just as well as a movie actor."

According to word from the company's offices at 130 West 46th street a strenuous advertising campaign is to be undertaken. Much advertising material is already in hand and ready for distribution. However, bookings on the film, though it is not yet finished, are said to be selling rapidly, and $47,000 worth are said to have been disposed of in one day.

The picture is expected to be released September 20.

New Series of Hallroom Boys Comedies Announced

Hallroom Boys Comedies first year's series having been completed, Jack Cohn announces that the next series of these popular comedies will present a startling improvement in every phase of production.

A new type of comedy story with an original treatment of comic situations has already been decided upon, and each issue of the new series will be more lavishly and expensively produced. The success of the "Hallroom Boys Comedies" has prompted this decision to make the new series vastly better in every respect and to spend more money on each release, taking advantage of the foundation already laid to bring these comedies to the very first rank of two-reelers in the markets of the world.

Joe Brandt and Harry Cohn are now on the Coast completing all arrangements for early work in the shooting of the new series which will continue to be released in the independent market.

Marian Swayne's Latest.

Marian Swayne, who forsook motion pictures to play in John Golden stage productions, some three years ago, returns to the screen as the heroine of "The Crimson Cross," an original story by N. Brewster Morse, to be released shortly by the Fanark Corporation. This story deals with the Bolsheviki menace from an entirely different angle than has heretofore been portrayed on the screen. Miss Swayne, in this picture, is an orphan.

"Toreador" Going Big.

W. H. Clune, of Los Angeles, one of the largest exhibitors in Southern California, reports a splendid business with the "Toreador," the four-reel bull-fight picture imported by the Romayne Company from Spain, and featuring Spain's idols and the world's greatest matadors, Gaona, Gallito and Belmonte.

The reports from salesmen of the Romayne Company show that the entire territory of Texas, Louisiana and Old Mexico has been disposed of.

Romance and Mystery Are Interwoven in "Victim"

"THE VICTIM," the feature announced for early release for the independent market by the C. B. C. Film Sales Corporation, of which Joe Brandt is president, is said by those who have seen it to fully warrant all the extravagant claims made for it, though Jack Cohn has not yet fully completed the cutting and titling to his satisfaction.

It is an intensely interesting story credited with containing practically every element of emotion and every thrill and suspense that motion picture audiences love. It carries a mystery story in which is interwoven romance, mother love, revenge, hate, murder, sacrifice and heart interest and protects its "solution" so carefully that to within five minutes of its beautiful and affecting finale no man, woman or child who had not seen it before could accurately predict its ending, is the claim made for "The Victim."

The promise of C. B. C. Film Sales Corporation that "The Victim" also has an exceptionally strong exploitation tie-up for every exhibitor who runs it naturally increases the interest in this forthcoming release.

"Lone Hand" Is Bought for Four Big States

B. L. Hadfield, general manager of the Wisconsin Film Corporation, Toy Building, Milwaukee, has purchased the territories of Wisconsin, Minnesota, North and South Dakota on "The Lone Hand," the five-reel Roy Stewart special production, distributed by Independent Films Association, Consumers Building Chicago. Eddy Eckels, himself, closed the deal, and Hadfield is going to step all over the gas exploiting this big production.

G. B. Price Buys American and Canadian Rights to Successful English Picture

G. B. PRICE COMPANY, of 1446 Broadway, has received the negative of a film from the play, "Hindle Wakes," which has been creating a sensation in Great Britain. Mr. Price has purchased the American and Canadian rights to the picture, and for domestic use it has been re-named "Your Daughter—and Mine."

"Hindle Wakes" was written as a play by Stanley Houghton and first produced in Manchester England, by the Miss Horniman Players. It was brought to this country by William A. Brady, and because of its unusual story, with a new angle on the everlasting sex problem, the play received the endorsement of the Drama Lague and was heartily supported by the Little Theatres throughout the country. It ran for over a year in Chicago and was hailed as a masterpiece by the dramatic critics of the Middle West.

The picture was first called "Marriage Refused," a title which gives away, in clumsy fashion, the real punch and purpose of the story. It deals with the demand of the "female of the species" for a single standard of morals. Pictures of Blackpool, the English Coney Island; of the mountains of Wales, and of the stormy Irish Sea are particularly striking and artistic.

The cast is composed of a notable company of English players. The picture is ready for immediate release.

Photo Products Reports "Rich Slave" Is Popular

Photo Products Export Company, distributors on the state rights market of Jaxon Film Corporation's six-reel melodrama, "The Rich Slave," starring Mabel Taliaferro, prominent stage and screen star, report encouraging sales on this special, and the reports of the exhibitors who have played this attraction indicate that the public have O. K.'d the judgment of the buyers.

Exhibitors have taken advantage of the exploitation possibilities which the picture offers, playing up the trainwreck episode, which is said to be one of the most sensational and realistic of screen attempts and the strong cast in support of the star, including Romaine Fielding, Joseph Smiley, June Day, Arthur Elton, Martha Forrest, Herbert Standing, Barney Gilmore, Ben Hendricks and R. Forsythe, are all popular favorites.

Takes Over Pinnacle Comedies.

Pinnacle Comedies have been sold to C. C. Bridwell, of Reelcraft, Davenport, by the Independent Films Association, of Chicago. Bridwell's territory includes all of Iowa and Nebraska. Mr. Bridwell came into Chicago especially to see Eddy Eckels, Independent chief, and buy the comedies, and went back with a Pinnacle smile on his ample countenance.

"Voices" Will Open for Seven Days Run at Strand in New Jersey, September 26

"VOICES," the big Victor Kremer production, will be released September 26, when it opens at the Strand, Newark, N. J., for a full week's run. Bookings on the production come up fully to the expectations of Ira H. Simmons, manager of New York Independent Masterfilms, the New York exchange handling it. The picture has been booked by Mr. Mitchell for Marcus Loew. As expected, the teaser campaign initiated by the producers has already shown fruitage."

"Mad Love" Next.

Lina Cavalierri in "Mad Love" is the next offering of this organization. Selling campaign for this picture will start forthwith. It is said to be replete with expression.

These two films are but the first of a series of big features being released for the state rights market by Kremer. New York Independent Masterfilms will handle all the output for New York and Northern New Jersey.

Rights Purchased.

"Voices" for Eastern Pennsylvania and Southern New Jersey has been bought by the De Luxe Films, Philadelphia, Tony Luchessi, general manager. Distribution rights for Western Pennsylvania and West Virginia have been purchased by the R. & W. Attractions, Apollo Building, Pittsburg. Michigan is handled by Independent Masterfilms in Detroit.

One Glance Told Them That He Was "The Victim."

A moment from this new feature released by the C. B. C. Film Sales Corporation.

"Evolution of Man," Ape Picture, to Be Nathan Hirsh's Next Film Contribution

FOLLOWING the release of "The Woman Above Reproach," Nathan Hirsh, president of the Aywon Film Corporation, announces that he will next make available for exhibitors, through the independent exchanges, his striking novelty, "The Evolution of Man," in which the man-ape, Jack, plays with human intelligence.

Mr. Hirsh claims that "The Evolution of Man" is the most interesting picture dealing with apes that has ever been released. In this case a mystery story containing unusual situations and numberless thrills has for its leading player a live ape, who enacts a role that keeps him on the screen the majority of the time and in which he is seen without a trainer.

"The Evolution of Man" has been elaborately produced. Scenes and locations are in perfect keeping with the story and the numberless thrills have been well produced.

Mr. Hirsh is now having paper and other accessories prepared. A press book will outline many unusual exploitation stunts for the lobby and for street ballyhoos. There will be tie-ups with local merchants fully explained, as well as specially prepared newspaper stories and a special article on the Darwin theory that will make an unusual feature for a Sunday newspaper supplement.

Other features that will soon be released by Mr. Hirsh include "The Woman of Mystery" and "Thirty Years Between," the story of a girl of twenty who married a man of fifty.

"Democracy" a Panacea for All the Ills of the World, Say Some Who Have Seen

BEYOND a doubt the outstanding evil of the present day is the world-wide conflict between right and might; the unceasing strife between capital and labor and the outrageous advantage taken by the monopolist and the profiteer over their less fortunate fellow-men, and that out of this antagonism, born of conflicting ideas, chaos seems to reign supreme, endangering the happiness and contentment of the entire world to such an extent that a great social upheaval is imminent, is the opinion of the exhibitors of "Democracy," which is now being shown at the Casino Theatre.

The picture clearly points out the road to happiness, it is stated. It pictures life as it ought to be and does it in a delightfully interesting way, as the action of the picture is well leavened with scenes comprising romance and episodes of human interest that in themselves possess sufficient appeal to those who go to the theatre simply for amusement, recreation and entertainment, some critics state.

While it is not offensive to any faction, whether political, social or industrial, there can be no mistaking its purpose. It is said to truthfully and wholesomely show through the medium of an intensely absorbing story of love and intrigue the only logical way to allay the present unrest and the regretable antagonism of conflicting factions.

Western Picture Exploitation Company Controls Distribution of Many Features

WITH the departure from Los Angeles of Edward Manley, representative of Irving M. Lesser, general manager for the Western Pictures Exploitation Company in Los Angeles, Lesser announces that national distribution is now completed for the Hugh Evans production of "The Stranger" and the feature film titled "Sky-Eye."

The Western organization is a new company formed by Mr. Lesser and, though but several months old, has control of distribution for many well known film features.

Mr. Manley will visit all of the important exchange centers throughout the country and will ultimately arrive in New York City, where he will work on foreign rights for Lesser's features among which are "That Something," "The Sendimental Bloke," "Sins of the World" and "Souls of Men." Al lthese are slow motion process films. Another is an Annette Kellerman feature titled "The Art of Diving."

"He Loves Her Still," First Release of Billy West Comedies by Joan Films

THE first of the series of twelve Billy West two-reel comedies to be released by the Joan Film Sales Company at the rate of one a month, is now ready for distribution to the independent market. The title is "He Loves Her 'Still.'" This initial release of the series shows West in his own, individual role, and is distinctly different from any part he has hitherto taken. There are no imitations of others in this new series, and no slapstick tactics are employed to cheapen the comedy.

The comedies are produced no faster than once a month, thus affording West ample time to perfect his work. The cast has been selected with an eye to the demands of the times, and included beauty and bathing choruses, and Ethelyn Gibson as leading woman. Among the unusual features of the comedies are the lavish exteriors and interiors.

Animals Play Big Part in Artclass Feature

"The Unfair Sex," Artclass Pictures Corporation's seven-reel feature now nearing completion at the company's Yonkers studio, promises unusual animal interest in conjunction with the society atmosphere.

The story opens in college activity, but later shifts to Africa and the jungle.

Walter Miller, who plays the leading male role, while not called upon to battle with lions or do other Tarzan tricks, does live a strenuous seven reels of cinema heroism.

Under the direction of John Joseph Harvey, the picture is expected to be ready for trade showing within a month. John K. Holbrook is supervising the production, as well as acting as head cameraman.

In the cast are Ann Luther, Doris Dare, Wilfred Cooley, Armand Cortez, Frank Evans, William Cavanaugh, Donna Ramirez and Mathilda Bruntage, with Mr. Miller and Miss Bernard supplying the romance.

Assemble "Crimson Cross."

The first special to be produced by the Fanark Corporation, entitled "The Crimson Cross," from an original story by N. Brewster Morse, directed by George Everett, has been assembled and edited.

This drama of life, dealing with hypnotism as employed by a famous detective in his work, Bolshevism and love, contains more than ordinary amusement value. Underlying the action is a message of a clean, uplifting story, with a big moral. The all-star cast, which so convincingly portrays the story of the screen includes: Edward Langford, Marian Swayne, William E. Hall, Eulalie Jensen and a number of others.

Evelyn Greeley Keeps Busy.

After finishing the name part in "Diane of Star Hollow," a big special for MacCauley Photoplays, Evelyn Greeley took on a five weeks special engagement in stock with the Poli Players at Worcester, Mass., and Bridgeport, Conn.

She has now closed her stock engagement and is back in New York in negotiation for another special picture.

Meantime, rumor has it that she is slated to open on Broadway about December 20.

Mad at Love

Lina Cavalieri appearing in "Mad Love" for Victor Kremer.

Richard Kipling in State Rights Field; First of Six Westerns Is Now Complete

ANNOUNCEMENT is made that Richard Kipling has formed the Richard Kipling Enterprises and will soon enter the state rights field.

Mr. Kipling has already contracted for a series of six Westerns, of which the first is in hand and ready for release. The title of the picture is "The Midnight Riders," a typical western built especially to fill the demand for that type of photoplay, but with a story and a heart interest that will make it available for the larger houses throughout the country.

Mr. Kipling announces that he is ready to contract with independent producers for not to exceed twenty-six pictures a year, all of which will be sent by him through the Richard Kipling Enterprises, whose offices have been established at 516 Fifth avenue, New York City.

Phil Goldstone Announces Formation of Company to Star William Fairbanks

PHIL GOLDSTONE announces the organization of the Western Star Productions Company, which will produce a series of five and six reel western features starring William (Bill) Fairbanks, champion rider and broncho buster and formerly with the famous Barnum & Bailey Circus.

Three western stories by prominent writers have already been secured and are now being put into scenario form.

The pictures will be produced in California and Arizona. Mr. Goldstone is well known as a state rights buyer. His experience covers operating theatres, exchanges and producing pictures.

Beginning with the first release and during the entire series it is said a sales campaign will be conducted.

Issues Publicity Novelty on "Madonnas and Men"

The first of the advertising and publicity novelties to be put out on the Jans Pictures, Inc., superfeature, "Madonnas and Men," is an unusual folder that will be sent out to exhibitors through the different state rights exchanges.

The folder has been specially designed and is perhaps one of the most effective things of its kind ever issued in behalf of a feature motion picture. It depicts many of the startling scenes from this big photodrama and also photographs of the all-star cast. No matter how it is opened or folded, the title "Madonnas and Men" is open to view, while the reviews from the leading trade publications are given in their entirety.

A Practical Folder.

While the folder is in no sense intended as an exploitation or advertising help for the exhibitor, being designed as one of the bits of printed matter for the exchange man to send out to his customers, it nevertheless contains much material that will help the theatre manager in preparing his publicity and advertising campaign.

Alternating Currents

Sifted Through a News Transverter

Got Any Odd Names?

Here the Transverter has been running for more'n a month and not a single contrib has kicked in with the statement that I. Flicker runs a movie theatre at Kalamazoo or that I. N. Booth is a projectionist at Milwaukee.

It's all wrong—all wrong!

You can't write a colyum without that stuff. Even F. P. A. does it.

Go ahead and dig up some names and shoot 'em along. But be sure to send along a letter head or a business card, not for publication, but as evidence of good faith.

It would help a little if Someone would open an exchange at Deposit, N. Y., but no one has.

Little things like that, you know.

Shoot!

Hats for Balloons

C. S. Sewell lamped this sign on a dance hall up Harlem way:

"There will be a number of novelties, including paper hats for ladies and balloons."

Paper hats for ladies are nothing new. Germany beat us to that back in 1915, but the next thing you know balloons will be going around with umbrellas and pocket handkerchiefs.

Putting the Bars on Harry

Harry Reichenback will be a long time living down the press story he says he was not concerned in.

At the Arthur James dinner the other night everyone greeted him with some allusion to his supposed incarceration or pretended to note the prison pallor on his ruddy countenance. When he rose to speak he was greeted with a volley of remarks along the same general lines. He would have gotten off easier if he had gone to jail, for then his friends might be too polite to speak about it.

Just Wait a While

Horace Judge, of the Associated First National, lately bought a home in the country. He bought it so lately that he still likes to go out in the garden and weed and dig potatoes and perform the other backbreaking stunts more seasoned commuters have learned not to love. He spent Labor Day harvesting his tuber crop and came down happy the next morning instead of groaning every step and asking for wholesale rates on porous plasters. He'll grow out of it in time, but right now he makes a fine capper for the farm agencies.

He doesn't know that a man who made millions with a farm agency was at last moved to buy a farm himself not far from where Judge located, and nearly lost his millions trying to make his dream book catalogues come true in his own case.

In Lots of Trouble

Most people seem to think that the script departments of the film companies are branches of the Charity Organization Society and that if they can tell a sufficiently harrowing tale they can sell their script.

About one amateur in a hundred seems willing to let his story ride on its merits, but most of them show greater originality in their pleas for consideration than they do in their plots.

One of the most recent of the crop was a young foreigner who wrote that he felt sure that the studio addressed would give him an order for a story as he was twenty-five years of age "and a widow," his wife having died and left him with a baby girl.

But even that didn't seem to convince the editor.

Those Were Cheesy Days

Some of the luncheons and dinners given by the film magnates to the newspaper men are in strong contrast to the "feeds" of the early days. Ten years ago the banquets were confined mostly to the meetings of the exhibitors' organizations, and these were few and far between, but most newspaper men will remember the luncheons they used to get at the Vitagraph studio when business called them there about lunch time.

A cheese sandwich and a cup of tea seemed to be the invariable Vitagraph menu, served to all of the company, since there were then no lunch rooms in that section of Further Flatbush, and cheese sandwiches and tea were what the visitors got, while Commodore Blackton and Albert Smith would dig out their thermos bottles and feast on the contents of these private refrigerators. It offered a funny contrast, but pretty Florence Turner always served the lunch, and newspaper men who went out to the Vitagraph Studio always planned their visits to arrive about half past eleven.

Horace G. Plimpton, on the other hand, used to be famous for the meat pies his chef concocted, and newspaper mouths still water at the thoughts of the flaky crusts and savory ragouts they used to get at the Edison studios, facing the Bronx Botanical Gardens.

When They All Got Off

And of course no old-timer story would be complete without a Lubin angle. The Lubin lunches did not start until 1910, when the new studio was open, for the old Market street studio was in the center of the hotel district.

When the removal was made to Indiana avenue, a restaurant was started in opposition to "the corner" where a succession of saloon keepers got rich on the money Lubin paid his players.

There a remarkably good meal was served for a scandalously small sum, but, actor-like, the guests were constantly complaining.

One afternoon "Pop," climbing the winding stairway, came unseen upon a couple of actors who were complaining that they had the same three choices of meat they had the day before.

"What's the matter?" he asked in his inimitable dialect. "The restaurant is not good?"

Of course the actors had to continue their complaint to justify themselves, and Lubin nodded his head sagely. He was losing a couple of hundred dollars a week on the food and naturally wanted a little credit.

"I think myself the restaurant is rotten," he announced. "I will shut the damned place down."

After that the kitchen was used only when the factory force worked late and then the girls were Mr. Lubin's guests. They had vegetables and poultry fresh from Betzwood, locally known as "The Farm," and the best the market afforded.

Another Lubin Story

"The Farm" was at once Lubin's pride and worry. It was a magnificent private estate upon which he planned to erect an industrial village along the well-known German lines, but the back wash which hit the General Film swept away his funds before he could realize his dream.

"Ah, the farm!" he said one morning in reply to an inquiry. "I ask my man how we are doing. He tells me the dog has had nine puppies. That is good. And the hens laid six dozen eggs. That is good. And he has dug six bushels of potatoes. That is good. And one of the horses is dead. I ask you, where is the profits?"

Pioneer Sends J. Cathro to Omaha

M. H. Hoffman, vice-president and general manager of the Pioneer Film Corporation, announces the appointment of J. Cathro as manager of the Omaha exchange of the Pioneer. This appointment completes the establishment of the three exchanges over which Thomas Leonard is supervisor and director.

McClintock in Cincinnati

Charles McClintock, general advertising publicity manager of Select Pictures Corporation, has been visiting Jack Conant, Cincinnati branch manager of the corporation, going over plans for Select pictures in Cincinnati for the future.

All About the Same. Yep, Each Cone Is Partly Gone!

Lilymae Wilkinson, Jean Hope and Norma Nichols seen here in "June Madness," featuring the Vanity Fair girls and released by Pathe.

Many Noted Artists Make Up Cast of Betty Compson's "Prisoners of Love"

THE cast which appears in support of Betty Compson in her first starring production, "Prisoners of Love," which is scheduled for fall release by Goldwyn, is made up of such noted artists that it provides an important indication of the thoroughness with which Miss Compson produces her own pictures.

In engaging the support for her first production, Miss Compson spent considerable time and effort in obtaining the most talented actors and actresses available, and she succeeded in surrounding herself with a coterie of the best known and ablest artists of the screen.

Roy Stewart was starred by Triangle and has just finished a long term contract with Federal Productions. He has been leading man for Lillian Gish, Katherine MacDonald and Bessie Love, and other popular leading women have supported him in his own starring features.

Emory Johnson has played leads opposite Mary Pickford, Dorothy Dalton, Ethel Clayton, Constance Talmadge and other feminine lights of the screen. His work in "Prisoners of Love" was of such excellence that Miss Compson engaged him for her second starring picture.

Ralph Lewis' Career.

Ralph Lewis is rated by some as the best "character heavy" in motion pictures. He had extensive legitimate stage experience before taking up screen work. He played Stoneman in "The Birth of a Nation" and appeared with Mary Pickford in "The Hoodlum," with Clara Kimball Young in "Eyes of Youth," and with Douglas Fairbanks in "When the Clouds Roll by." Mr. Lewis also appeared as a star in "Common Sense" and numerous other productions.

Claire McDowell is another important recruit from the speaking stage. Her motion picture experience embraces appearances in a great number of productions of merit. Clara Horton, who is now but sixteen, has been on the stage and in pictures since she was four years old. She played Youth in "Everywoman," was leading woman in Rex Beach's "Girl from Outside" and had an important role in Goldwyn's "It's a Great Life."

Even the smaller parts in "Prisoners of Love" were placed in the hands of well known players. Among them are Walter Miller, Betty Schlade, Betty Linley and Arnold Gregg. Miss Linley has since become an Oliver Morosco stage star and Gregg doubled for the late Harold Lockwood after Lockwood's death in the middle of a production. "Prisoners of Love" was directed by Arthur Rosson.

Eighteen of First National Fall Films to Be Made in Hollywood, Nine in East

RUDYARD KIPLING'S well-known truism of the East and West does not apply to the motion picture industry, according to Manager Dave Bershon of the First National Exhibitor's Los Angeles exchange, for among attractions to be found on the release schedule of that organization there appear no less than fifteen names of stars, producers and directors. According to Mr. Bershon, it is significant that out of the fifteen units which have contracted to release their product through First National, ten are situated on the West Coast. Which would give the lie to the recent statement that the Golden West was losing its grip as the production center of the world.

For the autumn season First National will release twenty-seven productions, of which no less than eighteen will be made in Hollywood. This fact is significant, for it means that Los Angeles will profit from a cinema payroll of $5,200,000 for the coming year.

The following are the western made pictures: Charles Ray's "Forty-Five Minutes from Broadway"; Sol Lesser's "What Women Love," starring Annette Kellerman; King Vidor's "The Jack Knife Man"; Anita Stewart's "Harriet and the Piper"; Marshall Neilan's "Dinty," starring Wesley Barry; Allan Dwan's "In the Heart of a Fool"; Henry Lehrman's comedy, "A Kick in High Life"; Sidney Franklin's "Athalie"; Mack Sennett's "Love, Honor and Behave"; Mr. and Mrs. Carter De Haven in "Twin Beds"; Charles Ray in "Peaceful Valley"; Mildred Harris Chaplin in "Old Dad"; Katherine MacDonald in "Curtain"; Allen Holubar's "Man, Woman, Marriage," starring Dorothy Phillips; Anita Stewart in "Sowing the Wind"; Allen Dwan's drama featuring Mary Thurston, "The Scoffer"; Marshall Neilan's "Pards"; Mildred Harris Chaplin in 'The Woman in His House"; Henry Lehrman's third comedy, "Wet and Warmer," featuring Billy Ritchie, Al Ray and Charles Conklin; Charles Ray in "Nineteen and Phyllis."

East Meets West.

During the same period the eastern productions which will meet their western "brothers" in the various First National exchanges for release to the franchise holders of that organization are: "The Branded Woman," starring Norma Talmadge; Lionel Barrymore in "The Master Mind"; an all-star special production titled "Passion"; a special directed by R. A. Walsh dealing with the social standard, featuring Miriam Cooper, Conway Tearle and Anna Q. Nilsson; James Oliver Curwood's "Nomads of the North"; Constance Talmadge in "Good References"; Lionel Barrymore in "The Devil's Garden"; Norma Talmadge in 'Curiosity"; Constance Talmadge in "Dangerous Business," and three special Whitman Bennett Productions directed by Kenneth Webb, the first of which is an adaptation of Sir Arthur Wing Pinero's "The Profligate," to be produced under the title "The Truth About Husbands."

NEW YORK, N. Y.—Premier Amusement Corporation has been organized with $1,000,000 capital by R. Mintz, 752 Broadway, to engage in theatrical and moving picture business.

NEW YORK, N. Y.—Hawa Corporation has been organized with $200,000 capital by Alfred Donovan, 236 West 70th street, as printers, publishers, motion pictures, theatres, etc.

Dead Men Tell No Tales

Realart Finishes Alice Brady Film

Work on Alice Brady's latest picture for Realart, "The New York Idea," adapted from Langdon Mitchell's play, has been completed. The last few days were spent at Glen Cove, Long Island, where scenes were photographed on several country estates. The production is a satire on New York society, and was directed by Herbert Blache.

Recklessness.

As seen in "The Reckless Romeo," with Roscoe Arbuckle, released by Paramount.

Baker Leaves Cosmopolitan; to Produce Independently

GEORGE D. BAKER, who is the senior director in point of service with the Cosmopolitan Film Company, is the latest director to branch out as an individual producer. Since resigning his position of director general of the western Metro studios, Mr. Baker has been directing a series of special Cosmopolitan Productions for the Hearst film interests.

A noteworthy feature of Mr. Baker's career is that since he left the stage in favor of the motion picture art Mr. Baker has been continuously employed for the last ten years by only three motion picture companies: first with Vitagraph, then Metro and lastly with Cosmopolitan.

This splendid record, it is understood, is the reason which has gained for Mr. Baker one of the most lucrative offers in filmdom. Upon the completion of his present Cosmopolitan feature, Mr. Baker will turn his entire attention to a new company, now being incorporated, under the name of George D. Baker Productions, of which Mr. Baker and a prominent western theatre owner will be the principal stockholders.

Definite leasing arrangements for the future George D. Baker features will not be announced for the time being in order that Mr. Baker may have ample time to to consider the various offers that he has received for his own product.

Animated Figures Now Used in Place of Living Actors

ANNOUNCEMENT is made by P. H. White of W. H. Alkire Enterprises, of Los Angeles, of the formation of a new company named Animated Models Company, sponsored by J. L. Roop and P. H. White, with studio space in Hollywood. The new company is confining its operation to the producing of animated cartoons usng flexible figures or models invented and patented by Mr. Roop.

It is claimed by the producers that the 500-foot features of the company when released will prove a general surprise and distinct novelty, and unlike anything now before the public. The figures appear life-size on the screen, working in full stage settings and are said to perform in comedies and even dramas in exactly the same manner, with appropriate gestures and facial expressions, as human beings. The company has finished one production.

Sol Lesser Makes Known Why He Decided to Affiliate with the First National

WHY he quit as a distributor to become a producer and then joined hands with the First National as an exhibitor has recently been given out in a statement by Sol Lesser. He said:

"Having been reared in the distributing end of the motion picture industry, I have had the fortune to meet thousands of exhibitors, and in my contact with them I have heard many times this expression: 'Why, I could make a better picture than that myself.' How little do those who make that statement realize the task they are assigning to themselves. I didn't.

"When I arrived in Los Angeles last spring and decided that I would make the attempt that lies smouldering in every exhibitor's heart, little did I know what I had undertaken . A producer's job is a tremendous one, and I spent the most harried months of my life during the production of Annette Kellerman's 'What Women Love.'

Knew Exhibitors' Wants.

"It was during this time that the opportunity was accorded me to become the Southern California Franchise holder for the First National Exhibitors' Circuit, in association with the Gore Brothers. I was imbued with the idea that I had been in close enough touch with the exhibitors to know their wants. But as to the public—that was another matter. Few indeed are those who have been able to judge the likes and dislikes of the motion picture audiences. And so, without letting my first success as a producer bias my judgment, I joined hands with First National, and thereby lost my identity as a producer.

"As to the reasons. First, I considered that in this organization I would have an opportunity to become associated with the brainiest and most successful exhibitors in America. There is no doubt that men like Moe Mark of the Strand, New York; Robert Lieber, of the Circle, Indianapolis; Jensen & Von Herberg, of the Coliseum and Liberty, Seattle, and their immense Northwest chain; Roland & Clark, of Pittsburgh, and many others have proven their right to be placed at the top of the list.

No Financial Restrictions.

"Second, the company's policy is one that appealed to me from a distributor's standpoint. It places no restrictions, either from a financial standpoint or artistic, on those who submit their productions. An example of this is the Allen Holubar production, 'Man, Woman, Marriage,' now in the making. This picture will cost probably five times the amount of the average special.

"Third, and again I had the natural feeling of the boy who ever wants new fields to play in—as the exhibitor would become producer, so I, as a distributor, desired to become an exhibitor. I have always had the desire to put some of my ideas of theatre management into vogue. When the projected First National Theatre is opened to the Los Angeles public, it will have incorporated in it not only my ideas of perfect motion picture presentation, but those of the Gore Brothers as well. One of these plans, which had its inception at our Kinema Theatre, is already taking tangible form.

"It is that of having a National Prologue Circuit, and having atmospheric prologues designed and constructed by the finest artists obtainable, which will be circuited to the theatres just as the road shows are now played. General Manager J. D. Williams is now considering plans which will make possible the procuring of musical artists of world renown to appear in our theatres."

Kemble and Storm Form Company

William H. Kemble returned to Los Angeles recently from New York, where plans were made between him and Jerome Storm, former director for Charles Ray, for the organization of "Jerome Storm Productions." It is said that Los Angeles capitalists are behind the project, which is alleged to be capitalized at $1,000,000.

According to news recently received from New York Mr. Storm will direct Lillian Gish in her first starring picture for the Frohman company pending the completion of plans for his own company. He is now casting the Gish picture, the story of which was pritten by Anthony Paul Kelly. It is believed that the picture will require about eight weeks to make. Upon its completion, Mr. Storm plans to return to Los Angeles.

Realart Adds to Publicity Staff

Sanford Jarrell, of the Chicago Herald and Examiner, has joined Realart to handle publicity in the motion picture trade journals. For several years he was a reporter on the staffs of the Topeka State Journal, Topeka Capital and the Kansas City Journal, and for a year was associate editor of Rock Island Magazine at Chicago. During the war Mr. Jarrell served overseas with the 35th Division.

James W. Morrison.
Playing in "When We Were Twenty-One," H. B. Warner's next production.

Pioneer Expects New Season to Be Best in Its History

THE Pioneer Film Corporation is looking forward to the most successful period in its history, according to a statement issued recently by A. E. Lefcourt, president. The Stars who are featured in some of its productions include Alma Rubens, Emily Stevens, Violet Mersereau, Louise Huff, Marie Doro, Jose Collins, Gail Kane, Mary Anderson and Margaret Namara.

Included in the features in which these stars and others appear are the following: Thoughtless Women, Place of Honeymoons, Midnight Gambols, What Women Want, Where Is My Husband? Out of the Depths, Empty Arms, Finders Keepers, His Brother's Keeper, The Inner Voice, Bubbles, A Moment's Madness and Idle Hands.

Several short subjects are ready for distribution. The outstanding ones in this connection are Luke McLuke's Film-Osophy and the Sonny Series.

Miss Gordon Comes to Paramount

Julia Swayne Gordon, who started her screen career twelve years ago with Vitagraph, with which company she was associated eleven years, makes her debut with the Famous Players-Lasky Corporation in Dorothy Dalton's forthcoming picture, "In Men's Eyes."

SUSPENSE
THRILLS
MYSTERY
ROMANCE
LOVE
HATE
REVENGE
SACRIFICE
MOTHER LOVE
HUMAN
AND
HEART
INTEREST

STATE RIGHTS BUYERS

THE VICTIM

Has a Big Exploitation Tie-Up

Interesting Story

Soul-Stirring Action

Beautiful Settings

Perfect Photography

100% Feature

C. B. C. FILM SALES CORP., 1600 Broadway, New York

Exchanging Greetings.
Babe Ruth, starring in "Headin' Home," and Herbert H. Yudkin, general manager of the B. Y. S. Films, Inc.

Seadler Comes Back to the Arthur S. Kane Corporation

SILAS F. SEADLER, who was the first director of publicity of the Arthur S. Kane Pictures Corporation, has rejoined that organization after an absence from the industry of more than two months. The staff of the department also has been enlarged, in keeping with the development of the company's business.

"Now that I have made up my mind, of course I am glad to be back," says Mr. Seadler. "I am certain that the motion picture industry, with its era of greatest usefulness still in the future, offers alluring opportunities. I consider myself particularly fortunate in again being allied with my old firm."

Files Two Suits

Walter Brown, president of the Hermes Amusement Company, has field suit in the New York supreme court in two actions instituted against the Weissland Amusement Corporation and the X Amusement Company, Inc.

The complaint alleges that in 1919 the premises at 1324 and 1326 Amsterdam avenue were owned by the Ninth Avenue Railway Company, which rented them to the X Amusement Company for use as a theatre. Mr. Brown says his company purchased the premises from the railway company, which assigned a claim against the X Amusement Company for $3,760 for rent due on the theatre.

The case against the Weissland Amusement Corporation also is for rent alleged to be due amounting to $1,553.

"The Silent Barrier" Sold for Australia

The first of "The Silent Barrier," the initial Louis Tracy Productions, the series of which were recently acquired by the Inter-Ocean Film Corporation for exclusive foreign distribution, is reported this week in an announcement from the New York offices of the company.

Under the terms of the contract, one of the largest film renters operating in Australia, takes over the rights to "The Silent Barrier" for physical distribution throughout Australia, New Zealand and Tasmania.

DEAD MEN TELL NO TALES

George Seitz Films Spectacular Scenes at Larchmont for "Rogues and Romance"

IN a set representing a plaza and street in a Spanish city, in the building of which $40,000 is reported to have been spent, George B. Seitz is filming scenes for his forthcoming Pathe feature, "Rogues and Romance," at Larchmont, N. Y. The director-star used upward of 1,200 extras in the fight scenes which take place in the enclosed plaza, a setting, which, in depth, is equal to the average city block and shows a municipal palace six stories in height, flanked by rows of houses in the old Spanish architecture.

Mr. Seitz had a battery of six cameras on the action when he staged the big moving climax of the story. He was assisted by eight co-directors, and filmed several hundred feet of mob action. Though there was a lot of rifle and pistol fire and troups of cavalry charged the mob of civilians in the plaza, no serious accidents resulted. Some perilous stunts were performed, but these were assigned to expecienced members of the Seitz organization. "Pitch" Reveda and Joe Cuny won the applause of the hundreds of sightseers by their feats of daring in the clashes between the civilians and the mounted troops.

Showed Carlist Uprising.

A determined Carlist uprising in a Spanish city was staged. Rows of infantry troops were lined on either side of the street running into the municipal palace. The side streets were crowded with cavalry, the governor's escort. Presently the band struck up a martial air and the huge doors of the palace opened. A group of silk-hatted gentlemen, escorted by men in yards of gold braid, descended the fourteen steps of the palace.

The governor stepped forward, returned the salute of his officers and started to address them, when a shot rang out. The infantry quickly brought their arms from a present to a firing position. The cavalry charged the mounted civilian insurgents and a scene of the greatest confusion followed. Women raced about, dodging from under the horses' hoofs, old men and boys darted in terror and panic, while the loyal troops went into a fierce struggle with the Carlists.

The scenes are for "Rogues and Romance," which will be Mr. Seitz's first feature production. He plans to complete it within two weeks. Pathe will distribute the picture with Mr. Seitz and June Caprice as co-stars. Marguerite Courtot, who has starred in features and serials, plays the role of the Spanish girl, and Harry Semels, the contributor of many excellent "heavy" portrayals to Pathe serials, appears as the villain. The fight scenes are practically the first Seitz that has taken since his return from Spain, where all outdoor action possible in that country was filmed.

Steel Work on Building for Robertson-Cole Completed

HAVING taken its place on the Broadway skyline by the completion of its steel frame-work, the Robertson-Cole home office building, situated at the northeast corner of Seventh avenue and Forty-eighth street, in the heart of that motion picture section of New York City, is being rapidly rushed to completion.

The building, which has a broad frontage both on Seventh avenue and Forty-eighth street, will house not only the executive offices of the Robertson-Cole Company, and the Robertson-Cole Distributing Corporation, but will accommodate on its lower floors the New York exchange of Robertson-Cole.

The top floors of the building will be occupied by the home offices of Robertson-Cole, whence the twenty-five exchanges through which the Robertson-Cole product is distributed will be directed. On top of the building will be situated two theatres in which pictures will be inspected by officials of the company, and shown to the trade.

The film vaults in the building are to be guarded from fire by specially contrived walls.

A part of the building will be set apart for the entertainment of exhibitors. Here any exhibitor, whether he is a Robertson-Cole customer or not, will be welcome. Free stenographic service will be given him. There will be free writing rooms, a free information bureau to guide him about the city, and a free library which he may use at any time.

"39 East" Opens at the Rialto Theatre, New York

CONSTANCE BINNEY, who charmed Broadway and the country as the star of "39 East," will be presented to far greater audiences in the Realart screen production of the same play. "39 East" with most of the original stage cast, opened at the Rialto in New York September 12 and is being released for subsequent appearances elsewhere.

"39 East," according to Realart, lost nothing in its change from the stage to the screen and really gained strength in the transformation. The cleverness of the author, Rachel Crothers, is said to have been emphasized in the additional scope of the cinema.

Central Park, as portrayed in the picture, is something more than a place of beauty, for romance plays its part there, just as it does in other spots which are outwardly prosaic. And romance is not lost in the big dining room of the boarding house, which is like a thousand other boarding houses.

John S. Robertson directed and Kathryne Stuart, who adapted "Erstwhile Susan" and "The Stolen Kiss" for Miss Binney, wrote the scenario.

Syracuse Showmen Raise Their Admission Prices

WITH all theatrical employes in Syracuse, N. Y., either receiving or due to receive wage increases as the result of new working agreements, exhibitors in that city are increasing admissions generally. Advances at the Crescent are already effective. The house scale for matinees is now 20 and 30 cents, and 30 and 40 cents for evenings, Sundays and holidays.

A two-cent advance in present prices has been put in effect at the Happy Hour. The Strand will make no change in its matinee rates, but will boost the evening, Sunday and holiday prices five cents. At the Eckel the matinee prices will be 15 and 20 cents. Evenings, Sundays and holidays the admission will be 20 and 30 cents.

The Savoy, now undergoing remodeling, will have a new price scale when it reopens, it is said. Higher labor costs are not alone in bringing the jump. One of the leading factors is the increase in film rental charges. Advertising, overhead, including higher charges for heating and lighting, are other items held responsible for the new scales by the exhibitors.

Daylight at Night Brought to Desert or Mountain by New Metro Power Plant

THE most remote desert or mountain wilds soon will be as accessible for night photography as the simplest interior setting constructed on an enclosed stage, through use of a portable electric plant now under construction at Metro's West Coast studios that is said to be unique. Mounted on a specially built motor truck and furnished with power by a 400 horse-power motor, it will be used in the taking of night scenes that once were possible only when reproduced on enclosed stages.

The new plant will be of sufficient power to light a village of respectable proportions, and when its power is concentrated in the sixty great lamps that may be used in conjunction with it, it will flood a space with a brilliant white light so desirable for night photography.

Generators of Submarine Type.

The five-ton truck on which the entire plant will be installed is equipped with compound transmission which gives it twenty-one speeds, thus making it possible to climb the steepest grades. It will carry 250 gallons of gasoline to meet the requirements of the motor, which burns twenty-five gallons of gas an hour.

Two fifty-kilowatt generators of the submarine type will be driven by the powerful motor to generate the electric power. A steel frame has been built on the truck to hold the electric outfit set, which will weigh 6,000 pounds. The truck is equipped with cushion wheels which eliminate all vibration. Another feature will be a portable bed installed in the frame. Here the man in charge of the truck will sleep while on location.

With the addition of this portable motor driven power plant and a motor generator outfit consisting of two 50-kilowatt generators mounted on a three-ton utility trailer, which is to be used where power lines are available, the Metro studio electrical equipment is among the most complete of any studio in the world.

One of the features of the motor generator outfit is a folding tower which reaches forty feet into the air. This device will be used to carry power from feed wires, where such service is available.

National Picture Theatres Displays Steady Progress

THERE is now under way, according to an announcement from the office of Selznick Enterprises, a great national forward movement in favor of National Picture Theatres, Inc., which began with the trip of Lloyd Willis, general franchise manager of National Pictures, across the continent to visit the various exchanges handling the National output.

Things are humming, according to Lewis J. Selznick. Not only has every exhibitor in the United States received a plain talk by mail on what National Pictures has done, is doing and intends to do, but Mr. Willis now is on his way to follow up his written messages with a heart-to-heart talk with all of the branch managers of Selznick Enterprises and the men in the field.

The membership in National Pictures is growing rapidly and letters received at the home office indicate that those who have joined are so pleased with the pictures already released, including "Just a Wife," "Blind Youth" and "The Invisible Divorce," that the spirit of co-operation has become general and the franchise holders are doing everything in their power to urge their friends to get aboard the National band wagon.

Mr. Willis' trip is just ahead of the fourth release of National Pictures, "The Palace of Darkened Windows," which is said to be the best production the organization has turned out.

Tom Mix Will Do Sequel to Hendryx Novel, "The Texan"

A SEQUEL to "The Texan" is coming to the screen. James B. Hendryx's novel was found so adapted to film purposes and Tom Mix fitted so well into the part of Tex Benton that William Fox decided to produce "Prairie Flowers," by the same author and following the fortunes of the same set of characters.

Photography on "The Texan" was finished a few days ago and work on the new story was begun immediately. The original title is being retained for working purposes and the principals of "The Texan" will play the same roles in "Prairie Flowers," but in order to provide variety the scenario writer and director have been changed. Lynn F. Reynolds directed "The Texan." Jules G. Furthman wrote the scenario of "Prairie Flowers" and George Marshall will direct it—his first picture for Fox.

Mix retains the role of Tex Benton. Gloria Hope plays Alice Marcum, whose name through marriage is now Alice Marcum Endicott. Robert Walker plays her husband, who was her lover in "The Texan." Charles K. French and Sid Jordon also remain in the cast, which is lengthened by the addition of Kathleen O'Connor, Harry Dunkinson and Billy Elmer.

Action and Romance Shown in "The Challenge of the Law"

WILLIAM RUSSEL has begun work on his ninth picture as a William Fox star at the West Coast studios. In this he has another romantic role of the West.

The picture, which is called "The Challenge of the Law," is soon to be released. It is a tale of the Canadian Northwest mounted police and their endeavor to break up a ring of fur smugglers. Picturesque in atmospheric settings, it is said to be a big human-interest tale dealing with primitive people who see in law merely an instrument for their oppression. The star enacts the role of a captain of the mounted police.

E. Lloyd Sheldon, the author, has provided a story of intense situations and speedy action, with a love romance running through it, it is reported. Scott Dunlap is director and Helen Ferguson is the leading woman.

W. W. Hodkinson Will Release "The Spenders" Early in 1921

THE DWELLING PLACE OF LIGHT," adapted to the silver sheet from the novel of Winston Churchill, has just been released by the W. W. Hodkinson Corporation, it was announced by Benjamin B. Hampton.

"The U. P. Trail," a screen version of Zane Grey's novel, is also a Benjamin B. Hampton production and is said to represent the last word in picture presentation. Mr. Hampton and his organization are at work upon a new production which will be released early in 1921. It is called "The Spenders" and is from Harry Leon Wilson's book.

"Where's the Turkey?"

Asks T. Roy Barnes after taking a look at the nut diet while Grace Darmond just points in Robertson-Cole's "So Long Letty" made by Al E. Christie.

"So Long Letty" Will Be a Robertson-Cole Special

AL CHRISTIE is putting the finishing touches on "So Long Letty," which will be an early Robertson-Cole super-special release, the finishing touches including editing a fourteen thousand foot production into six reels, and the artist's work of evolving a new type of title drawings. This latter undertaking is being done by E. G. Klein, of the Christie art staff, and Harry Barndollar, both of whom have earned success for their work in motion picture titling.

"So Long Letty," according to Christie, will give to the exhibitor an attraction of recognized drawing power, the production itself preserving all of the best-remembered parts and the best lines of the original Morosco play, which was such a big success in every part of the country.

In addition to these most attractive parts of the original play, Mr. Christie has added numerous bits of screen business, and introduced beautiful backgrounds, and large assemblies, all of which were carefully planned to make the screen production an even more successful attraction than was the play in its spoken form.

"'So Long Letty,'" says Mr. Christie, "is an intimate domestic comedy-drama with such elaboration as will lift it into the 'super-special' class. This production includes something of a novelty in summer bathing. Bathing girls actually swim, not only in the ocean, but also in a huge beach casino, as part of an entertainment scene where some of the principal business of the play occurs. Christie has another novelty, in addition to swimming bathing girls, in a horse-car bathhouse scene in which the swimming girls are prominent.

Musicians Walkout Averted

Walkout of musicians at the Haven and Palace theatres in Olean, N. Y., scheduled for September 5, was averted by the granting of all demands by the theatre owners, who had readily agreed to the wage scale of the men, but were not in favor of the request to have at least six musicians in the orchestra pit at every performance. Before the time set for the walkout, however, all demands had been met.

DEAD MEN TELL NO TALES

Colleen Moore.
Just signed on a long-term contract by Marshall Neilan Productions.

"Her Beloved Villain" Has Wanda Hawley for the Star

THE typical French farce has not been overlooked by the American motion picture producers who are in search of material for the screen. It is the opinion of Wanda Hawly, Realartist, and her director, Sam Wood, who have just completed a screen version of "Her Beloved Villain," that this type of comedy will be a welcome innovation in the field of motion pictures. It was adapted from the French play, "Le Bal Masque."

Asks Friend to Propose.

"French farce adds a pleasing note of originality to the field of comedy drama," stated Miss Hawley. "In this comedy a man asks his friend to propose for him.

"You can imagine," she continued, "What a clever twist the French can give such a situation. The French farce has a savor that we haven't been able to approximate in our American fun-plays."

B. N. Busch Sells Interest in Republic to L. J. Selznick

BRITON N. BUSCH announces he has disposed of his interest in the Republic Distributing Corporation to Lewis J. Selznick, who now owns 100 per cent. of the stock of the corporation.

The Republic company will be merged with Selznick Enterprises, Inc., the holding company recently formed by Mr. Selznick to take over the various interests owned or controlled by him.

At a recent meeting of the board of directors of the corporation, Mr. Busch resigned as president and a director and Lewis J. Selznick was elected president and Henry C. Siegel treasurer.

Lila Lee in Paramount Picture

Lila Lee will appear in the cast of Thomas Meighan's new Paramount picture, "Easy Street," now in the making at the Lasky studio, under Tom Forman's direction. Miss Lee will play the role of Ella Klotz, a waif. The picture is from a story by Blair Hall. Beulah Marie Dix wrote the scenario. Gladys George is leading woman and Thomas Meighan has an admirable role as Leonard Fayne, a young author.

DEAD MEN TELL NO TALES

Natives of India Successfully Opposed Englishman's Attempt to Film "Buddha"

THE difficulties which American producers may expect to encounter in India are hinted at in a letter from S. B. Banerjea, Calcutta correspondent of the Moving Picture World. He describes the failure of a Dr. Esdaile, of London, to film the life of Buddha in Ceylon. Local Buddhist organizations opposed the project as being sacriligious and Mr. Banerjea warns Americans that they must understand the native mind and be understood before they can hope to make much headway producing in India. The enterprise of Famous Players-Lasky in going to India for locales is mentioned and the company is urged to exercise great care and discretion in its selection of native players and in its attitude toward local beliefs and prejudices.

An all British film producing company to be known as the Anglo-Indian Film Producing Company, with a London office in Pall Mall, soon will begin operations in Calcutta. C. R. Knight, its advance agent, is in Calcutta now. About twenty actors and actresses are expected, among them Louis Willoughby, Dorothy Radcliffe and Olive Valerie. "Wyngate Sahib" will be one of the dramas produced in India. The headquarters will be in Calcutta.

The death is announced of Suchet Singh, a pioneer in the Indian film industry. Mr. Singh, whose picture appeared in this journal some time ago, spent about eight years in the United States studying the film industry and attained proficiency in its various branches. On his return to India he started the Oriental Film Manufacturing Company. He is known to many Americans.

Kacker's Theatre and Cinema, Ltd., is the latest Indian venture at Allahabad. It has a capital of one and one-half lakhs of rupees.

Many good pictures have been shown recently at the Elphinstone Picture Palace, Grand Opera House, Picture House and Empire of Calcutta, among them "Yankee Doodle in Berlin," "Sunnyside," "The History of the Rosary," "The Woman Thou Gavest Me," "Anistides Pujol," "Wives and Other Wives," "Carmen," "The Blind Husbands," "The Red Lantern" and "Almost Married." "The Red Lantern" drew crowded houses for days and, like the other Nazimova film, "An Eye for an Eye" was screened in Calcutta before shown in London.

The craze for serials continues unabated. The Albion of Calcutta, which specializes in them, is always crowded. Recently some patrons who were fighting for early tickets were arrested and fined two rupees each. There is always a fight on Saturdays and Sundays, especially for the four and eight anna tickets. Among the serials screened recently were "The Diamond from the Sky," "The Midnight Man" and "The Black Secret."

At the Madras Wellington, "Les Miserables," "The Great Radium Mystery," "The Lion Man" and "The Great Game" have been shown to crowded houses. "The Fatal Fortune" was being shown at the Picture House, Lahore, at the time of the present writing.

The Indian Film Company, of Madras, has produced "Keechak Badh" and has showed it in Calcutta. It has many defects, says Mr. Banerjea, which "are unpardonable in a native company."

First Transcontinental Aerial Mail Carries Fitzmaurice Film to Frisco

TO George Fitzmaurice's production, "The Right to Love," belongs the distinction of being the first motion picture to be sent across the American continent by aeroplane.

In order to fulfill a booking made by Herman Webber, district representative of Famous Players-Lasky Corporation in San Francisco, the home office of Famous Players sent a print of Mr. Fitzmaurice's latest Paramount production on the first flight of the transcontinental aero mail from Hazlehurst Field, Mineola, Long Island. The print was mailed on a Tuesday night from Garden City, L. I., and went out on the first plane that left Hazlehurst Field Wednesday morning at 5:30 o'clock on the first aero mail between New York and San Francisco.

After "The Right to Love" had been booked in one of San Francisco's leading theatres Herman Webber discovered that there was no print of the picture available. He wired Los Angeles and Seattle but these exchanges reported that all their prints on this picture were busy. He then appealed to Al Lichtman, general manager of the distribution department. Mr. Lichtman had read of the inauguration of the transcontinental aeroplane mail service from New York to San Francisco and he ordered that a print be sent by aeroplane.

Arrangements were made with Otto Prager, second assistant postmaster general at Washington, who has charge of the aeroplane service. To obviate any possibility of the picture being held up by an accident to one of the planes, prints were sent on each of the two planes which left Hazlehurst Field. The planes are due to arrive in San Francisco Saturday afternoon at 2 o'clock.

Many Territories Are Closed on "The Heart of a Woman"

JEROME LEWIS, now in Chicago representing the Peerless Pictures Company, of New York, has been rapidly closing the territories on the latest release entitled "The Heart of a Woman," which is described as an unusual state rights production. The cast includes Jack Richardson, Clara Horton, Mignon Anderson, George Fischer and Pat O'Malley.

While in Chicago Mr. Lewis closed with the Empire Film Company at 207 South Wabash avenue, for the northern Illinois rights. St. Louis has been acquired by Sam Werner of the United Film Service. Western Missouri and Kansas have been closed with the Crescent Film Co. New York State, including Greater New York, is being handled by the Empire State Film Corporation, of which Arthur Whyte is president. Western Pennsylvania as well as Indiana rights have already been disposed of.

Rod La Rocque in Principal Part

Rod La Rocque, who has just completed a role in the William A. Brady production "Life," has a principal part in the new George Fitzmaurice production for Paramount, "Money Mad," by Ouida Bergere. Reginald Denny, who was leading man for Constance Binney in the Realart version of "39 East," and Mrs. Blanche Standing, who appears in the same production, will also be seen in the Fitzmaurice picture.

Laborer Is Always Hero and Merchant Always Villain in Bolshevik Pictures

By OSCAR M. CARTER

THE fact that moving pictures are produced in Russia now while Soviet rule prevails there is certainly surprising. One of the first industries that was nationalized by the Russian Communist Government was the moving picture industry. All the studios, machinery of all kinds, projecting rooms, exchange offices and theatres—everything was seized by the government and it seemed that the Russian people were deprived of moving picture entertainment.

The government began to produce pictures, but they were propaganda pictures and the audiences did not show any indications of enjoying them. A few of the Russian journalists employed by the government tried to write some Bolsheviki fiction-scenarios, but it did not work, as one of them confessed to me. The pictures lacked imagination. The people wanted the old pictures, the ones which made them forget their everyday troubles and brought them into the atmosphere of imaginary life.

One must remember that in former years the moving picture industry in Russia made quick progress. A large number of foreign motion picture concerns were very well represented in Russia, such, for instance, as Pathe, Gaumont, Cines and Biograph.

American pictures had just started to come into Russia and were very well liked. Immediately before the Bolsheviki came into power the Russian moving picture audiences had the opportunity of seeing Charlie Chaplin on the screen and admired him. It may be mentioned here that American pictures did not come to Russia direct, but through Scandinavian and Dutch channels.

Besides foreign pictures there were Russian productions. The largest Russian concern was the one of Chanshonkoff in Moscow. Originally Chanshonkoff started as an exchange agent for Pathe, but later undertook producing and was successful. This company was the first one to obtain the co-operation of many Russian writers, who began to write for the screen. Nearly all the classical works of Russian literature were used for pictures and every picture was a hit.

Then there was a smaller concern, Drankoff & Co., of Petrograd. This company made a specialty of producing pictures from successful Russian and European stage plays. The agents of Gaumont in Russia, Reinhardt and Timann, started a concern of their own and produced a number of Russian fiction stories. One of the best known photographers in Russia, Hulla, organized in Petrograd the first Russian company for producing current topics.

At the time when the Bolsheviki seized Petrograd, Moscow and Central Russia, all these companies fled into Kieff in the southern part of Russia and tried to continue their activities there, but the Bolsheviki besieged Kieff soon and all the companies combined and organized the First Russian Moving Picture Co-Operative. The word "co-operative" was a kind of screen behind which they could continue their work, but the government soon decided to nationalize this particular industry and the moving picture people were forced out.

Recently the government recalled most of these people and the industry is being restored in Russia. Of course there is a strong censorship. A workingman can never be shown as a bad character; he always must be the hero. It is difficult and practically impossible to show a merchant as a good man. But sex pictures are allowed, especially if they have a tendency to show the "miseries of married life."

Dolly Spurr, Noted Sunday Law Fighter, Goes to California to Open Theatres

MISS DOLLY SPURR, head of the Mutual Theatre Company, operating the Indiana, Lyric and Royal-Grand theatres at Marion, Ind., and regarded one of the most successful women exhibitors in the country, has sold the company's interests to Frank J. Rembusch, who has several theatres in Indianapolis and other Indiana cities, and will leave October 1 for California. Mr. Rembusch has assumed charge of the Mutual Theatre Company's holdings.

Miss Spurr's plucky fights to establish Sunday moving picture shows at Marion have attracted state and national attention. Nearly eleven years ago she made her debut in the moving picture game in Marion as owner and manager of the old Royal Theatre. Later she sold it and bought the Royal-Grand. Three years ago she added the Lyric and the Indiana to her holdings. The Sherwood orchestra, which has been employed in one of Miss Spurr's theatres, will go with her, it being the intention to open theatres in California.

Extensive improvements are to be made at the three Marion theatres, according to Mr. Rembusch. The Indiana will feature vaudeville and pictures; the Lyric will feature pictures entirely, and the Royal-Grand will make a specialty of pictures and musical comedy.

Other Indiana theatres operated by Mr. Rembusch are the Ohio, Manhattan, Gem and Irving in Indianapolis; the Grace and Maxine in Martinsville; the American in Columbus, and the Alhambra, Shelbyville.

Henry Clive Joins Walsh Staff

R. A. Walsh, who is producing a series of specials for presentation by the Mayflower Photoplay Corporation, recently announced the acquisition to his staff of Henry Clive, scenic artist, illustrator, actor and big game hunter. The new appointee will be associated with the producer in the capacity of art advisor and will also appear in the Walsh productions. Clive is now preparing a series of art titles to be used in Walsh's second independent production, in addition to which he is designing the billboard paper. During the past year he has been associated with Charles Chaplin and George Loane Tucker, for whose productions he prepared several scenic effects.

Bimberg to Produce Four Dramas

A. J. Bimberg, the producer of all the Florence Reed pictures made during the past two years, has begun preparation on a series of dramas of timely interest, to be known as Bimberg Productions. There are to be four of these the coming year. Theodore A. Liebler, Jr., playwright and producer, has been engaged in an executive capacity. Announcement will soon be made of the personnel of the remainder of the organization.

Kansas Operators Return to Work on Advice of Officials

ON the advice of their national headquarters and the branches of the local labor union of motion picture operators, the operators of Kansas City, Kan., who have been on strike since September 1, have returned to their places.

The operators were demanding 25 per cent. increase, which was refused by the theatre owners, who said they would continue to negotiate with the operators, but will not consider anything which even approaches their demand.

The operators are receiving $21 and $23 a week now, and those who work daily matinees receive $18.50 extra. Although thirteen shows were affected by the walkout, not one was compelled to close because of the strike.

Jack Pringle, Former Clown, Becomes Architect for Fox

MUCH has been written about our leading politicians beginning their career selling newspapers; that our financiers were bank messengers and the executives of our own motion picture business obtained their early training under modest circumstances—but who ever heard of a circus clown becoming a successful architect?

With Famous Players.

But when Jack Pringle was engaged as one of the assistant architects to design settings for motion pictures in the art and decoration department of the Famous Players-Lasky Corporation eastern studios under the supervision of Robert M. Haas, he was rapidly nearing his ambition. "Slivers," the noted clown, taught Pringle the secret of pantomime and the art of white make-up, and he played with "Slivers'" company and often was substituted for him.

During all his spare time, however, Pringle would be found working at his drawing board, which he had made to fit his trunk and which he carried about wherever he went.

Studied Drawing Constantly.

He finally decided to go in for architecture entirely and took a special course at the University of Pennsylvania, after which he practiced with various firms. The lure of the stage again drew him to play Toby, the clown in "Polly of the Circus," following which he settled down to the profession.

It is only natural that after a career mixed with architecture and the stage he should turn his attention to the construction of stage and then motion picture settings. He now feels that he is on the road to achieve his ambition of becoming an architect.

Her First Vitagraph Check

Van Dyke Brooks, the veteran actor and director, who plays one of the leading roles in the first Fanark Picture, "The Crimson Cross," which was written by N. Brewster Morse and directed by George Everett, gave Norma Talmadge her first check. The incident occurred in the old Vitagraph days, when Brooks was directing and Miss Talmadge playing bits for the Vitagraph company.

DEAD MEN TELL NO TALES

The Way to Start the Day
This is the way Jean Paige does it in Vitagraph's "Black Beauty" production.

Charles Logue Is Author of First Edward Jose Picture

ANNOUNCEMENT is made that the first Edward Nose Special Production to be made for the Associated Exhibitors, Inc., will be a mystery story written by Charles A. Logue. Mr. Logue has many screen successes to his credit and the selection of his story was made after a careful search among the works of the leading screen writers for a highly original and powerful drama.

Mr. Logue, who is both director and author, wrote the story for his own production and refused several offers for it, but the work of Mr. Jose in his presentation of "The Riddle: Woman" attracted the author, and the fact that under the auspices of the Associated Exhibitors his play would have production of the highest type, decided him in favor of permitting it to be used for the first Edward Jose production.

The record established by Mr. Logue is a notable one. He is the co-author with Arthur B. Reeve of the serials "The House of Hate," "The Hidden Hand" and "The Tiger's Trail." He has written features for Hazel Dawn, Mabel Taliaferro, Emmy Wehlen, Ethel Barrymore, Pauline Frederick, Tom Moore, Madge Kennedy, Emily Stevens, Geraldine Farrar, Mae Murray, Edna Goodrich and Gloria Swanson.

Lord's Day Alliance Officer Accuses Screen of Politics

THE Rev. P. Y. Schelly, field secretary of the Lord's Day Alliance of Pennsylvania, declared at a meeting last week that motion picture interests in Philadelphia are planning to elect a legislature favorable to Sunday motion pictures.

It was also stated that the exhibitors began at the May primaries their work of sending to the legislature men favorable to the Sunday motion picture local option bill.

Recently, Mr. Schelly asserted, the Exhibitors' League of Pennsylvania, southern New Jersey and Delaware voted to bar from the screen all legislative and congressional candidates who refuse to pledge their support to the Sunday motion picture local option bill.

Dead Men Tell No Tales

Benjamin Schulberg Sues Hiram Abrams, Alleging Partnership Agreement Broken

THAT the business relations between Benjamin P. Schulberg and Hiram Abrams have been severely strained is disclosed through the filing of an action brought by the former against the latter to compel an accounting, and on its completion, to pay over to the plaintiff such sums of money as may be due him as the result of an alleged partnership.

Mr. Schulberg is president of the Attractions Distributing Corporation at 1476 Broadway and also is connected with similar corporations. In November, 1918, Mr. Schulberg says, Mr. Abrams and himself were connected with the Famous Players-Lasky Corporation, Schulberg as vice-president and Abrams as managing director.

About this time, Mr. Schulberg avers, he conceived and developed certain ideas for the distribution of motion pictures and let Mr. Abrams in on the plan, with the result it was agreed between both men to resign from th Famous Players-Lasky and devote all their time to carrying into execution the plan is what the plaintiff maintains.

Describes Partnership.

Accordingly, Mr. Schulberg charges that a joint partnership was entered into, that both men resigned on December 18, 1918, from Famous Players-Lasky, and in January, 1919, both left for Los Angeles, where the plan was laid before David W. Griffith, Douglas Fairbanks, Mary Pickford and Charles Chaplin, and that after several conferences with them obtained the consent of the "Big Four" to carrying the plan into execution, with the result that the United Artists Corporation was organized, with offices at 729 Seventh avenue, New York City, and Griffith, Fairbanks, Pickford and Chaplin, according to Mr. Schulberg, announced that Messrs. Schulberg and Abrams would be their joint distributing executives.

The plaintiff says one of the first contracts made was with George Beban on account of "Hearts of Men," to whom $10,000 had to be paid on account, which Mr. Schulberg says he raised by selling some of his holdings of Famous Players-Lasky stock. This contract, Mr. Schulberg says, called for a joint share in the percentage from the proceeds of the distribution of this picture, but he charges that Mr. Abrams has retained $2,160 which he refuses to account for.

Contracts Made Individually.

The same situation, the plaintiff charges, arose in the contract made with Mack Sennett picture, "Yankee Doodle in Berlin," and he says that there is $2,000 which Abrams has not accounted for.

This phase of the joint venture, Mr. Schulberg says, continued with any number of other pictures contracted for distribution. Mr. Schulberg says he permitted Mr. Abrams to make all the contracts individually and not under the partnership name of Abrams and Schulberg. The latter says he permitted this after an explanation by Mr. Abrams that the only way to make the venture a success financially would be to keep Mr. Schulberg's name in the background, and have Schulberg devote all his time to the activities of distribution, but he told Mr. Abrams in agreeing, he says, that he surrendered none of his partnership rights.

Demand for Clyde Cook Pictures So Big That Additional Prints Are Necessary

WHEN William Fox dropped into an English music hall two years ago and watched one performance by Clyde Cook he was convinced that he had discovered a jewel to adorn the silent drama. Whereupon he signed Cook to a contract. His first picture, "Kiss Me Quick," will be released shortly.

Clyde Cook last year was at the New York Hippodrome, and the thousands that viewed his performance, his feats in eccentric dancing and his acrobatic accomplishments, have spread his fame. Previous to his engagement at the Hippodrome, Cook had appeared in leading theatres in his native country, Australia, in England and on the Continent. As a contortionist Cook is said to be without a peer, and as an eccentric dancer he is probably unsurpassed.

Aside from his contortion and acrobatic feats, Cook's stolid and expressionless face is said to be inimitable; his icy stare catches and holds the attention. Without moving a muscle of his face he is comical. The booking demand for Clyde Cook pictures, as reported by the Fox offices is already so heavy that additional prints of his first comedy have been made.

Operators Given Wage Increase

An agreement has been reached between exhibitors and operators of Albany, N. Y., at a meeting of committees which represented each faction, to the end that the existing wage contract, expiring September 6, 1921, will be amended and an increase given of $10 a week to the operators. A clause was inserted which will result in all future disputes being submitted to a board of arbitration.

The operators in this city have been receiving $25 a week. There was a recent demand for an increase and for a few days a strike was imminent.

Metro Scenarists Adopting Two Popular Stage Successes

LOIS ZELLNER, of the scenario staff at Metro's New York studios in West Sixty-first street, has started the work of scenarioizing "The Hole in the Wall," the stage hit by Fred Jackson which enjoyed a long and profitable run last season at the Punch and Judy Theatre. This drama of the supernatural will, it is expected, be enacted for Metro by an all-star cast. It will be put into production within the next six weeks or two months. At the same time Jean Copeland, also a member of the writing staff at the studios, is adapting for the screen a popular stage drama which will be filmed by Metro under the working title of "Whipsawed." Metro acquired the screen rights to both of these stage successes several months ago, and has been waiting only for the most favorable time to picturize them. "Whipsawed" also will in all probability be an all-star special.

Through Col. Jasper E. Brady, head of its manuscript reading department in the home offices, Metro announces, the current serial story, "More Stately Mansions," by Ben Ames Williams, has been acquired for filmization. "More Stately Mansions" is now appearing serially in the Good Housekeeping Magazine.

Picture Business in Alaska Improving, Reports W. F. Code on Visit to Seattle

W. F. CODE, who owns the Code Theatre in Nome, Alaska, has just returned to Seattle to spend the winter. Mr. Code voices the hope of business conditions improving very rapidly from now on in the Far North. He says that this is the first year since the beginning of the war that Nome and Yukon did not lose in population. Many former residents are planning to return next year.

When Mr. Code went up in June he planned to start two picture theatres in Siberia, one at East Cape, just across the straits from Nome, and another at Anadir, a fur trading station a little farther west. The man who was to manage the shows for him took the equipment over to East Cape and was preparing to go on to Anadir when a Bolshevist uprising occurred in that town.

Battle with Bolsheviki.

A party of Bolsheviki, consisting of about fifty men, began plundering, but the inhabitants banded together and started after them. In the exchange of gun shots which followed fifteen inhabitants were killed, but the Bolsheviki were at length rounded up on the ice and twenty-seven of them were shot down. The remainder got away and started toward East Cape. Thereupon the entire population of East Cape bundled up their furs and household belongings and crossed the strait to Nome.

That explains why Mr. Code did not establish his two theatres in Siberia. He declares, however, that as soon as the Bolsheviki are put out of business he will give the fur traders of the western Siberian coast some good motion picture shows.

The Alaska Bureau of Education has arranged with Mr. Code to furnish pictures for showing at schools this winter. Two shows were established by them last winter, one at Cape Prince of Wales, and one at Cape Blossom, just within the Arctic Circle.

Regret "Billy" Woodworth's Death.

The shows are to be used by the teachers as an extra inducement to the native children to study their lessons. No admission will be charged, but no child will be allowed to enter who is not well up in his sturies. Mr. Code states that some such inducement is necessary, since the native parents never attempt to discipline their children or even suggest to them to study their lessons.

Mr. Code said that everybody in the vicinity of Nome felt keenly the death of "Billy" Woodworth, which occurred about a month age. In fact, Mr. Woodworth was a well known character all over Alaska. He first became known a few years ago when, as the first cameraman to take motion pictures of the developing of Alaska, he went along the railroad just then building, taking pictures of the work and of scenes adjacent and also made some of the work in the gold mines. At the time of his death he was travelling along the coast in a launch, giving motion picture shows and a musical program—he was a talented pianist and singer—to the out-of-the-way settlements.

Canadian Exhibitors Exchange Official in New York to Confer with Hodkinson

THOMAS SCOTT, secretary and general manager for the Canadian Exhibitors Exchange, Ltd., which is distributing the Hodkinson product in the Dominion, is in town for a conference with the officials of the W. W. Hodkinson Corporation, as to the joint policies for the fall and winter season.

Mr. Scott tells an interesting story of the developments of the Canadian Exhibitors' Exchange, Ltd., and aboutt the progress which has resulted from the earlier struggles in the amalgamation of the Canadian Exhibitors. Their success is the best evidence that exhibitor cooperation is not only a practical thing, but of the greatest benefit to the industry as a whole. The organization which at first operated in the Province of Ontario alone, opened its first branch office in Montreal less than a year ago.

Will Extend Activities.

Arrangements have just been made to extend its activities to the Provinces of New Brunswick, Manitoba, Saskatchewan, Alberta and British Columbia, so that their scope now embraces the entire Dominion. This means that of approximately 800 theatres in Canada fully fifty per cent., or more, will soon be directly or indirectly connected with the Exhibitors' Exchange.

Mr. Scott attributes the success of his organization to the fact that its policies are based on fair play to the exhibitor who books its pictures and to the producers from whom the pictures are secured. He realizes that in order to get the producers support and to make them continue to deliver good pictures that the association through its members must pay for the films what they are worth. We have thrown our lot with Hodkinson, not only on account of his sympathy for the exhibitors and his understanding of their problems, but also because of the excellence of the pictures released under the Hodkinson banner. We have already released nine of these productions in the Dominion during the last few months, and I just gave an order for five new ones to be shipped during the month of September, among them 'Sex,' 'The Lone Wolf's Daughter' and 'The Kentucky Colonel,'" Mr. Scott said.

Callaghan Selects Staff for Next Bessie Love Production

ANDREW J. CALLAGHAN, who is now in California, wired to Arthur S. Kane Pictures Corporation last week a partial list of the staff which he has selected for the Bessie Love production of "Penny of Tophill Trail," to be released through Federated Film Exchange of America, Inc.

Mr. Callaghan also announced that the company will go to Arizona for the exterior scenes. The action in Belle K. Maniates' popular novel is laid on the plains of the West, and the little artiste and her producer and director apparently have found exactly the atmosphere and environment which the author described so graphically.

The script of the piece is in the hands of Finis Fox, scenario writer and adapter. Arthur Berthelet, who accompanied Mr. Callaghan to the West Coast to direct the production, will be assisted by Dr. Joss, who has been associaated with Erich von Stroheim but has been lent to Miss Love for this picture. Samuel Landers, who shot "River's End," "Don't Ever Marry" and several Annette Kellermann pictures, will have charge of the camera work.

I'll Seek Revenge!
Otis Skinner seen here in a dramatic moment from Robertson-Cole's "Kismet."

Henry Arthur Jones Finishes Initial Script for "Famous"

HENRY ARTHUR JONES, English dramatist, who is one of the group of distinguished British authors recruited by Jesse L. Lasky to write directly for the screen, has placed in the hands of Director-General Hugh Ford of Famous Players-Lasky British Producers, Ltd., his first script to be picturized by that organization.

The story is based on one of the author's early plays which was published under the title, "James, the Bogey," but never was produced. In its new form, as written for the screen, it promises to provide a human and amusing story with an old intrusion of a physical element into the mundane affairs of a successful business man of middle age, who, having discarded romance in his early life as an impediment to a career of worldly success, finds the first great romance of his life in his later years frustrated by that same physical element in the love affair of a younger couple whose lives cross his.

Although Henry Arthur Jones never before has written for the screen, it will be recalled that one of his most successful plays, "The Silver King," written in collaboration with Henry Herman, was produced by Famous Players-Lasky with William Faversham as the star and distributed as a Paramount-Artcraft Special.

Colonial Departs from Policy

The Colonial Theatre at Albany, N. Y., will not hold its usual winter season of picture productions this year. The stock company which has been playing to capacity business all summer in the house will be held over. Proctor's Haramanus Bleecker Hall re-opened on Labor Day, after being closed all summer with a combination picture and vaudeville program.

Proctor's New Leland Theatre in the same city will inaugurate its Associated First National Pictures, Inc., franchise service on August 19, with "The Perfect Woman," starring Constance Talmadge. This will be the first First National picture to be shown in the New Leland house.

Dead Men Tell No Tales

Scenes in Fox's "Bride 13" Resemble Thrilling Accident to U. S. Submarine

PERSONS with a limited vision frequently complain that life on the screen is overdrawn; that hair breadth escapes as pictured in the celluloid drama are a strain on the imagination; that the continuity writer and the director are apt to "lay it on thick." All that is necessary to refute such assertions is a cursory persual of daily newspapers. Hardly a day passes but the papers contain stories of actions as thrilling as any flashed by a projection machine, which goes to prove anew the old adage: "Truth is stranger than fiction."

Newspapers all over the country recently contained dispatches of the accident to the United States submarine S-5 while on a practice cruise off Cape Henlopen. The crew of thirty-seven officers and men were trapped in the stern amid fumes of chlorine gas and eventually were rescued after thirty-six horrible hours in an atmosphere rapidly being depleted of oxygen.

Similar to Serial Episode.

Men and women everywhere were thrilled by the account of the suffering of the men, their fortitude and the valor of their rescuers. Here was a story as strange as any ever coming from that inexhaustible storehouse of romance—the sea.

"Bride 13," William Fox's great serial, made with the co-operation of the United States navy, represents an adventure similar to that which befell the crew of the S-5. In the twelfth episode, the chapter title of which is "Creeping Peril," the heroine, played by Marguerite Clayton, undergoes very thrilling experience in a submarine that picture in a remarkable manner such terrors as the gallant men faced on the S-5.

For these scenes the United States submarine R-1 was utilized. The R-1 was one of the "moving picture fleet" under command of Commander A. L. Bristol that cooperated with William Fox in the filming of the serial.

The pictures are of educational value, revealing graphically the workings of a modern submarine, both on and under the surface of the sea. Comparatively few persons in the United States are privileged to visit Uncle Sam's diving fleet, but any one who sees "Bride 13" in its entirety will gain a very fair knowledge of the life and duties of the submarine sailor.

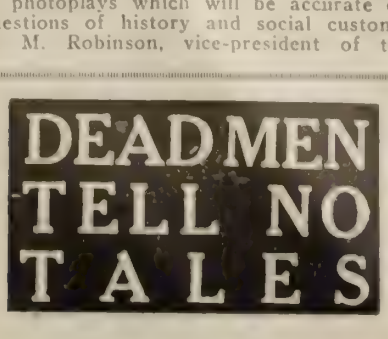
Dr. Scherer Leaves California "Tech" to Join Staff of Famous Players-Lasky

DR. JAMES A. D. SCHERER, president of the California Institute of Technology at Pasadena, has resigned to sign a long-term contract with the Famous Players-Lasky Corporation. Although the field of motion picture production recently has had many prominent recruits from the world of literature, art and architecture, this is one of the few instances of a man of eminence in educational circles forsaking his profession and entering the film industry.

Announcement of the contract with Dr. Scherer, which carries with it the acquisition of the film rights to all his published works and whatever original photoplays he may write, was made by Jesse L. Lasky at Hollywood. The published stories acquired include "The Light of the World," "The Drama of the April Dawn" and "Love at Sea."

Dr. Scherer is best known, however, as a college executive and writer on economic subjects. He is an authority on Japan, having written "The Japanese Crisis," "Japan Today" and "Young Japan." His "Cotton as a World Power" is internationally famous as a reference book in economics.

Supervising Director Frank Woods, the dispatch from Los Angeles states, considers that the acquisition of Dr. Scherer marks a new era of entertainment. He feels that Dr. Scherer's marked ability as a fiction writer and his broad scholarship will be of inestimable value in the creation of photoplays which will be accurate on questions of history and social customs. H. M. Robinson, vice-president of the board of trustees of the California Institute and former member of the United States Shipping Board, believes that Dr. Scherer will exercise a tremendous influence on the industry.



Senator Harding to Discuss Matters of Import to Trade

INEQUALITIES of taxation and in the decisions of the Bureau of Internal Revenue, the continuation of government control over business through the exercise of the war powers, the alleged failure of the government to stabilize financial conditions and to strengthen the Liberty bond market by funding foreign war loans and securing an agreement for the payment of interest on these loans, and the "guerilla tactics" of the Federal Trade Commission and the Department of Justice toward business, which have "added to the uncertainty of the business world without effective prosecution of violators of the law or correction of existing unfair trade practices," will be discussed by Senator Harding with a large delegation of traveling men at Marion on September 25.

Last "Front Porch" Speech.

Senator Harding has announced that he will set forth his "business platform" at that time. It is stated that more than 1,000 traveling salesmen will make the trip to Marion, for this is to be the senator's last formal "front porch" speech. Arrangements have been made for special trains from New York, Philadelphia, Boston and Chicago. Every large city in Ohio is to send a special train.

Karne F. Ferguson is in charge of the national headquarters of the traveling men's league at Columbus, Ohio. He is being assisted by Richard J. White, of Milwaukee, national president of the Travelers' Protective Association, and William B. Emerson, of Columbus, Ohio, supreme counselor of the order of United Commercial Travelers of America. Senator Harding has selected the traveling men to acquaint the country with his views on the rehabilitation of American business.

California Convention Is Scheduled for October

AT a meeting of the California unit of the Moving Picture Theatre Owners of America, held September 1, it was decided to hold a convention in the Exposition Auditorium on October 5, 6 and 7, to which all theatre owners in the state will be invited.

The convention will be in charge of D. S. Markowitz, president of the Exhibitors' Protective League; A. N. Jackson, chairman of the convention committee, both officers of the Crescent Theatres, Inc.; M. L. Markowitz, of the Strand Theatre; Robert McNeil, of the New Lyceum Theatre, and Maurice Klein, of the Majestic Theatre, all of San Francisco.

It is expected that Sydney S. Cohen, president of the Moving Picture Theatre Owners of America, will attend the convention.

Federated Directors Hold Meeting

There was a meeting of the board of directors of the Federated Film Exchanges of America, Inc., at the home office in the Candler Building this week. Those attending were J. L. Friedman, president; S. B. Grand, of Boston; J. Eugene Pierce, of New Orleans; H. Charnas, of Cleveland; A. G. Whyte, of New York; Benjamin Amsterdam, of Philadelphia, and W. E. Shallenberger, general manager.

Elks Take Part in Mann Comedy

More than forty members of the Los Angeles Lodge of Elks will be seen in the most recent two-reel comedy, which is now starring Hank Mann. The Elks were cast in the picture recently when the company was working on the roof of the Elks' Club, Los Angeles, where special permission had been granted the company for filming.

Namara to Continue Screen Work

Marguerite Namara, whose first picture, "Stolen Moments," is shortly to be released, is, it is reported, to continue the making of photoplays in conjunction with her operatic and concert work this winter. She is also to sing the title role in a performance of "Thais."

Deer Me ! Dear Me ! !

Charming bit from "The Song of the Soul," starring Vivian Martin and made by Messmore Kendall for Goldwyn release.

Ray Picturization of Cohan Classic Opens Newark Rialto

CHARLES RAY in "Forty-five Minutes from Broadway" was the opening week's attraction at the Rialto, Newark's new $500,000 theatre, which the proprietors declare to be the finest motion picture house in the metropolitan district outside New York City.

The Rialto certainly got off to a good start, and the owners, Max Spiegel and William F. Rafferty, and the resident manager, Frank L. Smith, are congratulating themselves on having obtained the popular star as the opener. "Forty-five" had been selected from numerous photoplays for which exchange men sought the honor of opening the theatre, and the results more than justified the choice.

Four complete showings are given in the Rialto daily, beginning at noon and continuing until 1 o'clock. On the Sunday when the public was admitted for the first time a long queue stretched from in front of the ticket window throughout the afternoon and until the start of the last performance at night, and except for the very early comers, admission was, in small groups, though the theatre seats 2,000 persons. Mr. Spiegel considered that Sunday a red-letter day, but the crowds continued to come on each successive day during the week.

A special program of Cohan melodies had been arranged as a prologue and the popular "Mary" songs were played during the showings of "Forty-five." Every audience was demonstrative, applauding at frequent intervals as well as at the conclusion.

In Two Pictures at Same Time

William H. Tooker, who plays an important role in Christy Cabanne's special, "The Stealers," is performing the somewhat novel feat of making two different pictures in two different states with two different companies at the same time. In Fort Lee, N. J., he is completing work in Vera Gordon's first picture, following her appearance in "Humoresque," entitled "Mother Love," supervised by Harry Rapf. In New York City at the International Studio, Mr. Tooker has begun work in "Proxies," directed by George D. Baker and adapted from Frank G. Adams' Cosmopolitan story.

Schlank Visits Arrow

Morris Schlank, producer of the Arrow Hank Mann comedies, was a visitor at the offices of the Arrow Film Corporation.

Benjamin A. Prager
President of Mayflower Photoplay Corporation. Taken on California soil.

Full Associated First National Quota for North Carolina Has Been Absorbed

THAT the First National sub-franchise is regarded by exhibitors in North Carolina with enthusiasm is shown, it is reported, by the fact that the full quota of franchises for that state has been promptly taken up, with the result that North Carolina is listed as 100 per cent. Associated First National.

On a visit to New York last week, R. D. Craver, of the Broadway Theatre, Charlotte, and operating a number of other theatres in that territory, reported business conditions in his state as decidedly the best that have ever prevailed locally.

Mr. Craver said, in part: "Exhibitors in my territory not only welcomed the action of First National in making it possible for smaller town exhibitors to share in the well-recognized benefits accruing from the franchise, but they already are expressing their gratification at the quality, number and regularity of the releases thus provided. North Carolina is 100 per cent. Associated First National. Percy Wells, of Wilmington, is president of the North Carolina Exhibitors' League, and H. B. Varner, of Lexington, prominent leader of exhibitors and a member of the Motion Picture Theatre Owners committee of nine, have been quick to realize the benefits accruing from the new franchise and their example was quickly followed by exhibitors in thirty-eight other leading towns, with the result that the North Carolina quota has been entirely absorbed.

Achieved in Eight Weeks.

"That this result has been achieved in so short a time as eight weeks must in fairness be attributed also to the activity and energy of my brother, J. B. Craver, who shares my own unbounded enthusiasm in the proposition and whose eleven years' experience in theatre management and consequent knowledge of exhibitor problems and requirements proved invaluable in the distribution of the individual franchises.

"The welcome given the Associated franchise in North Carolina and the eagerness with which it has been applied for by independent exhibitors reflects a keen realization on their part both of the direct advantages that accrue to every independent exhibitor in the territory and of the condition independent exhibitors have hitherto been faced, namely, the menace of absorption by producer-distributor combinations and the attendant loss of control of their individual business and theatres which they operate. Another feature which is recognized as most beneficial is the absence from the franchise of the advance deposit evil, which hitherto has constituted one of the most unpopular factors in the business problems of the exhibitor."

Six Goldwyn Directors Busily Engaged; Reginald Barker Productions Nears End

GOLDWYN directors are busy filming six new productions which the officials of the company believe will equal the high standard of motion pictures to which Goldwyn has attained by such productions as "Earthbound," "Madame X," "The Penalty," "The Branding Iron," "The North Wind's Malice," "Scratch My Back," and others.

Reginald Barker is putting the finishing touches to his new featured production, "Godless Men," on which he has been engaged with an all-star cast for months under the working title of "Black Pawl." It is a picturization of Ben Ames Williams' great sea tale, "Black Pawl." Helene Chadwick is featured in the picture. Russell Simpson, James Mason and John Bowers have important roles.

Frank Lloyd is completing final details on his first production to be featured by Goldwyn, "The Great Lover," the successful comedy by Leo Ditrichstein and the Hattons, which served Ditrichstein as a stellar vehicle for two seasons. John Sainpolis has the role of Jean Paurel.

Victor Schertzinger is directing "The Concert," Hermann Bahr's comedy, which served Leo Ditrichstein for two years on the speaking stage. He will continue directing the Mabel Normand pictures when that star returns from her vacation in New York.

Clarence G. Badger is directing the making of Will Rogers' new stellar vehicle from Peter Clarke MacFarlane's story, "The Guile of Woman." Many of the exteriors were made at San Francisco, whither the entire company was taken. Rogers has a new kind of role in this picture.

Mason N. Litson is rehearsing Johnny Jones, Lucille Ricksen, Buddy Messenger and the other members of the cast of the seventh of the series of twelve two-reel Edgar pictures by Booth Tarkington. It will be called "Edgar, the Explorer." Wallace Worsley, who directed "The Penalty" and has just completed "The Highest Bidder" for Madge Kennedy, will be assigned a new script within a few days, as will be the case with Paul Bern, who has just been added to the list of Goldwyn directors.

Colombian Town Reorganizes Censor Board, Long Inactive

DISPATCHES to the Department of Commerce from the American consulate at Cargagena, Colombia, report that the moving picture censorship created by municipal ordinance in 1914, which had been allowed to lapse, is about to be reorganized and new members elected to take the place of those whose periods of office had expired.

"This step has been taken because of recent articles in the local press criticizing the class of pictures at present being shown in the two motion picture houses of this city, who are the owners and managers of the greater portion of motion picture films in this republic," declares the report to the department. "Objection was raised principally against 'serial pictures' of American and Italian make."

The governor of the Department of Bolivar has suggested that the new council of censorship establish different classes of taxes, that films of art or educational value may receive preferential treatment.

Dead Men Tell No Tales

L. J. Selznick Begins Rehearsals for Big Constitutional League Spectacle

REHEARSALS now are under way for the spectacle "We, the People," which is to be presented by the Constitutional League of America at Carnegie Hall in New York on the evening of Friday, September 17. This is in celebration of the 133d anniversary of the signing of the Constitution and will include among other features a tableau depicting the signing of the Constitution in Philadelphia.

The spectacle, of which Lewis J. Selznick is director general, is being rehearsed at the Selznick studios at Fort Lee, N. J., where motion pictures of the event also will be made that it may be preserved in films for all time to come. The cast in this event includes many stage and screen notables. In an allegory preceding the tableau the thirteen original states are to be represented by female stars. Among them are Zena Keefe, Elaine Hammerstein, June Elvidge, Catherine Calvert, Marguerite Courtot and Ethel Russell.

Costumes in Exact Colors.

The part of George Washington, according to reports, will be taken by DeWolf Hopper, and Eugene O'Brien will be Alexander Hamilton. Conway Tearle is cast as Garry and W. H. Tooker is Madison. Another special feature will be Ralph Ince in his well known character of Lincoln.

This event is not alone of interest to the people of New York but to the people of the entire United States. The aims and purposes of the Constitutional League as set forth are devoted to the education of the people in the principles underlying the Constitution and the distribution of the people's edition of the Constitution to 20,000 homes in America. General John J. Pershing is a member of the national committee, which also includes Charles E. Hughes, Leonard Wood, Carter Glass, Governor Alfred E. Smith and sixteen other men prominent in public life.

To get the exact colors in the costumes of the signers of the Constitution, a representative of the league went to Philadelphia to examine the original painting which hangs in Independence Hall. With a microscope this representative examined the colors in the painting, with the result that each costume will be colored to correspond with the original.

The Sons of the American Revolution have donated for the pageant the original flags of the original thirteen states. These flags are considered priceless.

Exhibitors' Inquiries About "Earthbound" Break Records

THE first motion picture theatre to show "Earthbound," Goldwyn's special directed by T. Hayes Hunter from a Basil King scenario, will be the Capitol, New York City. It has been booked there for the week beginning Sunday, September 19. The Capitol's presentation will have all the unique effects, lighting, draperies, fixtures, etc., which characterized its month's run at the Astor Theatre.

The photodrama which is one of life after death, is now in its sixth week at the Playhouse, Chicago, where it will continue for at least another week. On September 30 it will show at Miller's Theatre, Los Angeles. That theatre will be closed four days before the showing to permit of arranging the stage, lights, draperies, music, etc.

The Rothapfel presentation will be used at the Capitol Theatre showing, while the indefinite booking at the Los Angeles legitimate theatre will be presented by William G. Stewart, presentationm anager of the California Theatre in that city.

The producers say they have received more communications in regard to the releasing arrangements for this picture than for any other.

Dead Men Tell No Tales

Fairbanks Film Opens New Minneapolis Picture House

MINNEAPOLIS' newest picture house, the Blue Mouse Theatre, opened last week under auspicious ceremonies. The theatre is one of the most attractive in that section of the country, beautifully decorated, conveniently arranged and excellently located.

For the opening of the new photoplay house the management selected Douglas Fairbanks' latest United Artists release, "The Mollycoddle," and it proved a wonderful drawing card. From the opening of the doors on the first day the house was continually crowded and the picture was so well received that the management has held it over for a second week.

Mary O'Connor Will Now Give Scenarios Entire Attention

JESSE L. LASKY, at his office in Hollywood, announced recently the retirement of Mary O'Connor as scenario and film editor at the Lasky studio of the Famous Players-Lasky Corporation to take up scenario writing exclusively for the company. Miss O'Connor's first work under the new arrangement will be the scenario for an original story by Hector Turnbull, which George Melford will produce. Miss O'Connor's place as scenario and film editor will be taken by Lee Daugherty.

Previous to her association with Famous Players-Lasky, Miss O'Connor was employed at the Griffith studio and wrote many of the Fine Arts original for Dorothy and Lillian Gish, Bessie Love and other stars.

Lee Daugherty is said to have been the first scenario editor in the motion picture business, having acted in that capacity with Biograph in 1906. He accepted the first story ever written for the screen by Frank E. Woods, now supervising director at the Lasky studio.

Exhibitors Land "Midchannel," Clara Kimball Young's Latest

OPINION on the new Clara Kimball Young six-reel production, "Midchannel," boiled down and sifted out of the numerous comments that have come into the offices of Equity from exhibitors who make inquiry as to the earliest date available, seems to be unanimous in declaring it the most finished work of art ever done by Miss Young.

While the judgment of those who have seen it varies in minor points, some emphasizing the direction, others the luxurious settings and the impressive outdoor scenes, and still others the brilliant support of Bertram Grassby and the rest of the cast, all agree that every feature of the production bespeaks a master's hand and a studied art. No flaws in detail are found. Every scene and action was done close to perfection, claim its critics.

"Midsummer Madness" to Have Four Cast in Leading Roles

WILLIAM DEMILLE has completed photographic work upon his latest production for Paramount, "Midsummer Madness," and the picture is now ready to be cut, titled and edited. It is a screen version of Cosmo Hamilton's latest novel, "His Friend and His Wife," and is said to be singular in that it has two heroes and two heroines. These are two young married couples—the Bob Meredith's and the Julian Osborn's.

The four leading roles are played by Jack Holt, Conrad Nagel, Lois Wilson and Lila Lee. Mr. Holt and Miss Wilson playing "the Meredith's" and Mr. Nagel and Miss Lee portraying the "Osborn" family. Betty Francisco, ingenue, also has a striking role. Others of importance are Claire McDowell, Charlotte Jackson, Ethel Wales, Charles Ogle, Lillian Leighton and George Kuwa. The scenario was written by Olga Printzlau and Guy Wilky was photographer.

Marshall Neilan to Entertain "Gobs" Who Helped Make Film

ARRANGEMENTS are now being completed for an elaborate presentation of "Go and Get It," produced by Marshall Neilan and distributed by Associated First National Pictures, Inc., before officers and men attached to the Pacific submarine base and naval headquarters at San Pedro, Cal. As is generally known, "Go and Get It" offers a sensational newspaper story in which Pat O'Malley portrays the part of an ambitious cub reporter who gets his big "scoop" with the aid of a navy seaplane of the latest type. It was only through the courtesy of navy officers that these and other marine scenes were obtainable, and in honor of these men the special presentation of the picture will be given.

The entire personnel of the San Pedro submarine base, under command of Captain Chauncey Shackford, together with officers and men of the air service, will be present on this occasion. A special program of entertainment will also be arranged in which Mr. Neilan, Pat O'Malley, Wesley Barry and others will appear.

Has Space to Park Automobiles

To the owner or manager of a motion picture house with a vacant lot adjoining, a little scheme which is finding favor in connection with the Stratford in Poughkeepsie, N. Y., does not come amiss as a means of satisfying patrons and attracting audiences. Directly back of the house as well as to one side are vacant lots. These have been graded and covered with a coating of small stones and used as a parking space for the cars of the patrons of the house. An attendant is on hand to keep an eye on the cars. The exit is on one street, the entrance on another. The management of the theatre declares that the box office receipts have been increased by the idea.

De Lacour Joins American Cinema

R. B. DeLacour, a veteran of the 69th and a business man of excellent affiliations, has joined the American Cinema Corporation forces. Under the direction of president Walter Niebuhr, he will act as traveling representative, his work being to awaken and foster a mutual spirit of co-operation between exhibitors and the company.

Stars and Directors Who Break Contracts Will Be Barred from 400 New York Houses

THE Theatre Owners Chamber of Commerce of New York City has gone on record as unalterably opposed to the attempts, often successful, of some producing and distributing companies and fly-by-night promoters to entice stars and directors to break legal contracts with other companies by offers of fabulous salaries and other inducements. The organization has put "teeth" in its resolution by pledging that the productions of stars and directors who break valid contracts will not be shown at any of its more than 400 theatres in the New York territory.

The trade press was acquainted with the decision by President William Brandt and the executive committee at a luncheon on Friday, September 10, at the Hotel Astor. The project was informally discussed and the aid of the trade papers asked and promised.

May Make Example of Semon.

It is possible that as an earnest of its intention to aid in some very material way producers and distributors who are in danger of losing stars and directors bound to them by contract, the Theatre Owners Chamber of Commerce will investigate the suit of the Vitagraph Company against Larry Semon and make an example of Semon. It is claimed that the organization can bar Semon from every worthwhile picture house in Greater New York except the Strand, Rivoli and Rialto.

While the move is primarily to keep down rentals, because when a star jumps to another company at an increased salary it is the exhibitor who must bear the burden in the form of increased rentals, it is hoped that a common ground for bringing together two often warring factions of the industry has been found. There also is the fact that a star who breaks a contract is lost to the exhibitor booking the star's films through the company entitled to his services.

Producers Indorse Plan.

The move will bring together producers, distributors and exhibitors in a spirit of amity for mutual benefit. It was said that certain producers have been acquainted with details of the plan and have enthusiastically indorsed it.

Instances were cited where stars and directors have been made unhappy in their work because of attempts made to induce them to break their contracts. According to the stories, one director became so discontented that his employer, one of the biggest producing companies in the business, was obliged to treble the salary due him under his existing contract not only to prevent any possibility of losing him but to put him in a frame of mind where he could do satisfactory work. Then the rentals for his pictures were increased 400 per cent., it was said. A certain female star received automatic increases in salary during each year of the term of her contract, though the contract does not call for them.

Federated Preparing Special Book on Bessie Love Pictures

THE advertising and publicity department of the Federated Film Exchanges of America, Inc., are preparing a special press book on the first two Bessie Love productions, "Bonnie May," by Louis Dodge, and "The Midlanders," by Charles T. Jackson. It is said that these will be among the most elaborate and complete campaign books ever issued. Special attention is being given to the exploitation department in the press books, and many unusual advertising plans are worked out for the exhibitors to use for these productions.

Both "Bonnie May" and "The Midlanders" are said to offer an unusual opportunity for advertising and exploitation.

Federated states that these press books will be ready for the exhibitor in the near future.

Eight New Movie Firms Have Been Recently Incorporated

OF the last eight motion picture companies which were incorporated in New York, two gave their capitalization as totalling $1,100,000. The eight concerns together with the amount of their capitalization, as well as the directors are as follows:

Kessel-Baumann Pictures Corporation, $1,000,000, New York, Charles O. Baumann, Adam Kessel, Jr., Charles Kessel; Carton Picture Producing Corporation, $100,000, Joseph M. Carton and Dorothy Godfrey of New York, Anna Van Rennselaer of Good Ground; Wilson Collison, Inc., New York, $5,000, S. C. Cahan, S. Lax, D. Steinhardt; Marjorie Producing Company, $11,000, New York, Joseph Nemerov, W. Hast, A. H. Pincus; Magazine Stories Syndicate, Inc., $20,000, Nyack, H. J. Cohen, Joseph Seiden, Harry G. Kosch; Arman Kaliz, Inc., $5,000, New York, A. Kaliz, William and H. S. Hechheimer; Loew's Eighty-Six Street Corporation, $100,000, Marcus Loew, D. Bernstein, N. M. Schenck, New York; Filmoil Corporation, $100,000, L. Wyszatacki, S. Sweet, Vincent Carnivale, New York

Cazeneuve Remakes "Sunset Sprague"

Paul Cazeneuve, recently made head of the scenario department at the Fox West Coast Studios, has just finished remaking "Sunset Sprague," with Buck Jones, the filming of which was held up through the recent injury of the star.

The bullet which pierced Buck Jones' arm, incapacitating him for several days, also passed through Cazeneuve's hat, making a narrow escape for the well known Fox director.

Cazeneuve is fast making a reputation as an emergency director, scenario editor and production expert. His advice and abilities are in constant demand.

Mr. Cazeneuve will shortly commence work on a big special production based on an original story which he has had in preparation for some months past concerning which an early announcement will be made.

War Hero Makes Screen Debut

Captain Frank C. Badgley, a newcomer to the D. W. Griffith organization, who made his screen debut in a small part in "Way Down East," plays the role of the handsome and suave "heavy" in Dorothy Gish's latest picture, which is temporarily titled "The Ghost in the Garret."

Badgley is a Canadian, educated at McGill University, Montreal, Canada, to be a mechanical engineer. He is an author of short stories that were published in England during the war, and newspaper articles that were syndicated in Canada. Originally, he was a newspaperman.

When war was declared, Badgley, then living in Ottawa, resigned his newspaper duties and enlisted as a private in the 2nd Battery, 1st Canadian Division C. E. F. He was among the first to go.

In 1916, King George awarded him the Military Cross, one of the most prized British Decorations, at Buckingham Palace, for bravery at the battle of Courcellette.

Here Comes the Bride
It's Catherine Calvert this time in Vitagraph's "Dead Men Tell No Tales."

Theatres Discard Orchestras

Declining to meet the demands of musicians for a 20 per cent. increase in the wage scale the management of the T. & D. Theatre and the U. C. Theatre, the two largest theatres of Berkeley, Cal., each with a seating capacity of about 2,000, has done away with orchestras entirely. At neither house has there been noted the slightest falling off in patronage, nor has there been much adverse comment. The saving in the bill for music is being devoted to the securing of better pictures and to general improvements.

Finke Goes to Schenectady House

D. H. Finke of New York has assumed the management of the Palace motion picture house in Schenectady. The house has been conducted under the management of William M. Shirley who left to become director general of the Max Spiegel enterprises, with headquarters in New York. Before leaving to assume his new position, Mr. Shirley was tendered a reception by his employes and other friends.

Tampa Operators Strike

Moving picture machine operators at Tampa, Fla., theatres went on strike Labor Day, demanding an increase of from 80 cents an hour to 90 cents an hour. The first demands were for $1 an hour. The theatre managers refused to yield. The men went on strike and their places were immediately filled by other operators without any interruption. Several houses which operate only at night have settled with the strikers on the basis of a compromise, by which the men get 85 cents an hour, but on Sunday matinees get only the regular rate instead of time and a half.

TAMPA, FLA.—Strand Amusement Company has leased three-story building occupied by Bonita Theatre, having seating capacity of 1,000. Address C. D. Cooley, manager.

*BENLD, ILL.—Benld Opera House has been organized with $50,000 capital by Louis Daniels, Titus Iocca and Andrew Lucas to conduct theatre.

ATLANTIC CITY, N. J.—Stanley Company of America, 1214 Market street, Philadelphia, has purchased City Square Theatre from Dr. J. B. Thompson and will make extensive improvements and install pipe organ.

DEAD MEN TELL NO TALES

Among Busy Film Exchangemen

Buffalo

"Buck" Taylor with Gardiner.

C. A. TAYLOR, known among thousands of film men in the state as just plain "Buck," following seven weeks' vacation, has returned to Buffalo to accept the position of general manager of Gardiner Pictures, Inc. "Buck" is former manager of the local Pathe office and previous to his present connection was associated with the Pioneer company. Mr. Taylor states that plans for the fall season include the purchase of some of the real big attractions, the first of which is "Deliverance," with Helen Keller starred. This production has been booked for a two weeks' run at the Palace Theatre in October, according to Mr. Taylor, who also says that the company plans to zone off the territory soon and put on three new men. T. R. Gardiner is president of the company, with office at 47 West Swan street.

Fitzer Opens Local Office.

Ben Fitzer, well known in Syracuse theatrical circles, has opened an independent exchange in the Palace Theatre Building, 327 Main street. Ben is handling "The Golden Trail," "Madonnas and Men," "Wings of Pride" and Doraldina in "The Woman Untamed."

Leave for Sales Conference.

Hugh Rennie, E. O. Hayes, Murray Hawkins and G. E. Dickmon, of the First National office, left Buffalo Sunday, September 12, for a sales conference at the home office, 6 West 48th street, New York. Mr. Hayes reports the signing up of the Happy Hour in Syracuse and the DeLuxe in Utica for the franchise. He also reports that the Flash Theatre in Tonawanda has booked the entire product up to the franchise.

Associated Producers Start.

T. W. Brady, local manager for Associated Producers, started business Sunday, September 12, at the new exchange in Franklin street. Mr. Brady has engaged Howard Reihl, formerly with Goldwyn and Republic, as salesman, and Leo Murphy, formerly with Empire States Sales and Robertson-Cole, as booker.

Johnston with Fox Film.

Charles Johnston, formerly with the local Universal office as city salesman, has accepted a similar position with the Fox office and is now turning in a bushel of contracts a day on the Fox features. Charlie is a former manager of the Marlowe Theatre and is a veteran in the game.

Filkins Engages Rozelle.

N. I. Filkins, manager of the local office of the Merit Film Company, in the Palace Theatre Building, has engaged L. B. Rozelle, formerly with Dooley, as a member of his sales staff. Mr. Filkins reports that over twenty houses in the Buffalo territory have booked "The Mystery of 13" serial and that bookings on the Gumps cartoon subject are breaking all records. Mr. Filkins has booked this cartoon feature for three days at the Regent and Strand in Rochester. Seventeen prints are being worked out of the Buffalo office on the Gumps.

Join Gardiner Albany Staff.

Mike Resnick, formerly with First National; George Pratt, formerly with the old Mutual company, and S. Newton, who has been connected with the New England Photoplay Company, have joined the Albany staff of Gardiner Pictures, Inc.

Predari Signing 'Em Up.

C. John Predari, manager of the local W. W. Hodkinson office, has signed a contract with Chester Fennyvessy, of the Rialto Theatre, Rochester, for the showing in that city of Louise Glaum in "Love Madness" for an extended presentation. This subject opened a week engagement at the Palace, Buffalo, Sunday, September 12. Manager Predari is planning a big screening on Zane Grey's "The U. P. Trail" soon.

Pittsburgh

New Exchange Opened in Pittsburgh.

PITTSBURGH has a new film exchange. It is called the Columbia Film Service, and is located at 119-121 Ninth street. State right features will be handled and already a list of fine subjects is ready for booking.

Miss Hilda Lissman will be manager of the exchange, the first woman manager in Pittsburgh.

Robert Fulton Transferred.

Robert Fulton, who has been taking care of the West Virginia territory for Pathe, has been transferred to the Erie, Pa., section. L. O. Mann, formerly in the Erie territory, is now taking care of the outskirts of Pittsburgh.

Noveltee Buys More Productions.

The Noveltee Film Company reports the purchase of several new feature attractions for release in this territory. The first two subjects to be released are "The Heart of a Woman" and "The Unhappy Wife."

Kuhn-Zilliox.

Alfred Kuhn, First National shipper, one of the best known and best liked boys among the film exchanges, was married Tuesday, September 7, to Miss Genevieve Zilliox. The happy couple took a short honeymoon trip after the ceremony, and are back again in town living at the home of the bride. Mr. and Mrs. Alfred Kuhn have the best wishes of a host of friends here for a happy and successful journey on the sea of matrimony.

San Francisco

Brevities Concerning Exchangemen.

M. E. Cory, who has been with First National since leaving Select several months ago, has returned from a trip up the Coast to communities, but seldom visited by film salesmen, including Crescent City and other places not reached by railroad.

Harry D. Goldberg, the new manager of Select Enterprises, is making a short trip through the territory to meet exhibitors and study their problems at first hand.

W. A. Crank, manager of the San Francisco office of the Associated Producers, Inc., is well pleased with the manner in which the offerings of this organization are being received and hopes to be located in permanent offices shortly. He has completed arrangements with the management of the Strand Theatre of this city whereby this house will show the releases of the new organization during the season of 1920-21.

E. H. Emmick has taken a new lease for three years on the present quarters on Golden Gate avenue and has since left on a motor trip to Los Angeles, accompanied by Mrs. Emmick.

Baltimore

Bell Leaves for Other Fields.

L. H. BELL, a well known film salesman in Baltimore, who for some time has been representing Robertson-Cole in this territory, has left for Philadelphia, Pa., where he will take charge of the branch office of the Credit Guide, a trade magazine.

To Handle Masterpiece Output.

The output of the Masterpiece Film Company, of New York, will now be handled in this territory by Balmore & Homand, 420 East Lexington street, and they will also distribute the films for Maryland, Delaware, Virginia and the District of Columbia. T. P. Ledeboer, who managed the Baltimore office of Masterpiece has gone to the New York office of the same company.

Oletzky Resigns from Baltimore.

As he has sold out his interests in the Interstate Film Company, Peter Oletzky, manager of the Baltimore Film Exchange, 412 East Baltimore street, resigned his position on Saturday, September 18. All the office work of that exchange will now be conducted in the Washington office of Universal and Michael Siegel will handle all the Universal output for this territory from the office formerly occupied by the Baltimore Film Exchange. He will be assisted by Frank Bricker, who will act as booker. Mr. Oletzky still has an interest in the film business, as he owns three moving picture theatres. At present he will take a vacation after his many years of hard work.

Indiana

Erection of New Theatre Deferred.

WILLIAM E. ENGLISH, owner of the English Hotel Building, in Monument Circle, Indianapolis, has announced that the Famous Players-Lasky Company, which has a ninety-nine year lease on the Market street wing of the building, has decided not to start construction of its new theatre building until January 1, 1922, and that arrangements have been made with the tenants to continue to occupy the building until that time.

Mr. English gives possession of that part of the building to the Lasky company on January 1, 1922, at which time the company intended to start the erection of its theatre. Due to the high cost of building material and difficulty in obtaining material in quantities, Mr. English said, the company has decided to postpone the erection of the building for a year. Mr. English is representing the Famous Players-Lasky Company in dealings with tenants and others.

$50,000 Theatre for South Bend.

Plans for the erection at South Bend, Ind., of a new moving picture theatre, which will probably cost approximately $50,000 and will be located on Michigan street, south of Sample street, became known recently when it was learned that application is to be made with the secretary of state for articles of incorporation. The new moving picture house will be known as the South Side Theatre.

Immediately upon the issuance of the articles of incorporation a company will be formed and stock will be sold. Plans for the new structure have been on file in the office of the city building commissioner for some time, it is said. The promoters of the new project include a number of South Michigan street merchants.

Holtzman Sells the Grand.

Philip Holtzman, of Evansville, Ind., has sold the Grand Theatre at Henderson, Ky., across the river from Evansville, to Louis Hays, who operates the Princess Theatre at Henderson. Morris Holtzman, who has been managing the Grand for more than a year, will return to Evansville. Instead of using the Grand exclusively for pictures, Mr. Hays intends to use it for road shows and feature pictures.

Salt Lake City

Improving Salt Lake Orpheum.

EXTENSIVE improvements, renovations and new decorations are being made at the Salt Lake Orpheum. The work was begun as soon as Harry E. Cornell, the new manager, assumed his duties. The ventilation system is being improved, new carpets laid, the great auditorium repainted and redecorated, together with installation of new draperies and stage properties.

Mr. Cornell announced that the New York office had ordered him to stop at no expense, but to make the local Orpheum the equal of if not the best of any house on the circuit.

To Run Pictures a Week.

The Paramount-Empress Theatre has announced a radical change of policy. Hereafter it will run all pictures for one week, instead of two changes weekly. The admission prices also have been raised. The new prices are 25, 35 and 50 cents in the evening and 15, 25 and 35 for matinees.

Live News from Everywhere

Baltimore

Colonial Theatre Remodeled.

A LARGE addition is being built on the rear of the Colonial Theatre, Gay at Washington street, which is under the management of J. A. McLaughlin and the whole theatre is being extensively remodeled. When the improvements, which will cost approximately $20,000, are completed, the seating capacity will be 499 and the measurements of the entire structure, 30 by 160 feet. The building is of brick and concrete.

A new ventilating system will be installed as well as new seats and the cove lighting system will be employed. There will be an office in the rear. Old rose and gold are to be used for the interior decorations and the structure will be completed by October 5, it is expected. The theatre will not have to close down, however, to finish the job. When completed the music will be furnished by a five-piece orchestra.

New House May Be Built.

Another large moving picture theatre is to be built in Baltimore by interests of which Max Spiegel, of New York, is the head, it is reported in Monumental City. It will be built along the lines of the Strand Theatre in New York and work on the structure will be started after January 1, 1921, the rumor says further. Negotiations for property which is located in the downtown district will probably go ahead rapidly in the near future for it is said that options are held on the properties desired but that the leases of the present tenants do not expire until January 1, 1921.

To Remodel Leader Theatre.

The work of remodeling the Leader Theatre, 248 Broadway which is owned by Pearce & Scheck and managed by Joseph Fields, will start in the near future. The properties in the rear on the Leader have been purchased by this firm and work has started on the new structure. When completed it will have a seating capacity of 2,000.

Benefit at Broadway Theatre.

Over $400 was taken in a benefit moving picture performance which was held at the Broadway Theatre, 509 South Broadway, through the courtesy of J. Louis Rome, the manager, on Sunday afternoon and evening, September 12. The funds will be used for the National Catholic Community House, 113 South Broadway, which will be opened officially on Sunday, September 19, with services with Cardinal Gibbons presiding.

Condy Approves Sunday Movies.

That he has no objection to Sunday moving pictures or baseball, and that he would rather see young man at the movies than at "some other places," were some of the statements made by Representative Charles P. Coady, of Maryland, before the Liberty Defense League at the Hotel Emerson on Tuesday night, September 7.

Cleveland

Many Theatres Planned for Ohio.

SEPTEMBER 1 several new theatre projects were planned in various cities of Ohio.

Two of the biggest projects are the new Keith theatre in Cleveland and the theatre and hotel project in Columbus being promoted by Max Stearn.

The Keith Theatre will be located in a twenty-story office building on Euclid avenue, at East Fourteenth street, right next to Loew's new State Theatre.

The Columbus proposition will be on the site of the Neill Hotel, opposite the State House. The Keith Building will cost $3,000,000, while the Columbus Theatre will cost $2,180,000. It is barely possible that Mr. Stearn may get two theatres on this property.

In Canton, Ohio, N. E. Bernower, owner of the Alhambra Theatre, has announced that he will begin construction at once of a large new theatre to seat 2,000 persons. It will be of the latest type and will be the largest in Canton.

Messrs. Johnson and Malone, of Akron, have sold a block of property on Bowery street to a syndicate which will erect a large apartment hotel and a theatre. The estimated cost is $2,000,000.

Allen Theatre Is Opened.

The new Allen Theatre in Akron opened its doors the evening of September 8, with a capacity audience.

The Allen seats about 1,800 and is one of the several large new theatres upon which building was started in Akron last spring. It is owned and operated by Allen T. Simmons, who has been an exhibitor in that city for many years.

A large number of Cleveland exchangemen were on hand and took part.

The Allen Theatre is not identified with the Allen theatres of Canada.

Opening of New Theatre Postponed.

The new theatre being promoted in the Market House district of Cleveland by Spoth Brothers will probably not be opened for eight months or longer, owing to the fact that the storerooms in front of it have leases which do not expirt until next spring. The Spoth Brothers have already started the excavating and foundation work.

Pittsburgh

Contracts Let for New Theatre.

CONTRACTS have been let by McCartney & Johnson for their large new theatre in Indiana, Pa., although it is entirely likely that it will take a year to complete the structure.

The house is to be known as the Rialto. It will be modern in every respect and will have a capacity of 1,200 on the main floor. There will also be twelve private boxes or loges. The theatre will stand 161 feet on Philadelphia avenue and the front will have in addition to a spacious lobby, two large storerooms. A drinking fountain, women's and men's retiring and rest rooms, a modern ventilating system and other attractive features will be incorporated in the plant. The building will be of brick and terra cotta construction.

This will be the seventh theatre controlled by McCartney & Johnson, they having three at Punxsutawney and one each at Ridgway, Johsonburg and Saint Marys.

Scott Buys the Ideal.

Kalcy Brothers have sold their Ideal Theatre, Johnstown, Pa., to Vernon F. Scott, of Uniontown, Pa. Mr. Scott took possession September 1. The Ideal is one of Johnstown's suburban theatres and is a house of 450 seating capacity and is modern in all respects. Kalcy Brothers, who are Pittsburgh boys, took hold of this house about eighteen months ago and built the business up from practically nothing to its present large patronage, which was accomplished only through their untiring efforts and strict attention to business. They are retiring from the motion picture business temporarily.

Attractions for Week Ending September 18

Los Angeles.

California—"Madame X."
Grauman's—"The City Sparrow."
Rialto—"Humoresque" (6th week).
Symphony—"The Skywayman."
Tally's Broadway—"Homespun Folks."
Superba—"The Devil's Pass Key" (2nd week).
Kinema—"Mid-Channel."
Garrick—"Civilian Clothes" (2nd week).
Clune's Broadway—"What Happened to Jones."

Baltimore.

Garden—"Blue Streak McCoy."
Hippodrome—"An Arabian Knight."
New Theatre—"Civilian Clothes."
Parkway and New Wizard—"The Right to Love."
Strand—"The Best of Luck."

Philadelphia.

Academy of Music—"Humoresque" (3d week).
Stanley—"If I Were King."
Palace—"The Cradle of Courage."
Arcadia—"Civilian Clothes."
Victoria—"Go and Get It."
Regent—"The Dark Lantern."
Capitol—"One Hour Before Dawn."
Chestnut Street Opera House—"Way Down East."
Rivoli—"Crooked Streets."

San Francisco.

California—"The Jailbird."
Portola—"Little Miss Rebellion."
Imperial—"Humoresque" (2d week).
Strand—"Homespun Folks."
Rialto—"His Own Law."
Tivoli—"Married Life."
Frolic—"Blue Streak McCoy."
Newman's College—"Dollar for Dollar."

Kansas City.

Newman—"Civilian Clothes."
Royal—"Humoresque."
Regent—"The White Rider."
Twelfth Street—"Scratch My Back."
Liberty—"The Idol Dancer."
Doric—"The Lost Battalion."
Apollo—"The Slim Princess."

Buffalo.

Shea's Hippodrome—"The Return of Tarzan" and "Guilty of Love."
Shea's Criterion—"Something to Think About."
Strand—"The Joyous Troublemakers" and "The Girl in the Web."
Palace—"Love Madness."
Empire—"The Discarded Woman."
Lyric—"The Best of Luck."

Pittsburgh.

Grand and Regent—"45 Minutes from Broadway."
Liberty—"The Confession."
Olympic and Alhambra—"The Devil's Passkey."
Columbia—"When a Man Rides Alone."
Loew's Lyceum—"39 East."
Savoy—"The Stranger."
Blackstone—"Love Madness."
New Kenyon—First half, "The Man Who Lost Himself"; last half, "The Revenge of Tarzan."
Cameraphone—First half, "39 East"; last half, "Big Happiness."
Minerva—First half, "The Idol Dancer"; last half, "A Daughter of Two Worlds."

Cleveland.

Alhambra and Stillman—"The Love Flower."
Strand and Metropolitan—"The Jack Knife Man."
Mall and Liberty—"The Toll Gate."
Standard—"In Folly's Trail."
Euclid—"The Right to Love."

Chicago.

Randolph—"The Cradle of Courage."
Castle—"The Truth."
Barbee's—"Madam X" (2d week).
Playhouse—"The Penalty."
Casino—"The Devil's Passkey."
Orchestra Hall—"Humoresque" (6th week).
Riviera—"Go and Get It."

Cincinnati.

Palace—"Darling Mine."
Walnut—"The Fighting Chance."
Gifts—"A Woman's Business."
Strand—"The Notorious Miss Lisle."
Family—"The Untamed and the Little Wanderer."

Buffalo

Criterion Drawing Capacity.

SHEA'S CRITERION, Buffalo's newest picture house, has been open a week now and to date has been drawing capacity business with Cecil B. DeMille's latest production, "Something to Think About," which is being held for the second week. "Humoresque" will be the next attraction for a two-week run. The policy of the Criterion is something new for Buffalo and the success of the new theatre so far augurs well for the future. Harold B. Franklin is acting as managing director of the house, in addition to his duties at the Hippodrome.

New Lockport Houses.

Plans are said to be rapidly maturing which will give Lockport, N. Y., two new theatres. Frederick Ullman and Edward Allen, both of whom are interested in the Elmwood Theatre, Buffalo, visited Lockport recently and are said to have inspected several sites, including the Lincoln Building, on Locust street, near Main, and the property on Locust street, between Walnut and South, occupied by the J. O. Rignel Company as a storehouse. It is reported that the other theatre will be located on Market street in the block between Main and Chestnut. The deal for this latter project is being arranged by Lockport men interested in the stock company known as the Victoria Theatre Company, Inc. When questioned about the Lockport deal, Mr. Ullman said that nothing definite had been done as yet on the proposition.

Elmwood Changes Policy.

Manager Bruce Fowler of the Elmwood Theatre has changed the policy of that house from four changes a week to three, putting on three-day presentations the first part of each week and changing bills on Wednesday and Friday.

Strand, Binghamton, Changes Policy.

The new fall policy at the Strand Theatre in Binghamton started Monday, September 13, when, in addition to Thomas Meighan, in "Civilian Clothes," the management put on six acts of vaudeville. "Humoresque" has been the attraction at this Southern Tier house for several weeks.

Leases Academy for Sundays.

Rudolph Wagner, who is interested in several local theatrical ventures, has leased the Academy burlesque house for Sunday only for a term of five years and is putting on picture shows on this day.

Parmelee Opens Majestic.

Stewart Parmelee has opened the Majestic Theatre, on East Ferry street, following extensive alterations during the summer months.

Canada

Entwistle Gets Princess Theatre.

MOVING picture theatre history of Edmonton, a thriving city of the Canadian West, has been dug up as a result of the acquisition of the Princess Theatre, Whyte avenue, Edmonton, by A. Entwistle, who is also the proprietor of the Gem Theatre there. The Princess was obtained from W. J. McKernan.

It has a seating capacity of 660, but it is equipped with all features generally found in much larger houses.

Calladines Sell Two Theatres.

Calladine Brothers, Vancouver, B. C., have sold their two moving picture theatres, the Dreamland and the Fairview, to D. Sutherland, of Winnipeg, Manitoba. Sutherland had operated the Max and Furby theatres in Winnipeg for the past five years and only recently arrived in Vancouver. Calladine Brothers had conducted the two Vancouver houses for a little over a year.

Largest Movie in British Empire.

Mrs. Mildred Harris Chaplin was the star attraction at the opening of the new Pantages Theatre at Toronto, Ontario, which, with its seating capacity of 3,700, is claimed to be the largest moving picture theatre in the British Empire. Sir Thomas Lipton was one of the celebrated people who attended the first performance, and Mrs. Chaplin succeeded in securing a happy climax to her impromptu speech by inducing Sir Thomas to make his presence known to the big audience. The photoplay feature was "Sick Abed," starring Wallace Reid. Mayor Church of Toronto formally dedicated the theatre.

John Arthur, musical supervisor of theatres controlled by the Famous Players' Canadian Corporation and director of the Regent Theatre, Toronto, conducted the large orchestra in a special overture.

Ford Releases Will Be Doubled.

Moving picture cameramen of the Ford Motor Company of Canada, Limited, have completed the taking of educational, scenic and industrial pictures in all parts of the Dominion. These photographers traveled from coast to coast during the past summer and raw material secured will keep the laboratory men busy for months, it is stated. Arrangements have just been made to double the number of Ford releases for the coming year, which means that a Ford reel will be issued every two weeks through Regal Films, Limited, Toronto, and five other Canadian distributing centers. These pictures are booked to exhibitors in all parts of the Dominion at a nominal price.

Advocates Sunday Amusements.

Somewhat of a furore was caused in "uplift circles" of Toronto when Colonel J. R. Marlow, of Toronto, a well-known medicval authority and a prominent military officer, advocated Sunday recreations and shows as an antidote for immorality during the course of a speech in connection with the presentation of "The End of the Road" at Massey Hall during the two weeks of the Canadian National Exhibition, which closed on Saturday, September 11. Colonel Marlow was challenged by several people in the audience and the discussion was taken up in the daily newspapers. The speaker declared that he favored the toleration of Sunday diversions.

George Scoullar Goes to Vancouver.

As a result of the absorption of the Exhibitors' Distributing Corporation of Toronto by Regal Films, Limited, the large film exchange of the Dominion, whereby Arthur Cohen, formerly president of the Exhibitors' Corporation, became vice-president of Regal Films, an important change has taken place in the Canadian West. George Scoullar, for many years a prominent figure in exchange circles in Winnipeg and recently the manager of the Winnipeg branch of the Exhibitors' Distributing Corporation, has been sent to Vancouver, B. C., to become the West Coast manager of Regal Films, Limited.

For a number of years Mr. Scoullar was in charge of the Winnipeg office of the Specialty Film Import, Limited, Canadian distributers of Pathe and English releases.

Washington, D. C.

Crandall's Theatres Raise Prices.

ADMISSION rates at Crandall's Apollo and Avenue Grand theatres have finally been forced up, after a long fight against increased costs all along the line. Both these theatres in the past have charged 15 cents admission, 2 cents war tax, and in an effort to make the increase as little as possible the new admission is to be 20 cents, tax included. The admission to the Avenue Grand has been stationary ever since the house was taken over by the Crandall interests. The Apollo, however, was originally 10 cents, but increasing costs made it necessary to advance the admission to 15 cents some time ago.

Department of Labor Intervenes.

Announcement has been made that the Department of Labor has intervened in the controversy between employers and employes in the Los Angeles studios and will endeavor to bring about a renewal of the wage agreements which expire September 15. Some 5,000 employes are affected.

The first meeting for discussion of the matter will be held on September 20.

"Humoresque" Makes Protracted Stay.

Inauguration of the new policy of Loew's Columbia, under which the big shows will be held over a week, has proved very successful, and Washington papers all have lauded the first picture to be shown—"Humoresque." Assistant General Manager S. G. Meinhold came to Washington especially for the purpose of attending the first showing of the picture and assisted Manager E. J. Stutz in supervising the first performance. Lawrence Beatus, manager of Loew's Palace, also came over to help. A special musical program was provided, consisting of selections especially suited to the film. The first week was so successful that it was decided to continue the film an additional seven days.

Crandall Enterprises Acquire New Theatre.

A twelfth theatre has been added to the Crandall chain with the acquisition recently of the Century Theatre in Petersburg, Va. The deal was put through by Joseph P. Morgan, general manager of the Crandall enterprises.

The Century is a modern house, having a seating capacity of approximately 1,200. Before being opened as a link in the Crandall chain, however, it will be remodeled under the supervision of Reginald Wycliffe Geare, the architect who designed all of Mr. Crandall's later houses, among them the Metropolitan, Knickerbocker and York in this city and the Strand in Martinsburg, W. Va.

Florida

Shifts to Vaudeville and Movies.

THE Victory Theatre, Tampa, will shift from stock to Keith vaudeville and moving pictures the latter part of September or first of October. This is a new house. It has been occupied for the last several weeks by the Jack X. Lewis players. After about October 1 vaudeville will be given three performances daily four days of the week and the best of moving pictures on the other three days. Difficult railroad schedules prevent the showing of the vaudeville for more than the four days.

Taking Pictures of Tampa Scenes.

News film manufacturers are eagerly snapping Tampa aquatic scenes on account of the splendid beaches here and the popularity of bathing and athletic sports. Caesar Irsch, speed boat enthusiast, recently got into the Fox news as an aquaplane expert. On September 16 a swimming, diving and athletic contest for women was held at Sulphur Springs, Tampa, a natural fresh water pool fed by underground springs, and this was snapped by Al Burgert for the Fox News. A handsome pin was presented to the winner of the contest. A swimming race at Clearwater Beach Labor Day between Will Burgert, of the Tampa Photo and Art Supply Company, and Emil Fritch, professional athlete, which was won by Burgert, was also snapped for the news films. A handsome silver cup was given the winner of the swimming race.

San Francisco

Loew Openings to Be Numerous.

SAM HARRIS, of Ackerman & Harris, Western representatives of Loew's, Inc., has returned from a business trip to New York, full of enthusiasm, ideas and announcements regarding openings, new houses and policies. Of special interest is his announcement that the houses now in course of construction are to be opened as exclusive moving picture theatres in which programs of an exceptionally high character w..l be offered at prices now considered top notch. The theatre at Oakland, on which construction work has been in progress for the past year, will be opened on September 29, with "Humoresque" as the opening attraction. The Sacramento house will be opened a week earlier with "The Great Redeemer," and the Stockton house will be ready about the end of the month.

Plans are being made for the erection of two new houses in this city, one at Stockton street and Broadway, the other on Clement street. Promptly on the first of the month the work of clearing the site for the big Market street house commenced and similar work has been started at Los Angeles. D. B. Levin, formerly of the Hippodrome at San Jose, has been appointed booker for the circuit.

Theatrical Man Passes.

Abe S. Cohn, who formerly owned a chain of vaudeville and moving picture houses in California, passed away at San Francisco on September 1 of sleeping sickness. With his brother, Julius Cohn, he established the Bell Theatre at Oakland, and built and operated the American Theatre in San Francisco.

Four New Christie Comedies Now Under Way for Release by Educational Films

KEEPING pace with the release of two new Christie two-reel comedies every month through Educational Film Exchanges, the Christies at their Los Angeles studios now have four of the new comedies under way.

One of the new comedies being finished is "Shuffle the Queens," with a typical Christie feature cast including Eddie Barry, Neal Burns, Earl Rodney, Vera Steadman, Charlotte Merriam and Lydia Yeamans Titus. The comedy was written by W. Scott Darling and is being directed by Wm. Beaudine.

Another new comedy being filmed is "Going Through the Rye," which deals in a casual way with the Volstead Act. Although the plot, which was written by Frank R. Conklin, winds itself around a bottle, there is no liquor in evidence to offend those to whom either the absence or the presence of liquor is abhorrent. The comedy will feature Bobby Vernon and Vera Steadman and is being directed by Harold Beaudine.

Larger Production Than Usual.

Two new comedies are being started under the direction of Scott Sidney and Frederic Sullivan. The first of these which is a country town opera house burlesque will feature Eddie Barry, and the second which also is yet unnamed, will feature Neal Burns, with Helen Darling and others of the Christie stock company. This latter is a larger production than usual from a point of view of studio mechanics and construction of settings, an elaborate suite of rooms including a large ballroom with entertainment scenes being arranged for.

These new comedies will follow the first of the series already released which include "Kiss Me Caroline," "A Seaside Siren," "Out for the Night," "Seven Bald Pates" and "Don't Blame the Stork." "Striking Models" and "A Homespun Hero," are two comedies featuring Fay Tincher, and Bobby Vernon, respectively, which are finished and will be released in their turn just ahead of the four comedies now in the making.

Fox Shows Film of Famous Poem

"Over the Hill to the Poor House," a William Fox special production, will have its premiere showing at the Astor Theatre in Broadway, Friday evening, September 17. The film is adapted by Paul H. Sloane from Will Carleton's famous poem. It portrays the ingratitude of a large family of children toward a self-sacrificing mother. The pathos of the picture is counterbalanced by some keen humor.

Mary Carr is said to give a fine portrayal as the mother, and she is excellently aided by the remainder of the cast, which includes William Welsh, Noel Tearle, John Dwyer, John Walker, Wallace Ray, Phyllis Diller, Louella Carr and Vivienne Osborne.

Charles Simone
General Manager of Film Publishers Corporation.

"Movies" Prove Popular in Church at Ard, Neb.

THE church was packed to the doors and the congregation very appreciative when, on September 3, the first church "movie" in Ard, Neb., was held. The Rev. Dr. E. E. Hosman, pastor, led in the reading of dedicatory services by the congregation. A ten-piece orchestra furnished the music. Several illustrated hymns were used in connection with the service.

Cabinet Officers, Writers and Actors to See "Uncle Sam of Freedom Ridge"

THE special pre-release invitation showing of the Harry Levey Productions feature, "Uncle Sam of Freedom Ridge," which is to be given Sunday evening, September 6, at the Selwyn Theatre, West Forty-second street, New York, is to be one of the most important special showings ever given, from a society, a motion picture, and a news angle, according to reports from the company's offices.

Based upon the story by Margaret Prescott Montague, this film has attracted wide attention. It has been said by the committee in charge of this special showing that the list of those who will be present in the audience will show a very representative gathering.

Attracted Attention.

William G. McAdoo, Mrs. John Blair, Oscar Strauss, Hon. Josephus Daniels, Mrs. Norman de R. Whitehouse, Mrs. J. Borden Harriman, Bernard M. Baruch and family, Herbert S. Houston, Miss Mary Chamberlain, Dr. Henry Moskowitz, Dr. Frank Crane and Mrs. James Roosevelt are among the prominent people who have been invited. Mrs. Carrie Chapman Catt notified Mr. Levey that she would act as sponsor for the film at the performance.

Margaret Prescott Montague, author of the story, is making a special trip from her home in West Virginia to be present at the showing. Many well known writers and playwrights have accepted invitations. Harvey O'Higgins and his family, and Harriet Ford, will probably be present. There will also be in attendance, the entire cast of the picture, including George MacQuarrie, William S. Corbett, Paul Kelley, Helen Flint, Leslie Hunt, Sheridan Tansey, and Eugene Keith, as well as George A. Beranger, who directed the feature. Prominent men and women will speak, and a well known singer is to be announced in a few days, it is said.

Disposed Rapidly.

State rights are being disposed of rapidly, reports state. Paragon Films, located at 729 Seventh avenue, New York, are to handle the film's release throughout Greater New York. Eastern Pennsylvania and Southern New Jersey are to be handled by A. A. Millman, 1230 Vine street, Philadelphia, Pa., and in Chicago the Empire Film Exchange is to direct distribution. The Major Film Corporation, 54 Broadway, Boston, has rights for Boston.

Vitagraph Filming "The Purple Riders" Showing Joe Ryan as a Western Sheriff

VITAGRAPH announces that Joe Ryan is being starred in a new Western serial entitled "The Purple Riders." Ryan recently completed a serial as a co-star with Jean Paige. Each wins stardom through the unusual success of this serial and in response to the suggestions of exhibitors and public, which were obtained by a thorough canvass by exchangemen. The film now being made is one of the company's earnest efforts to let the people who buy films actually put in an order for the type of story they desire to see. It might be termed a custom-made serial, made to the measure and taste of the public.

The picture is the creation of Albert E. Smith, Vitagraph's president, and Cleveland Moffett. It is regarded as an exceptional vehicle for introducing Joe Ryan as a really big figure in serial production. He takes the part of Dick Ranger, sheriff and plainsman, expert horseman and dead shot.

Elinor Field Leading Woman.

The action centers about the doings of a gang of marauders under the command of one who calls himself the Black Shadow. This gang is composed of vicious, hard-fighting men who for years have plundered and murdered.

Elinor Field will be leading woman, playing the role of Betty Marsh, the daughter of a ranchman who is a victim of the murderers. One of the chief "heavy" roles will be taken by Joseph Rixon. William Shields will play the part of a weakling brother. Vincente Howard also plays a prominent role. William Bertram is directing.

"Kismet" to Have Showing

"Kismet," starring Otis Skinner, and based on the well known play and role in which Mr. Skinner achieved the triumph of his long career, will be shown for the first time to anyone outside of Robertson-Cole officials Wednesday evening, October 6, in the grand ballroom of the Hotel Astor, New York.

PENN YANN, N. Y.—Contract has been let for erection one-story and balcony moving picture and vaudeville theatre, 60 by 125 feet, with seating capacity of 1,000, to be erected on Main street for H. C. Morse, 213 Chapel street.

COTTAGE GROVE, ORE.—John Bader will erect theatre at Eighth and Main streets.

WABASH, IND.—Fred C. Webb has contract to remodel moving picture theatre for Dickson Brothers.

CHESTER, PA.—Cramp & Company, Philadelphia, has contract to erect clubhouse, auditorium and lodge building for Penn Forest, Tall Cedars of Lebanon, to cost $450,000.

McFarland of Texas Says "World" Is First in Its Field

EXTRACTS from a letter received from Jack S. McFarland, a motion picture producer, and printed here, show the high opinion in which the Moving Picture World is held by men in the motion picture industry throughout the country, and are samples of the high praise which the Moving Picture World is constantly receiving from men in all departments of the film business.

Mr. McFarland's headquarters are at Alpine, Texas, and he is frequently engaged in the dangerous business of filming scenes along the Mexican border on the southern side of the Rio Grande River.

Such work has kept him out of touch with civilization for several months, but as soon as he again set foot on the side of the river which is guarded by the Eighteenth Amendment, he fired a letter to the "World" asking that his subscription be renewed immediately, and any numbers that he has missed while away in the country of the mescal and pulque be forwarded to him at once.

"I cannot afford to miss an issue," Mr. McFarland says. "Please send me the back copies I have not received. I consider the World the journal supreme in the field of motion pictures, and an essential part of my very life, as it is such a great help to me in my profession. In fact, I owe a great part of my knowledge of the motion picture business to the World."

Mr. McFarland also forwarded some pictures he took of scenes along the border, which depict the wildness of the country and the turmoil of raids and battles.

Movie Closes Central Park Paths

"Blackbirds," a new Realart picture starring Justine Johnstone, has some of the scenes laid in the Bois de Boulogne in Paris which bears a close resemblance to Central Park, New York, in nearly everything except size. So Central Park was selected as the "Bois."

One feature of the picture is a thrilling auto chase, in which Miss Johnstone appears. Because of the popularity of the boulevards in Central Park, it was necessary to appeal to the officers of the traffic squad to close certain avenues for a brief space of time.

Director Wants Place

H. J. Elkins, who was director at Famous Players' Fort Lee Studio in 1919, after his return from France with the Twenty-seventh Division, says movie production is rather slow in New York at present. Mr. Elkins, who was at one time also business manager for Selznick, has been in touch with producing firms here expecting to make a connection, but says openings are scarce. Under the circumstances he is considering going to the Coast where, he hears, there are more opportunities in his line

Cornell Succeeds Levy

Harry E. Cornell, for four years manager of the Oakland Orpheum Theatre, has succeeded Edward P. Levy as manager of the Salt Lake Orpheum. Mr. Levy resigned as manager of the Salt Lake house to engage in private business at the West Coast. He went to San Francisco from Salt Lake by automobile. He had been manager of the Orpheum in Salt Lake for six years.

Picture Theatres in Canada Again Doing Big Business Following a Slow Summer

THE so-called moving picture season of 1920-1921 opened on Labor Day in Canada with big crowds patronizing the theatres. One prominent feature of the "opening" was the staging of the first real "Paramount-Artcraft Week" in the Dominion. Scores of newspapers throughout the country carried special Paramount-Artcraft announcements and numerous theatres booked up with the special advertising drive.

This was the first time in Canada that the special week had been observed by exhibitors and it was apparent on all sides that direct results were obtained through the extra advertising and publicity. A considerable of small houses had closed for the summer months, but practically all of these reopened with a rush. In many instances, houses have been renovated or remodeled.

Another feature of the occasion was that a number of large moving picture theatres celebrated their anniversaries during the last week in August or the first week in September. One of these was the Regent Theatre, Toronto, which was starting its sixth year, while another was the Imperial Theatre, Ottawa, which celebrated its sixth birthday. The large St. Denis Theatre of Montreal also enjoyed a big reopening after being dark for a number of weeks, and an incident of importance was the opening of the new Pantages Theatre at Toronto, a house seating 3,700 persons.

With two exceptions, there has been little tendency on the part of theatre managers in Eastern Canada to advance admission prices, in spite of increased costs in the shape of salary increases to musicians, projectionists and other help and otherwise. The two principal exceptions are the Regent and Strand theatres, Toronto, both of which came under the direction of N. L. Nathanson, managing director of the Famous Players' Canadian Corporation and other enterprises, including Regal Films, Ltd. Admission to the orchestra floor of the Regent Theatre has been raised from 40 cents to 50 cents, while at the Strand Theatre, Toronto, orchestra seats for evening performances sell for 40 cents, an crease of 5 cents. The mezzanine price for evening performances at the Regent Theatre is 75 cents and at the Strand 60 cents.

Considerable Shake-Up.

During the summer months there was a considerable shakeup among the managers of theatres controlled by large corporations. This was due partly to the opening of new theatres by these companies and because of promotions. Quite a few of the theatres at Winnipeg, Calgary, Regina, Vancouver and Toronto now have new managers, those in charge having been switched for various reasons.

July was a dull month in the amusement business in Canada, with few exceptions, but the situation brightened gradually during August, and now most of the theatres are once more doing big business.

Agreements Between Exhibitors and Employes Reached in Canadian Cities

ONE of the last places in Canada where a settlement was reached in the matter of a wage contrast between the exhibitors and musicians for the season of 1920-1921 was Ottawa, the Canadian capital, where the agreement was not signed for the year until September 8, one week after th old agreement had expired. A compromise was effected after the issue had been discussed for many weeks and after an apparent deadlock had existed for almost a month.

The contract signed by the Ottawa musicians provides for a salary of $41 a week for all day men and $57.50 for orchestra leaders. The union had demanded $45 and $60 per week, respectively. Musicians employed at night were granted $21.50 a week. They had asked for $23. In theatres where there is only one organist or pianist, the rate is $75 a week, which is the same as was asked for by the union.

Men Aroused.

At one stage in the negotiations one of the local newspapers made the announcement that the local musicians had demanded $200 a week for an organist or pianist when used without an orchestra. This aroused considerable feeling among the men because it was believed that this story was published for the purpose of arousing prejudice against the organized musicians.

Operators also were given an increase, accepting $37 a week for Ottawa projectionists starting September 6, or an increase of $11 a week over the old scale.

Compares Well With Other Cities.

The increase in the pay of musicians over last year's wages amounted to $9 a week for side men and $15.50 a week for leaders. The new scale secured by the Ottawa projectionists compares favorably with other cities in Eastern Canada where new contracts have become effective. In Montreal the operators now secure $45 a week, but the difference is largely due to the fact that the operators work an extra day because the Montreal houses are open on Sundays. In Toronto the new maximum for projectionists is $45 a week and there are no Sunday shows. The minimum in Toronto is $25 a week, this being for small theatres.

New agreements were effected in practically every city of Canada without disturbance or strike, though a number of concessions were granted in various centers by both sides.

O'Brien in "The Better Way"

Camera work on "The Better Way" with Hope Hampton as the star, and "Big Jack" O'Brien, a "screen daredevil," in the leading male role, is rapidly nearing completion at the Paragon studio in Fort Lee.

O'Brien, whose thrilling feats as the hero in the Fox serial, "Bride 13," won him much popularity among photoplay fans, as Miss Hampton's leading man is proving that he is a strong dramatic actor as well as a serial star.

NEW YORK.—Sargo Building & Holding Company has plans by H. C. Ingalls for two-story theatre to be erected at Seventh avenue and 137th street, to cost $100,000.

NEW YORK.—Isaac Dietelbaum, 163 West 170th street, has plans by L. A. Sheinart, 194 Bowery, for one-story extension to theatre and store building at 1351-53 Boston road, to cost $10,000.

Dead Men Tell No Tales

Battle of Marne Shown on Screen in "The Four Horsemen of the Apocalypse"

FORTIFICATIONS have been erected in the environs of Hollywood for the re-enactment of the Battle of the Marne, one of the features of Metro's forthcoming screen visualization of the Four Horsemen of the Apocalypse, the novel by Vicente Blasco Ibanez. Every detail of the epoch-making battle will be reproduced with photographic fidelity, since army officers, war correspondents and other experts have been consulted in order to avoid even the slight inconsistencies, it is said.

Former army officers, all of whom saw service abroad, have been selected by Director Rex Ingram to handle the troops—also service men—in the battle scenes. In order to assure the authencity of each troop movement, Jacques d'Auray, for four years an officer in the French army, has been placed in charge of one phase of this task. A copy of the official French communiques on the battle have been obtained for constant reference by the director, Miss June Mathis, who wrote the screen adaptation of the story, and the military experts. The same uniforms worn by the men who took part in the real battle will be duplicated for the picture. A special force has been added to the Metro wardrobe department and is now at work preparing these uniforms.

Many thousand men will participate in the battle, which is to be staged near Los Angeles. The picture is being enacted by an all-star cast including Rudolph Valentino and Alice Terry, and Edward Connelly, among other well-known players.

American Devises Effective Posters on Its Special Film, "A Light Woman"

FIVE carefully selected posters, artistic, and strong in dramatic appeal, will give the public its "first call" to one of the biggest specials of the season.

The 24-sheet with its richly colored art work and cast display should prove a big drawing card. "Robert Browning's Immortal Classic" in large type will do the work with one class, and the title, "A Light Woman," will draw another class.

Four more good, dramatic action posters give an inkling to the plot, each one alone a focus for more than passing interest and curiosity. The 1-sheet, showing the siren standing framed in her doorway in all her loveliness, was designed to play up the sex appeal—"a new sort of vamp."

The first 3-sheet is a bedroom scene. It shows one woman bewitchingly gowned, snatching a revolver from the hand of the other, and gives one of the exciting high points of the story in an atmosphere of elegance and luxury which will make an especially strong appeal to women. The second 3-sheet depicts a quarrel between lovers. The faces of Helen Jerome Eddy and Hallam Cooley are in sharp profile, and their expressions and poise tell the story.

The dramatic keynote, the climax of the play—is hinted at in the 6-sheet, which shows the moment when the two men come to grips, mentally, with the woman standing between them with a big problem on her hands.

Several of these posters ought to make excellent cutouts for lobby display.

"Doing Time" Name of New Rolin Comedy.

"Doing Time" has been selected as an appropriate title for the new Rolin comedy, which Pathe will release September 26, inasmuch as it gives an insight to doings inside prison walls in a humorous way. "Snub" Pollard is assisted in his comedy antics by Marie Mosquini and "Sunshine Sambo." The story deals with a suitor trying to win the hand of Marie.

Roy Stewart Has Virile Part to Play in "The U. P. Trail

THE next Benjamin B. Hampton production, which Hodkinson will release in November, is "The U. P. Trail." Roy Stewart, a capable delineator of the big, breezy, virile outdoor type of a man, has the lead.

Kathlyn Williams, one of the real picture pioneers, is seen in a role to which her beauty and talent does full justice. Marguerite De La Motte makes a lovable ingenue, and Robert McKim contributes a bit of polished villainy as "Jose Durade." Joseph J. Dowling is seen as "Place Hough," the gambler, and he makes that character stand out distinctly. C. B. Murphy wins new laurels as "Larry 'Red' King," the big-hearted two-gun man. Other artists of almost equal prominence are to be seen, and the entire cast is said to be in every way worthy of interpreting the Zane Grey story.

Scenes in "Iris" Portray Many Parts of the World

IN rounding out the Robertson-Cole production, starring Pauline Frederick, and based on the famous stage play, "Iris," by Sir Arthur Wing Pinero, the producers of this first Pauline Frederick picture, under her new contract with Robertson-Cole, have given careful attention to the settings.

These, coupled with the power of Miss Frederick as an emotional actress, with a well selected cast and an interesting story, are counted on to make the production one which will give the exhibitor one of his big attractions of the current year, according to the producers.

The scenes for the picture were taken in different parts of London, in Switzerland, on the Riviera and in South Africa. Frank H. Webster was in full charge of the art, decorative and architectural phases of the building of the picture's scenes.

"In undertaking the task of creating settings for the production I was aided materially by my first-hand knowledge of the countries in which the story is laid, for the greater part of my art education was received in England, France, Italy, Belgium, Spain and Germany," said Mr. Webster, in speaking of his work.

"Throughout the entire production it has been my endeavor to make as realistic and as convincing as possible the various backgrounds, not only from an artistic angle but from the angle of personality and expression of character."

Appeal of "The Stealers" Lies in Play on Emotions

THE STEALERS," which had its premier showing to the trade on the evening of Friday, September 17, in the ballroom of the Hotel Astor, is a Robertson-Cole production and was written and directed by William Christy Cabanne. Its appeal lies in its direct and continuous play upon the emotions. Its leading characters are chosen from life, and they are shown in a battle between their worse and better selves.

The acting is said to be exceptionally good, by a cast which was admirably selected.

The story is of an elderly itinerant evangelist who travels from fair to carnival, preaching the gospel ostensibly, but in reality acting as the leader of a band of robbers and pickpockets. The preacher has a daughter, who learns of his duplicity, and, demanding an explanation, is told that he turned rogue because he blames fate for the loss of his wife years before while he was away on affairs of the church. Three distinct love themes are interwoven in the story.

A tinting process, said to have been used for the first time, makes the scenes showing the dawn, the great storm which is a feature, the fire and other scenes especially impressive. The cast includes William H. Tooker, who plays the role of the Rev. Robert Martin, the missioner; Robert Kenyon, who plays the minister as a younger man; Myrtle Morse, who plays his errant wife; Ruth Dwyer, who is cast as a girl of the underworld fighting for the only real chance she ever had to do right; Norma Sherer as the missioner's daughter; Walter Miller as a crook, the lover of a girl thief; Eugene Borden as his brother, also a member of the band, and Jack Crosby, a young society man.

"TRUMPET ISLAND"
A TOM TERRISS PRODUCTION
From the Story by GOUVERNEUR MORRIS
Edited by LILLIAN *and* GEORGE RANDOLPH CHESTER

It is an ill wind that gives the supreme dramatic fillip to this simple, powerful story. It is of a girl, forced into unhappy marriage; of a man, drunk with sudden millions. They should have mated, but barriers of money stood between.

The girl went for a honeymoon trip in the clouds, the man to a lonely island to make himself over. Disaster overtook the girl, but instead of the death she craved, it gave her life and true happiness in the arms of a man of her choice—on Trumpet Island. A virile narrative, natural, fascinating, impressively scened, brilliantly enacted.

VITAGRAPH
ALBERT E. SMITH, President

Great Things Promised for Browning's "A Light Woman" Produced by American

GREAT interest is reported as being aroused in the American Film Company's production of Browning's "A Light Woman" scheduled for early September release. American predicts a great success for this picture, stating that it is a remarkably well-balanced production with a powerful plot, unusually cohesive action and an excellent cast.

The plot presents the action from a variety of viewpoints and the situation is viewed through the eyes of the siren, the fiancee, the young man who is duped and the adoring parents. Claire DuBrey is cast in the role of the siren. Charles Clary, who has forsaken "heavy" roles, plays opposite Miss DuBrey, while Helen Jerome Eddy, who has recently arranged to star in her own productions, plays the role of the sweet and unsophisticated fiancee of the young man. In addition to her work as an actress, Miss Eddy also writes novels and dramas, and is teaching dramatics to a class of young girls, in Hollywood.

Hallam Cooley is cast as the rich man's son, while the role of his mother is portrayed by Frances Raymond and Nancy Chase is the girl friend of the siren, while Guy Milham is the rich young man's chum.

Elaborate and artistic settings have been provided for this special production, and the apartment of the "Siren" is said will appeal particularly to feminine tastes. The interior decoration is the work of Technical Director Sidney A. Baldridge.

Marshall Neilan Completes "Dinty" and Starts "Pards"

MARSHALL NEILAN last week shot the final scenes for "Dinty," the new production to be released by First National in which Wesley Barry makes his debut as a star. With its completion, advance preparations for the next picture were started immediately. The title of the newest subject is "Pards," the scenario being based on Ben Ames Williams' story which recently appeared in Collier's, "Not a Drum Was Heard."

"Dinty" is now being cut and assembled and it is expected that the picture will be completely finished well in advance of the schedule, the film being charted for November release. It has been in the course of production for four months and is said to be Mr. Neilan's most ambitious effort since the formation of his own company a year ago.

The story has to do with the life of a San Francisco newsboy, portrayed by freckle-faced Wesley, and besides being one of the most human stories staged by Mr. Neilan since "Daddy Long Legs," it embodies a thrilling sub-plot that is expected to outdo "Go and Get Is" for sensational touches. Supporting Wesley Barry are Pat O'Malley, Marjorie Daw, Colleen Moore, Noah Beery, J. Barney Sherry, Kate Price, Aaron Mitchell, the little picaninny, and Walter Chung, an almond-eyed youngster from Los Angeles' Chinatown.

May Allison to Be Star in Coming Metro Production

SOMETHING unique in "intimate" picture production is promised by Metro in the picturization of "The Marriage of William Ashe," in which May Allison will be starred.

Edward Sloman, directing the picture, is said to have worked out a schedule of "close-ups" that is to bring the spectator as near the players as when listening to actors on the speaking stage. Not a scene will be enacted at a distance greater than ten feet from the camera.

The production, from the novel by Mrs. Humphrey Ward and the stage version by Margaret Mayo, was prepared for the screen by Ruth Ann Baldwin.

Jones Recovers from Wound

Buck Jones, the western star of William Fox, who was shot in the arm during the filming of "Sunset Spragur," has recovered, and is back to work on the Fox lot completing the final scenes of the production. Patsey DeForest, the leading woman who was present at the time of the accident, administered first aid, and the star was rushed to the hospital, where his reeovery was rapid.

Rose Shulsinger Appointed

Rose Shulsinger has been appointed publicity director and advertising manager of International, succeeding Theodore C. Deitrich. Miss Shulsinger has been Marion Davies' personal representative for two years and will continue to handle Miss Davies' personal affairs in addition to her new work. Bessie Gardner continues as Miss Shulsinger's assistant.

Angles for a Husband with a Bulldog, $1,000, and Beauty

MEMBERS of the Pathe reviewing committee who have seen the picture "Help Wanted: Male," starring Blanche Sweet, are enthusiastic in praise of it, and the word from all branch offices in which the film has been shown justifies, it is said, the committee members' approval.

The story is by Edwina Levin, and the author has created a romance said to contain spice and action. Henry King was director. Miss Sweet plays the part of a country girl working at the town switchboard and worrying about a husband. She is left $1,000 and decides to use it to advance her matrimonial intentions. Someone tells her that a widow has more chance of getting a husband, particularly a French widow with a past, and she then becomes the woman in black. Her bulldog adds something to her adventurous appearance.

Determined in her husband-hunting, the heroine arrives at a summer resort and her adventures begin. All the men in sight are at her feet in humble adoration, but the mysterious past and the bulldog sends her best laid plans aviating. However, a genuine aviator enters about this time and the "rich French widow" forgets her accent, forgets her purpose, and it all ends happily.

Tom Santschi Is Cast in Lead in "The North Wind's Malice"

TOM SANTSCHI is to appear as the hero of a tale of Alaska, by Rex Beach, in his interpretation for the screen of the principal role of the Goldwyn-Beach adaptation of the novelist's story, "The North Wind's Malice." This role is said to give him much scope for virile acting. The production is the first Rex Beach picture to reach the screen since "The Silver Horde," which is said to be playing to large audiences.

A role equal in importance to Mr. Santschi's is that of Rachel Guth, played by Vera Gordon, the Russian actress, who was commended probably more than any other actor in "Humoresque." Others in the cast who are well known are Jane Thomas, Edna Murphy, Dorothy Wheeler, Walter Abell, Joe King and Henry West. Paul Bern and Carl Harbaugh directed the picture under the supervision of the author. Mr. Bern has recently been added to the regular Goldwyn staff of directors.

The picture is a portrayal of love, revenge, jealousy, endurance, struggle and triumph.

"The Valley of Doubt" Plays to Capacity During Hot Spell

ACCORDING to advices received from exhibitors wherever "The Valley of Doubt" has been shown, every house playing this production has made a clean-up, says an announcement from the office of Selznick Enterprises. In support of their claim, Selznick quotes the letter below written by S. M. Kasse, manager of the Empress Theatre, Cleveland, to G. W. Erdmann, manager of the Cleveland Branch office.

"I wish to express my sincere appreciation of your production, 'The Valley of Doubt,' with Thurston Hall.

"I played the picture in seven of the hottest days of the summer, and in spite of the weather I broke all previous records.

"To my mind 'The Valley of Doubt' is one of the best snow pictures that I have seen witnessed and thousands that saw the picture gave the same verdict—wonderful."

Elsie Ferguson Is Star in Paramount Production of "Lady Rose's Daughter"

"LADY ROSE'S DAUGHTER," with the Wallace Reid picture "What's Your Hurry?" is scheduled for Paramount release September 13. The former was taken from a story by Mrs. Humphrey Ward. It stars Elsie Ferguson, who plays three roles. These are the grandmother of the period of 1860, the daughter of the period of 1890 and the granddaughter of the present day. The story provides an interesting study in heredity, the heroine being a girl born out of wedlock, who after many trials finds love and happiness.

Mantle Writes Scenario.

The scenario was written by Burns Mantle, who long has been identified with the New York and Chicago press as dramatic critic. Hugh Ford was director. Mr. Mantle's ability as scenarist, it will be recalled, was displayed in "The Silver King," in which William Faversham was starred. David Powell and Holmes E. Herbert are featured in support of Miss Ferguson, and the cast also includes Frank Losee, Ida Waterman and Warren Cook.

Sam Wood, who has achieved much success in piloting Wallace Reid, directed "What's Your Hurry?" The picture is an adaptation of one of Bryon Morgan's series of Saturday Evening Post automobile stories which have proved so successful as Wallace Reid vehicles and of which "The Roaring Road" was the first. The original title was "The Hippopotamus Parade," and Mr. Morgan himself wrote the scenario. The author was recently signed on the Paramount scenario staff.

There is a whirlwind auto race on a real speedway in this picture, which is reminding of "The Roaring Road" and "Excuse My Dust," but it is the slow-moving and hard-working motor truck that saves the day this time, and the climax is said to be a thriller.

Lois Wilson plays opposite Mr. Reid. Charles Ogle, Clarence Burton and Clarence Butterworth also have prominent roles.

"Palace of Darkened Windows" Is Latest Release by National Picture Theatres

THE first big production directed by Henry Kolker, "The Palace of Darkened Windows," which brought him into the directorate of Selznick Pictures, is the current release of National Picture Theatres, Inc., and from all accounts it is a pleasing production, made on an elaborate scale and is giving entire satisfaction to exhibitors and the public both from a box office and an artistic standpoint.

Word had gone out that Mr. Kolker would score with his first production and this coupled with the fact that it was the fourth picture of National, following three productions that had "got over" big, made the first appearance of the picture an event that was awaited with interest.

From everyone who has seen the picture comes word, according to an announcement from the Selznick offices, that Mr. Kolker has made one of the best productions issued thus far by National Pictures. The story is laid in India, which gave him a chance for elaborate detail work and he took the fullest advantage of the opportunity.

Built Replicas of Indian Palaces.

Elaborate sets depicting Indian harem life and the palaces of that country were built, the director spending much time in erecting miniature sets in detail from old prints before the actual photography started.

Claire Anderson has the leading role, and gives a winsome performance of the daring girl who braved the perils of an Indian potentate's passion in order to obtain a peep inside his harem. Indian fakirs, magicians and the bazaars of the country are portrayed in faithful detail.

Hard work, plus attention to detail in his study of the screen, has resulted in "The Palace of Darkened Windows," which National Picture Theatres offers with the assurance that it is the very best production turned out by that organization.

"Harriet and Piper" Should Especially Appeal to Women

IN "Harriet and the Piper," Anita Stewart's latest Louis B. Mayer-First National attraction, to be released through First National on September 13, exhibitors will get a picture rich in box office value, it is said. The story is by Kathleen Norris. It appeared first as a serial in the Pictorial Review, which is reputed to count over 10,000,000 women and girls among its readers, and it is now being published in book form.

Anita Stewart, the star, is recognized as a popular idol of feminine picture-goers. Her ability, strong character, winsome beauty, smart clothes, gorgeous gowns and graceful carriage have won for her the admiration of numberless women.

Supporting Miss Stewart in the picture are Ward Crane, Charles Richman, Myrtle Stedman, Irving Cummings, Margaret Landis, Byron Munson and Barbara LaMarr Deeley. Bertram Bracken is the director and Monte M. Katterjohn arranged the screen version.

"In Men's Eyes" Now Completed.

The last scenes have been taken for "In Men's Eyes," the screen version of the E. Phillips Oppenheim novel, "Jeanne of the Marshes," which Dorothy Dalton made for Paramount under the direction of Frank Reicher. Exteriors were shot along the rugged Atlantic coast near Portland, Maine. The supporting cast headed by Fredrik Vogeding, a Dutch actor, who makes his debut in American films in this picture, also includes Julia Swayne Gordon, William F. Carleton, Kempton Greene, Lewis Broughton and Gladys Valerie. Gilbert Warrenton handled the photography.

English Ancestral Estates Featured in Paramount Play

R. A. WALSH recently completed filming his second independent production to be presented by the Mayflower Photoplay Corporation as a First National attraction. Aside from stating that the plot is based on one of the most popular works of a widely known English novelist, the producer is guarding closely the identity of the story and its author. It is expected that the picture will be ready for its first private exhibition within a month.

Variety of background is one of its outstanding features. The principal portion of the action is set in and around the famous ancestral estates that border on the Thames. From London the scenes shift to America and thence to Nice, Italy and Monte Carlo.

The cast may aptly be termed "tri-star." The two leading feminine roles, both of equal prominence, are filled by Miriam Cooper and Anna Q. Nilsson, while the principal masculine part, that of Hugh Colman, a high-spirited, impulsive English barrister, is played by Conway Tearle.

Press Book on American's Special Full of Big Ideas

THE American has left exhibitors nothing to wish for in the way of exploitation aids for "A Light Woman." Exactly a dozen practical exploitation suggestions are offered in its recently published campaign book, which will give every exhibitor a wide range of choice. There are elaborate and spectacular prologues for the first-run house in the metropolis, tie-up suggestions for any sized town, and ballyhoos, parades, aeroplane stunts and style shows.

For the lobby various novel ideas are offered. An intermittent confetti shower from above the entrance is one idea that would be a knockout in pure fun and advertising possibilities.

The character of the play, as well as its name, "A Light Woman," is prolific with ideas, and each one is worked out in detail.

The plot of this all-star drama is in line with everything that is airy and light and suggestive of femininity and its foibles, with the accessories of art and wealth.

"TRUMPET ISLAND"

A TOM TERRISS PRODUCTION

From the Story by GOUVERNEUR MORRIS

Intensely dramatic and abounding in spectacular scenes. The climax is reached in a honeymoon airplane flight into the center of a violent thunder storm, where the machine is wrecked. The fall of the shattered airplane, and its crash into a tree on Trumpet island, provide thrilling spectacles. There is a love story of rare charm, and the brave struggle of a man against poverty and then against the temptation which come with sudden wealth. Wild orgies in a metropolitan hotel are shown, followed by scenes on rugged and lonely Trumpet Island, to which Richard Bedell fled from vice. The shattered airplane brings Eve De Merincourt to the island.

Keeping in Personal Touch

(Continued from page 477)

J. J. Milstein, formerly of Washington, D. C., is resident manager of Associated Producers at Pittsburgh. He says exhibitors are enthusiastic over the Associated's policy. W. J. Weilan, manager of the Standard Film Company at Pittsburgh, is living on "Easy Street" with the product he is booking. F. W. Redfield, Vitagraph's Pittsburgh manager, is all smiles and an "I should worry" expression of contentment.

* * *

E. V. Richards, Jr., general manager, and Julius Saenger, of the Saenger Amusement Company of New Orleans, which controls over seventy theatres in the South, returned from Europe September 9. William Gyerenger, assistant manager, who came on from New Orleans, met them them in New York this week and they are enjoying the present spell of cool weather.

* * *

Arthur J. Pegler, who has been in Europe for the Arthur Beck Pictures, returned to New York September 15. Jack A. Pegler, his son, of the Mayflower exploitation department, has just returned from a promotion trip through New England. Pegler, senior, purchased a number of stories while abroad.

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Morris Saffier has been transferred from the New Haven branch of Select to the Pittsburgh, where he will take up a like duty of manager. His successor in New Haven has not been announced as yet.

* * *

Mike Hughes has succeeded Frank Scully as manager of the New Haven exchange of Paramount. Scully went to the Buffalo branch as salesman.

* * *

The Southern Enterprises, S. A. Lynch, general manager, controls the Crystal, Old Mill, Jefferson, Queen and Hippodrome in Dallas, Texas. In Houston it controls the Prince, Zoe, Liberty and books Saenger's Isis. In San Antonio, the Empire, Princess, Royal, Queen and Grand. W. I. Tytle controls all the smaller houses. In Waco it controls the Hippodrome, Rex, Washington and Victory, leaving three others. In Galveston it control the Queen and Opera House, leaving five houses under independent control. In Austin it controls the Majestic; there are three others besides. At El Paso it controls the Alhambra; there are six others. In Fort Worth it controls the Palace and Hippodrome, leaving five.

* * *

Poli's Capitol Theatre at Hartford, considered the most beautiful theatre in America, opened its doors to the public last week. "Stop Thief," with Tom Moore, was the initial film attraction.

* * *

The Rialto, Stamford, will reopen on September 20 under the management of Strauss & Weinstein, both of whom are connected with the Kramer Organ Company, of New York.

* * *

The new Strand at Torrington, Conn., opens on September 20; owned by Rossi Cabol, who owns the Park of that city at present.

* * *

Bertram Raleigh, the celebrated British film actor, arrived in New York September 11. Mr. Burleigh is the leading man in "The Great Day," the first feature made in Great Britain at the Islington studio by the Famous Players-Lasky. Mr. Burleigh will work in a couple of pictures while in this country for the next two months.

* * *

James W. Morrison has completed the leading role in "Sowing the Wind," with Anita Stewart, and will commence work at once in the new H. B. Warner picture, "When We Were Twenty-one." Jim has been cast for the part of "The Imp" in this production.

* * *

Projectionists in Brooklyn, N. Y., are getting $52.50 a week in 600 seat houses, making an increase in their wages of $776.00 a year.

* * *

Brown and Daniels, of the Eastern Film Company of Philadelphia, were in New York on September 7 and 8, looking over the Arrow productions.

* * *

Bob Lynch, of the Philadelphia Metro exchange, was in New York September 8.

* * *

The Theatre Owners Chamber of Commerce of New York will hold a ball at the Hotel Astor on January 5, 1921.

* * *

Bobby North, of the Apollo Trading Company, is on his way from London on the Adriatic, and is expected momentarily. Mr. North has been abroad for two or three months.

Comedy and Deeper Emotion Are in "The Highest Bidder"

MADGE KENNEDY is the star in Goldwyn's picture, "The Highest Bidder," based on Maximilian Foster's novel, "The Trap." There is said to be plenty of good comedy in this picture, but the part of Sally Raeburn gives her also a lot of emotional acting to do.

Miss Kennedy's role is that of a penniless girl who has been staked to a wardrobe by Mrs. Steese with the understanding that when she has captured a wealthy man for a husband Mrs. Steese will receive a substantial rake-off. She really falls in love with a wealthy bachelor, Henry Lester, who in turn is much taken by her. However, he thinks she is after his money, and in his anger he brings in a starving young man, evidently at one time familiar with good society, and passes him off as a very wealthy New York man. Mrs. Steese urges Sally to marry him, and, knowing that Lester is aware of her bargain with Mrs. Steese, Sally receives the attentions of the penniless Hastings. In the end she runs away from both men, but is overtaken by Lester, who has discovered that he wants her on any terms.

There are several roles that are almost as strong as that of the star and an exceptionally fine cast is said to have been selected by Director Wallace Worsley. Lionel Atwill, soon to be starred by Belasco, is cast as Lester, Vernon Steele as Hastings, Zelda Zears as Mrs. Steese and Reginald Mason as Lester's discreet valet.

Cast of "The Faith Healer" Is Named by Paramount

EVER since the initial announcement that William Vaughn Moody's play, "The Faith Healer," was to be filmed as a George Melford production for Paramount, screen patrons have perhaps been curious to learn who would be entrusted with the portrayal of the principal roles. A cast has been selected, it is now announced by the producers, which, it is believed, includes some of the most capable artists of the screen.

The title role, the character "Michaelis," will be enacted by Milton Sills. He will be particularly recalled for his interpretation of one of the principal roles in Hugh Ford's production, "The Woman Thou Gavest Me." Interest also centers in the selection of Ann Forrest for the part of Rhoda Williams. Fanny Midgely, character actress, is "Mary Beeler," the invalid; Frederick Vroom plays "Mathew Beeler," her husband, and the cynical but kindly sister, "Martha Beeler," is interpreted by Loyola O'Connor.

Little May Giracci plays "Little Annie." Robert Brower is "Uncle Abe," the old negro. Dr. Littlefield, the cynical man of science who does his best to destroy the faith of his patient in "Michaelis," the faith healer, and who presents an interesting heavy characterization, is portrayed by Adolph Menjou, while Edward Vroom and George Berrell also appear as associate doctors. Fontaine La Rue will also be seen in an excellent character part.

"Ladies Must Live" Will Be Exploited Very Extensively

WITH final editing of "Ladies Must Live" rapidly nearing completion, plans are being made to bring George Loane Tucker, the producer, to New York for a conference relative to the picture's exploitation with the executive staff of the Mayflower Photoplay Corporation, under whose standard it will be presented through Paramount. Tucker, in conjunction with Benjamin A. Prager, Mayflower president, has announced his intention of lending his personal co-operation to the Mayflower and Paramount publicity organizations in the preparation of a promotional campaign.

Since the advent of "The Miracle Man" the appearance of a new George Loane Tucker production has been awaited with interest. That its successor will be adequately heralded to the public is said to be assured. The producer has taken precautions to maintain secrecy regarding the nature of his new feature. The theme of the story and the treatment accorded it by Tucker will mark a radical departure from anything he has heretofore essayed, it is said.

ALBERT E. SMITH
presents
'TRUMPET ISLAND'
A TOM TERRISS PRODUCTION
From the Story by
GOUVERNEUR MORRIS

"Trumpet Island" is one of the big exhibitor pictures of the season. Excellently produced, at once strikingly unique and dramatically powerful, it merits the wide exploitation necessary at this time. Exhibitor's Herald of August 28

Neilan's "Go and Get It" Is Expected to Surpass All His Previous Successes

MARSHALL NEILAN'S newest production, "Go and Get It," is expected to surpass the success of any of his previous First National releases. Reports from first run exhibitors all over the country received at the Neilan studio in Hollywood indicate this picture will prove one of the biggest box office attractions of the early fall.

In Los Angeles, after playing to capacity for a week at the Kinema, the production was transferred to the Victory Theatre, where it broke all house records. The day after it opened at the Victory "Go and Get It" reached the highest box office receipts ever attained at that theatre and the following day the film broke its own record of the day before.

At the Adams Theatre, Detroit, business was so big that the management was obliged to apologize in the newspapers for its failure to accommodate everyone who sought to see it. Because of other bookings, Mr. Kunsky couldn't hold the picture for a longer run. At the new LaSalle Gardens Theatre in Detroit the picture was then selected by Bert Williams. The selection was a particular tribute to the merits of the film because it had already played Detroit.

In practically every city advance showings are being held at which local newspaper men are invited to be present. In Los Angeles the film brought out the largest assemblage of newspaper folk ever attracted to a local entertainment, when nearly 1,000 news writers and their families viewed a midnight premiere of the Neilan offering. In Chicago, Detroit, Pittsburgh and other first run cities where the picture has been shown similar presentations were put over with success.

Pathe Making Serial with Big Plot Laid Amid Ancient Egyptian Surroundings

PRODUCTION of "The Fortieth Door," which is to be Charles Hutchison's second Pathe starring vehicle, has been started at the Robert Brunton studios in Los Angeles. It will be a fifteen-episode picturization of Mary Hastings Bradley's novel of the same name. The Brunton lot is now also the scene of activity of the Ruth Roland Company, filming "The Avenging Arrow."

According to announcements from California, "The Fortieth Door" will be an especially ambitious production. The story has an Oriental setting, dealing with an American adventure-seeker among the ruins of ancient Egyptian civilization. Both serial companies at the Brunton studio are picturizing popular fiction stories. Miss Roland's new picture is to be an episode presentation of "The Honeymoon Quest," a novel by Arthur Preston Hankins.

Miss Juanita Hansen is also at work on a Pathe serial at the Seitz studio in New York, where an original story by James Shelly Hamilton, is in production under the direction of Bertram Millhauser. Warner Oland is appearing with Miss Hansen. The new serial will have another favorite in Marguerite Courtot, who is playing a leading role. It is expected that in a short time another serial company will be assembled to produce the "Man Who Stole the Moon," Frank Leon Smith's new story.

Metro Buys Four Luther Reed Stories; Two Already Being Produced on Coast

THE Metro Pictures Corporation announces the purchase of four original stories for the screen from Luther Anderson Reed, whose recent rise to a position of prominence among American scenarists and playwrights has been one of the features of the industry. These stories comprise "White Ashes," which is now under production at Metro's West Coast studios with an all-star cast; "Cinderella's Twin," which is to be Viola Dana's next starring vehicle, and two others as yet unfinished, but which Mr. Reed has submitted in outline.

The purchase renews an association between Mr. Reed and Metro which until quite recently had extended over a period of three or four years. Just prior to the final stages of the war Mr. Reed was connected with Metro as scenario and title writer. Then there came an interruption when he joined the army as lieutenant, only to be denied service overseas by the signing of the armistice. Mustered out of service, he rejoined Metro at the company's western studios, remaining several months when he joined the writing staff of Thomas H. Ince.

Brilliant writer by training and instinct, Luther Anderson Reed is also one of the most skillful amateur golfers in America. He is a familiar figure on the links of the various country clubs in southern California. During a recent sojourn in New York he had made plans to enter the amateur championship a tRoslyn, but was called back to the Pacific Coast on business matters and was obliged to forego competition with Bobby Jones, Ouimet and other stars of the cleek and putter.

"Truant Husbands" Is First Film of Rockett Corporation

THE Rockett Film Corporation, a recently organized producing company composed of R. R. Rockett, president and general manager, and A. L. Rockett, assistant general manager, have completed their first picture from a story by Albert Payson Terhune, called "Truant Husbands."

The picture was directed by Thomas Heffron, and the leading parts were taken by Mahlon Hamilton, Betty Blythe and Francelia Billington. The story was prepared for the screen by Daniel Frederick Whitcomb.

The company has been operating at Universal City, but now that the first feature is completed, they will build a studio on a ten-acre tract recently secured in Hollywood. More capital will be added to the organization, and a schedule that calls for not less than six high-class films of the comedy-drama type, will be carried out.

The second Rockett production will be made from a book by Gertie de S. Wentworth-James and called "Extravagance." A new title will probably be given this story before it is released.

R. R. Rockett will leave Los Angeles about September 12 for New York, where a preview of the firm's first picture will be given to distributors and the press before it is released.

Latest Fall Creations.
Becomingly worn by Anita Stewart in First National's "Harriet and the Piper."

Little Wesley Barry Makes Debut as a Star in "Dinty"

MARSHALL NEILAN last week "shot" the final scenes of 'Dinty," his newest production for First National release, in which little Wesley Barry makes his debut as a star. Work on the cutting and assembling of this film is now well under way and it is scheduled for release in November.

As his fifth independent production, Mr. Neilan announces, "Pards," a photoplay based on Ben Ames Williams' story which recently appeared in Collier's, "Not a Drum Was Heard." It is a Western story.

The scenario for this picture has already been completed, and is the work of Marion Fairfax.

The picture will be produced practically in its entirety at Glacier Park, Montana. The company will journey to this "location" where it will pitch camp for two months.

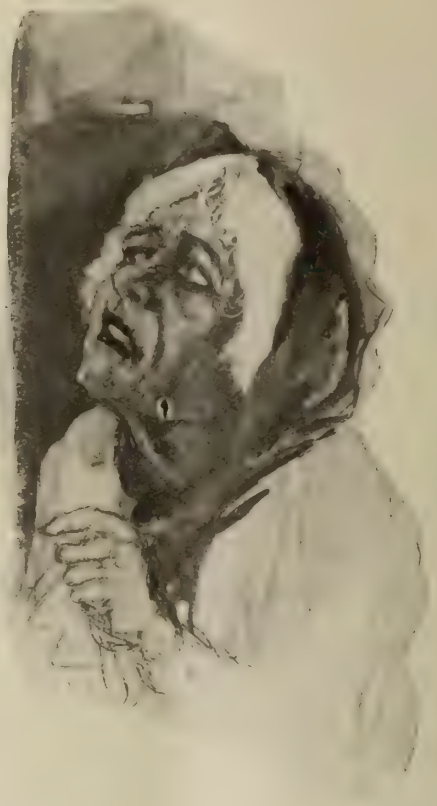
Stopped Work in Honor of Cooper

For the first time in motion picture history a company held up production at enormous cost to honor the memory of an author whose book is now being filmed in Los Angeles. This was done recently in honor of the birthday of James Fenimore Cooper, whose "The Last of the Mohicans," is being screened by Maurice Tourneur, the French producer. Not a wheel turned for fifteen minutes.

The picture is nearing completion and will be released this fall by Associated Producers.

DEAD MEN TELL NO TALES

"I Thought Other Men Could Die—Not My Son!"



On the other side of the Seine where she worked, her pushcart with its cabbages—her shuffle as she trundled along—her white hair were as familiar as the dome of "that workshop where recipes are given to enable the rich to talk well."

And when the war came and the Hun descended — they heard her cry — "I thought other men could die—not my son."

But the screen, showing him with his regiment before the camera, brought him back to her one night—a living, moving son once more.

"The Old Woman of the Cinema," an original story by Blasco Ibanez, author of "The Four Horsemen of the Apocalypse," now running in CINE-MUNDIAL, is another reason why it is the magazine of Latin-America.

Contributors who are recognized.

Beauty that appeals.

Approach that wins.

CINE-MUNDIAL

CHALMERS PUBLISHING COMPANY
516 FIFTH AVENUE, NEW YORK CITY

Consensus of Trade Press Reviews

Here are extracts from available news printed in the five motion picture trade papers. It is the aim to present one sentence that will reflect the spirit of the writer's opinion. The papers are indicated as follows: Moving Picture World (M. P. W.); Motion Picture News (N.); Exhibitor's Trade Review (T. R.); Wid's (W.); Exhibitors' Herald (E. H.).

The Secret Gift

(Featured Cast—Universal)

M. P. W.—It is fresh and appealing at the beginning, but in the later situation becomes obvious in plot and has scarcely enough dramatic strength.

T. R.—Is a remarkably good film.

W.—Nothing big or greatly distinctive about this, but it offers pleasing characterizations and nice little story.

Her Honor the Mayor

(Eileen Percy—Fox)

M. P. W.—It has certain drawbacks in construction, but will undoubtedly carry well with an audience owing to its timeliness and novelty.

N.—Impossible story overacted and hardly entertaining.

W.—Poor treatment and miscasting lessen value of this.

Guilty of Love

(Dorothy Dalton—Paramount)

M. P. W.—Capable directing and dignified acting classify this picture as a worthy one.

T. R.—Contains strong situations.

E. H.—Should please every audience, particularly the family patronage.

Darling Mine

(Olive Thomas—Selznick)

M. P. W.—Sentimental and whimsical, brightened by touches of Celtic humor, the Selznick picture, "Darling Mine," is a becoming vehicle for Olive Thomas, as well as a pleasant sort of diversion for the spectator.

T. R.—Pleasing comedy drama with plenty of heart interest whimsical touches of humor and a plot in which the element of chance plays a large part.

E. H.—There is no doubt that the picture will please everywhere with its charming simplicity and delightful humor.

The House of the Tolling Bell

(May MacAvoy and Bruce Gordon—Pathe)

M. P. W.—Will do no more than pleasantly thrill the average spectator.

N.—A weird story with plenty of action and excitement.

T. R.—Is every bit as "spooky" as its significant title indicates. It is a weird melodrama with a ghostly atmosphere, excellently filmed and warranted to please those patrons who delight in gruesome screen effects.

W.—Fine southern atmosphere and pretty effects make up in a way for weak story material.

Love, Honor and Obey

(Wilda Bennett—Metro)

M. P. W.—Not first class.

N.—Too familiar story causes interest to lag.

T. R.—No details have been omitted to make the picture a special attraction, and the lesson to be drawn from the story is one that will interest men and women alike.

W.—Time-worn melodrama with unsatisfactory ending.

The Truth

(Madge Kennedy—Goldwyn)

M. P. W.—Madge Kennedy is irresistible in Goldwyn adaptation of Clyde Fitch play.

N.—Misses the mark as a picture.

T. R.—"The Truth" offers fair average entertainment. Its domestic comedy-drama plot seems rather illogical and cannot be taken too seriously, but there are many amusing situations in evidence.

W.—This should draw well—will give moderate satisfaction.

The Round Up

(Roscoe Arbuckle—Paramount-Artcraft)

M. P. W.—A big old-fashioned melodrama with a large cast and a love story which concerns the star only indirectly. Arizona's plains, deserts and mountain recesses have been picturesquely shown, peopled by Indians, Mexicans, cowboys and the cavalry staged amid the rocks is an effective novelty.

T. R.—Ranks as a melodrama of the good old-fashioned western type, wherein gallant frontiersmen, hostile Indians and U. S. cavalry figure prominently.

W.—"Fatty" Arbuckle first feature somewhat disappointing.

E. H.—May well be boosted as western picture distinguished for high grade production.

Girls Don't Gamble

(David Butler—Schwab)

M. P. W.—The production has a wholesome tone from beginning to end and is a refreshing change from the rich man's angle, from which the majority of productions are staged.

T. R.—A mighty entertaining motion picture and one that seems bound to meet with high favor wherever presented.

W.—Fine domestic comedy.

E. H.—Distinctly unusual in form and production, as well as in story, it is at once a novelty and good entertainment.

Civilian Clothes

(Thomas Meighan—Paramount)

M. P. W.—The star will keep all his old friends and make many new ones through his work in this production.

T. R.—A lively comedy, which takes a sly punch at the sin of snobbishness as exemplified by the young wife, whose affection for her soldier husband seemed to have disappeared with the elimination of his uniform.

E. H.—Movement is lively and surroundings attractive.

W.—Has unusual drawing power and should score big hit.

A Trip to Mars

(W. H. Productions)

M. P. W.—Will interest the average spectator and will be welcomed as an absolute novelty.

N.—Should furnish average entertainment.

W.—Planet Mars pictured as seventh heaven of delight.

They've Found the Key Alright!
A bottle's missing from somebody's cellar in "Oh, Lady, Lady!" Walter Heirs and Bebe Daniels in this Realart picture.

Big Happiness

(Dustin Farnum—Robertson-Cole)

M. P. W.—Perhps the greatest charm of "Big Happiness" lies in the manner in which its fine cast is backed up by the right sort of environment.

N.—Fair entertainment in Dustin Farnum's latest.

T. R.—The action throughout is rapid and the sort that will find favor with the boys, women and men.

W.—Very entertaining dual role picture but ending is dragged out too much.

The Invisible Divorce

(Leatrice Joy—Selznick)

M. P. W.—Selznick drama based on sacredness of love bears poignant, compelling message.

T. R.—The story is not new and as unfolded in this picture is exceedingly tedious in spots. A good production assists in making the episodes somewhat interesting.

W.—Has big woman appeal and should be played from this angle.

E. H.—The picture contains a great deal of heart interest and should please in almost any house.

Merely Mary Ann

(Shirley Mason—Fox)

M. P. W.—Spectators will find it a sympathetic little tale of a well-bred girl in reduced circumstances who is forced to do the work of a slavey in a London boarding house.

T. R.—The William Fox forces have made this stage success into a most entertaining motion picture. The star is well cast and her support is excellent.

W.—Another one for the long, long average list.

Comments

LOOSE LIONS (Universal-Century).—This two-reel comic written and directed by William H. Watson, contains laughable situations and shows more care in sets and general details than the average comedies of this kind. It is full of action from the start, and such plot as there is centers about an individual known as Paul Bara, described as a brother of Theda. The baby lion is only one of the many features in this that will make a special appeal to children, and grown-ups are certain to like it, too. The negro preacher, the pie battle, the lions and other features all go to make up a good comic.

IN WRONG WRIGHT (Universal-Western).—An amusing two-reel subject, written by Ford Beebe, with Hoot Gibson and Dorothy Wood in the cast. Hoot plays the role of Mr. Wright, a good-natured young chap who has a habit of "getting in bad" with the very best of intentions. He brings a laugh in the first scenes when he mistakes the artist's model, posing as a hold-up man, for the real thing. There is a pretty love story in this and the hero performs an astonishing feat toward the close by bringing in a badly wanted man while he himself is handcuffed.

ROCK-A-BYE BABY (Rolin-Pathe).—A "baby show" makes an interesting novelty for this one-reel comic. Babies of various nationalities appear. "Snub" Pollard acts as judge, it being his job to award the silver loving cups. Of course Snub gets into trouble and the whole show winds up in a riot. This is new and amusing throughout.

LATEST REVIEWS *and* COMMENTS

CONDUCTED BY EDWARD WEITZEL, ASSOCIATE EDITOR

Sidelights and Reflections

LAST Sunday's "Way Down East" ad in the New York papers contained a round dozen of catchlines from the reviews of the D. W. Griffith screen production of the famous old New England play. Eight of the articles referred to the effect of the rescue scene upon the audience. "Pandemonium broke loose. The theatre resounded to cheers, whistles and yells of delight." "Audience broke into cheers and screams." "Had the spectators standing and cheering." "Brought the audience to its feet." Expressions of appreciation of this nature were given for that which one critic called "The most thrilling scene ever shown on the screen." There had been much fine acting before the breaking up of the ice in the river and many beautiful shots of peaceful landscapes, but the combined skill of director, cast and cameraman did not "bring the audience to its feet" until the story was vitalized with the proper proportion of physical action, based on a situation which involved the lives and happiness of the heroine and the hero.

Throughout the thrilling rescue of Anna winter scenes of great beauty were spread with a prodigal hand, but they passed unnoticed. The attention of every person in front of the screen was centered upon the man and the woman adrift on the ice, and no one had time or thought for anything but the fate of the two imperilled beings.

Which is another way of saying that Director Griffith has put the screen to its proper use and made it give the audience drama as drama is understood by the playwright. Nothing was permitted to interfere with the movement of the situation.

I wonder how many scenario writers and directors who see the picture or read of its reception by the public will take the lesson to heart. Hundreds of thousands of dollars are spent on pictures that are brought into New York and are received with only mild, if any, indications of approval. After a stay of a few weeks they are withdrawn. These pictures have been finely cast, elaborately produced and are frequently founded on the works of celebrated novelists or playwrights, but they lack the punch of real drama. There is something wrong with their physical action, or dramatic movement—to give the most necessary quality of the playwright's skill another term.

And playwrights are the crying need of the screen, artizans who have a working knowledge of the laws of dramatic construction. The big general public that is eager to pay its money for stage or screen entertainment wants thrills, and will spend its dollars lavishly for a drama that will "bring it to its feet." The only way to put thrills into a film story is to follow the rules that have been handed down from the birth of the speaking stage, and put the human interest before everything else. In order to accomplish this the human interest must be given the right of way on a clear track and sent forward at just the right rate of speed.

Too little thought is devoted to the mechanical side of scenario writing and producing. If the theme and the characters are above the ordinary, the author and the director seem to labor under the impression that the success of the picture is well nigh assured. Without a complete grasp of the "know how" of the trained dramatist all the knowledge in the world concerning the sets, lighting and effects of the screen will never insure a repetition of the scene at the 44th St. Theatre on the opening night of "Way Down East."

If any but a select few were thrilled by beauty unaccompanied by physical action, the rooms of the Metropolitan Museum of Art would be crowded with delighted spectators every day of the week. This priceless collection of paintings and other objects of art is free to the public, and I have seen, on several occasions, as many as seven persons in one of the rooms. The general public never goes near the place. It wants the thrill that physical action alone imports. To produce this thrill is the task of a magician, a worker who conceals his art. The sooner scenario writers and directors learn how the trick is done, the greater the number of long runs in the picture theatres on Broadway.

IN THIS ISSUE.

"Midchannel" (Equity).
"The Husband Hunter" (Fox).
"Madam X" (Goldwyn).
"The Restless Sex" (Paramount).
"Honest Hutch" (Goldwyn).
"Little Miss Rebellion" (Paramount).
"The Master Mind" (First National).
"The Village Sleuth" (Paramount).
"Polly of the Storm Country" (First National).
"The Law of the Yukon" (Realart).
"Sweet Lavender" (Realart).
"An Arabian Knight" (Robertson-Cole).
"Pink Tights" (Universal).
"The Fourteenth Man" (Paramount).
"39 East" (Realart).

"Midchannel"

Equity Releases Adaptation of Arthur Wing Pinero Play Featuring Clara Kimball Young.

Reviewed by Margaret I. MacDonald.

THE question which the Equity screen version of the Arthur Wing Pinero play, "Midchannel," presents is interesting, especially to those who have given thought to the why and wherefore of marital problems. It was no doubt conceived by the author for the entertainment of adults, and as presented on the screen by Equity Pictures this is precisely where it belongs. It treats of marital shoals and views married life from a sordid angle. Needless to say the picture is based on a skilfully constructed play and has been directed with an evident understanding of the theme and plot.

Clara Kimball Young, the star of the production, dresses the part of Zoe Blundell well and evinces a proper conception of the role. There may be a question, however, as to her personal adaptability to all the requirements of the character. As the wife at midchannel of the matrimonial sea, in her more petulent moods, she does excellent work. The softer shades of the role are not as satisfactory in definition, however. J. Frank Glendon is rather sombre in his interpretation of the role of Theodore Blundell. The most pleasing interpretation is done by Edward M. Kimball as the Hon. Peter Mottram, a mender of broken friendships. Helen Sullivan as Mrs. Annerly is also noticeable for her clever handling of the role allotted her.

The production is one that the average audience will like—in fact, it should run quite strong as a program feature.

Cast.

Zoe Blundell.....Clara Kimball Young
Theodore Blundell.....J. Frank Glendon
Hon. Peter Mottram.....Edward M. Kimball
Leonard Ferriss .....Bertram Grassby
Mrs. Pierpont .....Eileen Robinson
Ethel Pierpont .....Katherine Griffith
Adapted from the play by Sir Arthur Wing Pinero.

Length, About 5,500 Feet.

The Story.

"Midchannel" treats of that period of married life, occurring principally in society circles, when the contracting parties grow weary of well-doing and of each other and turn from the family hearth to other quarters for amusement.

Zoe and Theodore Blundell are the two central characters of the story. Zoe, peeved at the seeming negligence of her husband, retaliates by spending most of her evenings away from home, usually in the company of men. And Theodore, not sufficiently impressed with the truth of the old adage, "There is safety in numbers," takes issue with her, with the result that quarrel after quarrel occurs.

Hon. Peter Mottram, an old friend of Theodore Blundell's, attempts to establish a reconciliation between the Blundells, and almost succeeds, when Zoe's petulence overturns his plans, and a wider breach than ever is the result. Finally they separate and Zoe goes to Italy, where she is followed by an old flame, Leonard Ferris, who seeks to bring about a divorce between Zoe and her husband. In the meantime Theodore has found that although experience seems to have proved that it is impossible to live with a woman, neither can he live without one, and he is discovered living in a flat with a pretty young widow, Mrs. Annerly.

Several complications occur in which Leonard Ferris and Ethel Pierpont, whose mother has been angling for Ferris as a son-in-law, figure. Peter Mottram again steps in and this time succeeds in bringing about a reconciliation between the estranged pair.

Program and Exploitation Catchlines:

A Story of Marital Problems.
A Story of Married Life from a Sordid Angle.
Clara Kimball Young in an Adaptation of an Arthur Wing Pinero Play.

Exploitation Angles: Play Miss Young to the limit, but don't let them forget the stage success of the play. Use posters, for Miss Young appeals both to those who read the newspaper advertisements and those who follow the pictorial displays. Make a good showing and if possible use a perambulator. It will return its cost.

"Little Miss Rebellion"

Clever and Laughable Paramount Comedy Featuring Dorothy Gish—Is Snappy and Diverting.

Reviewed by M. A. Malaney.

WE have seen Dorothy Gish in several clever roles during the last year. All of them have been quite entertaining, but none so good as the hero-

ine of "Little Miss Rebellion," her latest Paramount release. The story is consistent and natural, the action snappy and the entire picture is a highly pleasing and diverting entertainment.

Miss Gish has a role that calls for plenty of activity. There is an episode showing her experiences riding a balky donkey. There is another place where she takes part in a baseball game. The latter is particularly novel and original. The jazz dance where she is the honored guest of a company of American soldiers is a feature of the picture. In fact, it is these novelties that will hold the interest and makes it a good entertainment.

The story concerns the experiences of a young grand duchess who don't like her station in life because it is too tame. That's how she happens to get into the situations described above. The supporting cast is well chosen and does fine work. Ralph Graves, a young man who is not seen often but generally gives a good account of himself, portrays the part of the American sergeant with plenty of pep. George Siegman and Riley Hatch also have conspicuous parts and do them well. The picture is admirably directed.

Cast.

Grand Duchess Marie Louise....Dorothy Gish
Sergeant Richard Ellis.....Ralph Graves
Colonel Moro.....George Siegman
Stephen.....Riley Hatch

Directed by George Fawcett.
Length, 4,835 Feet.

The Story.

The Grand Duchess, Marie Louise, of Bulgravia, is a pretty young girl, leading a lonely life and longing for freedom. Guards and ladies in waiting constantly surround her, and she is obliged to preside over stuffy court councils. Among her counsellors are several revolutionists who are conspiring against her, the leader of which is Colonel Moro.

One day while the Grand Duchess is out riding, she spies a boy with a donkey. Eluding her guards, she slips into the woods and is having a lively encounter with the donkey, when Colonel Moro and his soldiers ride up. He starts beating the boy, but the Duchess defends the lad and strikes Moro across the face with her whip. This rebuff rankles in Moro's heart and makes him more bitter against her. A few days later she cajoles an old grenadier who guards the palace gate to allow her to slip out. A company of American doughboys is stationed in the neighborhood. The duchess comes upon them playing baseball. They invite her to join the game and she surprises them all, including herself, by knocking out a home run. The decision at the plate is close and the players argue it. Sergeant Dick Ellis, who has become very much interested in the young lady, takes her part.

Ellis walks home a little way with her and invites her to a jazz dance that evening. The Duchess slips away and goes. She is the belle of the ball, until her scandalized ladies-in-waiting appear and take her home. Ellis is downcast, and next day he leaves for home. That same night Col. Moro and his band are perfecting their plans. A revolution comes and the Grand Duchess is dethroned. She and her faithful grenadier escape to America, where they live in New York under assumed names. Col. Moro also comes to the city and conspires with other malcontents to find the Duchess and take from her the valuable royal crown which she brought along. They find her working in a Child's restaurant. On the same day Dick Ellis finds her. He is now out of the service. Moro and his gang follow her to her rooms. But Ellis is on the job and in a lively tussel the revolutionists are beaten and turned over to the police. Ellis tells the Duchess he loves her and takes her in his arms.

Program and Exploitation Catchlines: She Was Royal and Nasty Rich—and Never Had a Good Time in Her Life Until She Met the American, Dick Ellis.

"Oh Piffle on the Palace Stuff—I Want to Have Some Fun." That's the Little Grand Duchess' Declaration on Independence in "Little Miss Rebellion."

Don't Be So Restless!
A scene from "The Restless Sex," starring Marion Davies and released by Paramount.

Dorothy Gish is a Baseball Player as Well as a Screen Player. You Ought to See Her Slide Home in "Little Miss Rebellion."

She Soured on the Royal Fol-de-rol, and Fled to America. They Followed Her but Two Big Yankee Fists Finished the Pursuers. See Dorothy Gish in "Little Miss Rebellion."

Exploitation Angles: Play up Miss Gish in one of her typical lively cutey roles. She does some funny baseball stuff and it would be well to mention this as the spectacle of a girl playing baseball is not common. For a lobby front there are some good posters showing Miss Gish riding a donkey. Ohio theatre managers can get a special story in their newspapers by bringing attention to the fact that Miss Gish was born in Dayton, O., March 11, 1898; Ralph Graves, born in Cleveland, and Wm. Riley Hatch, also born and educated in Cleveland. Miss Gish was educated in Massillon, Ohio.

"Madame X"

Pauline Frederick Does Splendid Work in Goldwyn Screen Version of Famous Stage Drama.

Reviewed by Mary Kelly.

So nearly does the Goldwyn screen version of "Madame X" in its emotional intensity approach human experience that the spectator forgets art, forgets drama, in the face of absolute realism. Insistently it plays for sympathy and it gets sympathy to a degree of which few pictures are capable. If possible, it is too real, too heart-rending at times in its protracted revelation of a mother's misery and suffering. There is a little comedy relief and there are a few light moments, but these are fleeting and a trifle forced. Except for this slight deficiency in the matter of shading, the picture is a rare work of power and art.

To Pauline Frederick falls the role of "Madame X," who is banished from home, husband and son early in her married life by an unfortunate circumstance which brands her as untrue in the stern eyes of her husband. She is reduced to the lowest misery. Twenty years later she kills a man to save her son from being informed of the truth about his fallen mother. In the trial the son, unaware of his mother's identity, is the council for the defense, and wins her case.

Miss Frederick plays the mother role tragically, passionately, and does not hesitate to sacrifice her natural attractiveness for the sake of her characterization, which is necessarily an unbeautiful one. Toward the close, however, her face expresses the beauty of sublimation that sorrow and suffering has brought. Casson Ferguson as the son and William Courtleigh as the husband have exacting, forceful roles to which they are fully equal.

The trial scene has been skilfully acted and directed. The meeting between mother and son is suspended until just the right moment and the climax is a real dramatic achievement. Patrons, both men and women, have expressed themselves as being very deeply moved by this photo-drama.

Cast.

Jacqueline Floriot or "Madame X,"
Pauline Frederick
Louis Floriot.....William Courtleigh
Raymond Floriot.....Casson Ferguson
Cesaire Noel.....Albert Roscoe
Helene.....Correan Kirkham
M. Parrisard.....Lionel Belmore

Drama by Alexandre Bisson.
Scenario by J. E. Marsh.
Directed by Frank Lloyd.
Length, Seven Reels.

The Story.

Jacqueline Floriot has been forbidden by her husband, public prosecutor in Paris, to re-enter their home, although their small son is dangerously ill. Having grown desperate with anxiety she comes to the house unseen by him and is admitted by a servant. But M. Floriot discovers her and refuses sternly to allow her to see Raymond, the child, reminding her of the act that has caused their separation.

This circumstance consisted of an unfortunate meeting a year or two before, between Jacqueline and a friend of her husband's, who made love to her and was overseen by Floriot. The latter refused to hear any explanations but, believing the worst of his wife, banished her.

Upon their second meeting in his house, he forces her from his doors forever. Her life becomes a wretched, dishonorable experience and she sinks lower and lower into a sad condition of degredation. She is found twenty years later by Laroque, a disreputable Frenchman traveling in South America. He consents to take her back to Paris as his "life's companion." After arriving, her history becomes known to two rascally prosecutors, whose profession is demanding hush money for concealing scandals. Laroque is let in on the profits and proceeds to call upon Floriot, who has now risen to a very high position in Paris.

Jacqueline, frenzied for fear her son will learn the truth about her and have his career spoiled, threatens to shoot Larocque. He laughs at her and proceeds to go regardless, whereupon she kills him.

She is taken to the prison and for months refuses to talk, calling herself "Mme. X." Then the trial. Unaware of the old woman's identity, Raymond has been made her attorney. The sight of her inspires him with pity, which becomes love as the trial proceeds. His eloquence and sympathetic plea win for her her freedom. She learns who he is before he finishes, but still refrains from disclosing herself. But Floriot has seen her and recognizes her and tells the truth to his son. Mother and son meet a short time before death ends her suffering.

Program and Exploitation Catchlines: "Madam X"—She Preferred to Be Nameless. After Years of Degradation She Wanted to Save Her Son from Knowing Her Past. She Made a Mother's Supreme Sacrifice—She Stayed Out of His Life.

A Great Tragic Role. Pauline Frederick Will Make You Cry and Make You Think.

Its Theme Is the Mainstay of Life—Mother Love.

She Was a Squalid Creature of the Gutter. In Her Trial for Murder, He Plead Her Case With the Best That Was in Him—With Eloquence, With Inspiration, With Love. He Did Not Know That She Was—Who? See "Madame X" for the Answer.

Exploitation Angles: Give this unstinted advertising. It is a big, even great picture. Sell it on its potentiality as a "mother love" picture. Explain that the stellar role is entirely different from the usual Pauline Fredtrick type of role, that it is a vitally human role with an appeal as wide as life. Tell it is from the Bisson stage hit.

"The Husband Hunter"

Five-Reel Fox Production Features Eileen Percy in Story of Ultra-Smart Set.

Reviewed by Robert C. McElravy.

THERE is so much brilliance of presentation and infectious good humor about the first reels of this Fox production, "The Husband Hunter," that it is doubly disappointing when, at a critical moment in the story, it suddenly develops scenes that overshoot the mark and tend to flatten out the good effects previously achieved. A vigorous editing in certain obvious places would do much to tone down the unpleasant features and retain the enjoyable comedy element. It is well worth revising.

The story deals with the experiences of a husband-hunting girl who determines to capture the son of an "oil can" millionaire. Her previous flirtations become known to him and he invites her to his home to meet his father and mother. Here he has prepared, with the aid of friends, a reception designed to cure her of a desire to land a wealthy husband. The trick is highly amusing up to a certain point, when it is carried too far to hold the sympathy of the spectator. The delicate touch visible in the direction up to this point gives way to some crudities that are out of harmony with the general conception. As suggested above, careful editing would do much to soften the bitter humor of these situations.

Eileen Percy screens excellently and is particularly good in the close-ups. Edward McWade does an excellent character bit as the eccentric father. Emery Johnson is satisfactory as the "hunted" man.

Cast.

Myra Hastings .....Eileen Percy
The Husband Hunter
Kent Whitney .....Emory Johnson
The Hunted Man
Lilah Elkins .....Jane Miller
Myra's Friend
Arthur Elkins .....Harry Dunkinson
Lilah's Husband
Bob Harkness .....Evans Kirk
Kent's Bright Friend
Charles Mack .....Edward McWade
An Actor
Kelly .....John Stepling
Another Actor

Story by F. Scott Fitzgerald.
Scenario by Joseph F. Poland.
Direction by Howard M. Mitchell.
Length, Five Reels.

The Story.

Myra Hastings, in "The Husband Hunter," is a beautiful young society girl who sets her cap for Kent Whitney, son of an "oil can" millionaire. Myra has a recognized gift for summer flirtations and soon has the young man in her train. At this time a rejected suitor warns Kent of her husband-hunting proclivities, and the new victim determines to cure her of the habit.

Kent invites Myra to go to his home and meet his parents, whom he describes as a little eccentric. The girl arrives at the Long Island station in a rainstorm and is met by a broken down automobile. At the Whitney home Kent introduces her to his father, who develops some decidedly odd traits of character. The mother is upstairs, reclining on a divan, with a dozen or more pet dogs romping about her. That night the alleged neighbors come in and Myra is further dumfounded.

When she learns that it is all a trick Myra retaliates by pretending to marry Kent. She deserts him on a train, sending back a note telling him the minister was a fake one. He has by this time learned to really love her, so he pursues her and when he has overtaken her they plan a real marriage.

Program and Exploitation Catchlines:

Story Depicting the Experiences of a Husband-Hunting Girl.

A Comedy-Drama of the Ultra-Smart Set, with Eileen Percy.

She Wanted to Capture the Son of a Millionaire for a Husband and She Did It in Her Own Flirtatious Way.

Exploitation Angles: Play chiefly on the title, which can be sold to the best advantage. Use the players' names, but arouse curiosity as to what a husband-hunter is and then make them come to find out. If you can get a girl with the proper nerve, load her down with obsolete guns and revolvers and send her out with a sign stating that she is a husband hunter and to be seen at her best at your house.

"The Kentucky Colonel"

Opie Read Story Produced by National Film Corporation Contains Some Stirring Moments.

Reviewed by Margaret I. MacDonald.

IN summing up the good qualities of the film version of Opie Read's story, "The Kentucky Colonel," one of the first which has quite a genuine flavor, is atmosphere. The production which is being distributed by W. W. Hodkinson, was made by the National Film Corporation, with Joseph Dowling in the title role, and Elinor Field in the feminine lead. The author has laid a good foundation for the piling up of interesting detail; and while the treatment given it in this instance is of average merit, the picture contains some stirring moments.

As is often the case, some of the smaller parts stand out in the matter of skilful interpretation. One of these is the role of Jack Gap, played by Dudley Hendricks. His opportunities cover only a few scenes, but he has made the most of each one. Mary Talbot as Mirandy Gap gets but one chance in the play, and sees to it that she is remembered. Gordon Griffiths and Thelma Salter as the children also score. Joseph Dowling is every inch the southern colonel, but either the scenarist or the director is at fault in failing to give a broader scope to the development of this character. Elinor Field is charming as Luzelle Hineman. In fact the best work evidenced in the production is the selecting of the cast; for only in spots does the direction of the picture do justice to the simple, old-fashioned romance of the story.

Cast.

Colonel Remington Osbury..Joseph J. Dowling
General Huck Hineman...Frederick Vroom
Luzelle Hineman.....Elinor Field
Philip Burwood.....Francis McDonald
Mrs. Hineman.....Cora Drew
Boyd Havely.....Lloyd Bacon
Ella Mayhew.....Jill Woodward
Jim Britsides.....Fred Kohler
Sam Britsides.....Gordon Griffiths
Jack Gap.....Dudley Hendricks
Mirandy Gap.....Mary Talbot
Liza Ann Gap.....Thelma Salter
Reverend Gardner Boyle.....Ed. Brady

Adapted from the story by Opie Read.
Direction by William A. Seiter.
Length, 5,800 Feet.

The Story.

The story of "The Kentucky Colonel" concerns a romance of an unusual type. Two young southerners, Buck Hineman and Remington Osbury, who have been pals, love the same girl. When the war breaks out, she has not yet made up her mind as to which one she prefers, but gives her promise that she will marry the one who returns. Remington is wounded on the battlefield and left for dead by Buck, who returns and marries the girl. Shortly afterward Remington Osbury returns and, finding the pair wed, contents himself with remaining the good friend of both, and becoming one of the Hineman family.

Running parallel with the love story of the old Kentuckians, is another love story of a later date. The daughter of one of the Hinemans, Luzelle, is wooed by two young men, whose families had been enemies for years. In the complications which occur, the Hineman bank is robbed, a strong box containing papers of Mrs. Hineman's is opened, and a letter written to her years before by Colonel Buck Osbury, congratulating her on the birth of her daughter, is tampered with. The letter, sent to General Buck Hineman at the hour of his daughter's marriage, gives the impression, by the obliteration of one word, that Osbury is the father of Luzelle. The wedding is suddenly halted, and a duel between the two old men is arranged. Each shoots into the air, and with the discovery that neither really wants to kill the other, explanations are made and a happy situation is brought about.

Program and Exploitation Catchlines: A Stirring Romance of the South.

Adaptation of Opie Read Story.

Story of Two Southerners Who Love the Same Girl—She Knows Not the One She Loves Best, But Says She Will Wed the One That Returns.

Exploitation Angles: Offer this as a real southern story by a real southerner. Opie Reid is not of this generation of best sellers, but he is remembered and loved by a host of old timers who will be your best press agents if you play his name strongly. Offer it as "a different" story of the South and make it plain that it is not a rehash of time-tried material. Make your drive on the better class of patrons, to whom this would appeal most strongly.

"Honest Hutch"

Goldwyn Presents Will Rogers in An Exceptionally Fine Comedy of Realism.

Reviewed by Louis Reeves Harrison

IN the Goldwyn release, "Honest Hutch," Will Rogers has excelled any previous performance. This is due partly to the well-worked-out story and the opportunity it affords him quite as much as to his ability to make bright and interesting use of that opportunity. His hearty liking for the unconventional life of social outcasts has carried him nearer and nearer to the path of delightful realism blazed long years ago by James A. Herne. He has about struck the trail in "Honest Hutch," though not through imitation. The story does not present conventional stage situations, but, like Herne's plays, it abounds in scenes close to the heart of common life, its humor of the very kindest and most human quality.

Though the chief delight in "Honest Hutch" lies in character delineation, there is a vast amount of skill shown in an artistic representation of the story's truthfulness. There is present everywhere that satisfying technic of showing men and women as they are in their daily pursuits, in dress, setting and action. Notable scenario construction and direction have brought about this pleasing result, one bound to afford the spectator a deep sense of gratification. There is no unnaturalness to jar common sense, nothing forced to blur enjoyment of the happily-devised situations. Added pleasure is the "meat" served in spicy subtitles, something delectable to "set your teeth in."

In the large summing-up of values, account must be taken of a well-typed cast, and of the strong character interpretations of Mary Alden, Tully Marshall and Nick Cogley, a grand total rarely seen in one production. Judging from the delight with which "Honest Hutch" was received at the Capitol Theatre, it is headed for a long period of prosperity, possibly to become a classic of its kind.

Cast.

Honest Hutch.....Will Rogers
Mrs. Hutchins.....Mary Alden
Ellen.....Priscilla Bonner
Thomas Gunnison.....Tully Marshall
Hiram Joy.....Nick Cogley
Three Children.....Trebaol
(Eddie, Jeannette, Yves)
Thomas Gunison, Jr.....Byron Munson

Gabriel Smith, Author.
Clarence Badger, Director.
Length, Five Reels.

The Story.

"Honest Hutch" is a shiftless small farmer, who is really supported by his wife, while he dozes at fishing or loafs in the town, his excuse a strained back received years gone by by falling off a scaffold. General sentiment is that he never had energy enough to climb a scaffold. While languidly digging for fishing worms he comes upon a cash box containing fifty new thousand dollar bills. He is shrewd enough to realize that he can-

not pass these without exciting grave suspicion. He hides the box under a nearby bush, digging a hole in the earth to conceal it, and deliberates. He comes to the unhappy conclusion that there is no other way than to go to work. He accepts a proposition from a local banker to work an abandoned farm on shares and begins to spruce up to create an impression that he is making money. He even declares that the boy courting his daughter is after her prospective inheritance. His wife and children share the general improvement.

While struggling hard to keep up appearances, Hutch has a harder time to earn his first thousand dollars. He has it paid in one bill and presents this at the bank for change. The teller inspects it closely—a neighboring bank has been robbed in bills of that denomination. "Honest" Hutch makes guarded inquiries. He finds all American banks have the numbers on those notes. He may have to go to Mexico to realaize on his buried treasure.

Another horror is an attempt of Italian squatters to build directly over the bush where the money is hidden. Hutch tries to frighten them away, but he is compelled to buy an option on the property to get rid of them. He is completely demoralized when he digs up the box and finds it empty—all that work for nothing. The land on which he holds an option is needed by a steamboat company. He is down sick when he hears they will pay ten thousand for the land. He rises and stays "risen," prosperous in spite of himself and still "Honest Hutch."

Program and Exploitation Catchlines: Story of a Shiftless Farmer Who Is Supported By His Wife.

Will Rogers in Another Farmer Characterization Drama.

A Comedy Drama of Realism About Real People.

Exploitation Angles: Play Rogers strongly in this adaptation from a Saturday Evening Post story. Tell that it is the most human play in which he has yet been seen; one in which his naturalness is given full play without straining after humor. Sell it on your own enthusiasm. Don't promise too much, but make them realize that here is something good.

"Paul's Peril"

Arrow Releases a Little Satire on the Future Woman, Produced by the American Lifeograph Company.

Reviewed by Louis Reeves Harrison.

THE dire consequences of woman's complete emancipation are satirically set forth in "Paul's Peril," though without bitterness, rather with an inclination to be witty at the expense of the new woman. The male characters, father and son, are home lovers and addicted to telling their fortunes with the "wee-gee" board. Mother and daughter-in-law are fond of outdoor sports. During their absence at a hunt club an insideous female villain carries off the son to a "wee-gee" den of iniquity, where she casts a spell over him.

He is almost lost, completely at the mercy of the "Dutchess," when his wife and mother-in-law arrive with their friends of the hunt club and rescue him. The cast is well typed, Eugenie Gilbert as the "Dutchess," and William Dells as the father carrying the honors. "Paul's Peril" was created by W. E. Keefe, for a long time associated with Griffith. As shown at the Olympia Theatre, it pleased a matinee audience, and that appears to be what it is best suited for as an entertainment.

"Get Out and Get Under"

Harold Lloyd in Laughable Struggles with a New Flivver, Pathe Release.

Reviewed by Louis Reeves Harrison.

HAROLD LLOYD is so strongly entrenched in the hearts of the laughter-loving public that people in the audience are in a state of pleased expectancy the moment one of his farcical skits appears on the screen. They have come to know they are not going to be disappointed. Added pleasure of anticipation is that what they are to see and enjoy is thoroughly clean and wholesome. Pet subject of Lloyd is human vanity. In "Get Out and Get Under," his latest Pathe release, he plays upon this weakness with rare skill, exposing the shallowness, vacancy and conceit of the new owner of a motor car, then his struggles and mishaps, all with that sobriety which causes us to laugh at pretty nearly all men who take themselves seriously. There are few specimens of trick photography. Most of the scenes and situations are daringly ingenious and original. This is especially true of Lloyd's escape in his flivver from traffic cops on motorcycles. The farce runs at high speed, giving scarcely time to catch your breath between laughs, and has a windup that is a triumph of farce artistry.

Shown at the Capitol and Strand theatres at the same time.

"The Master Mind"

Lionel Barrymore in a Drama of Deferred Vengeance, a Whitman Bennett Production Released by First National.

Reviewed by Louis Reeves Harrison.

A CONFLICT between the will of a powerful man bent on avenging the execution of his brother and the subtle workings of that mysterious force known as destiny furnishes truly dramatic material for "The Master Mind," the initial Lionel Barrymore picture produced by Whitman Bennett. The motive is plainly an exposition of bitter feeling of a man intensely moved by a great wrong to a ruthless and deliberate scheme for redress, and it is developed along lines that hold close attention. The dark mood is finely preserved in settings, action and character, a work showing a very high quality of skill in construction, direction and general supervision. All these chiefly serve, however, to enhance the assertive power of Lionel Barrymore's delineation of the workings of "The Master Mind," hardened to all appeals for mercy save one, that of a simple-hearted woman's boundless faith in the man she loves.

Lionel Barrymore's revelations of thought and feeling are in themselves a fascinating study. One of the principal causes of his artistic success seems to be that he can mingle intellect with fancy. By a skill all his own he displays the workings of his mind when in contact with those he dominates, changing when alone to a mood purely imaginative. It is this variety which gives an indefinable quality of charm to his sombre interpretation. In the presence of others he puts an unconquerable spirit of determination into everything he does. But the moment he is alone comes the inevitable torment of self-doubt, that of Hamlet's immortal reverie.

The dominant value of "The Master Mind," as shown at the Strand Theatre, is that of Lionel Barrymore and his acting. Second is the very intelligent treatment and supervision, including the selection of a fine cast. Third is the play itself, the sum total causing the production to rank high as an entertainment.

Cast.

Henry Allen ..... Lionel Barrymore
Maggie Flynt } ..... Gypsy O'Brien
Lucine Blout }
Cortland Wainwright ..... Ralph Kellard
Creegan ..... Bradley Barker
Hank } ..... Charles Brandt
Mr. Blout }
Sadie } ..... Marien Shotwell
Mrs. Blout }
Dianand Willie } ..... Bernard Randell
Walter Blout }
The Butler ..... Charles Edwards

Story by Daniel G. Carter.
Director, Kenneth Webb.
Length, Five Reels.

The Story.

"The Master Mind" is that of Henry Allen, brilliant psychologist obsessed with the idea of deliberate vengeance on District Attorney Wainwright for his activities in executing Allen's brother. In order to torture his prospective victim in advance, Allen mails Wainwright a series of cards warning him of his impending fate. "The Master Mind" enlists the aid of underworld people who have reason to hate the District Attorney and finds that Allen has enshrined the portrait of a girl who rescued him in a motor accident. Through his agents Allen finds the girl in prison. He procures her release on probation and plays the philanthropist in providing her with a fine education. From noted crooks he selects three who are carefully trained to represent the girl's father, mother and brother. They are brought together after a period of years, all four fitted to the parts they are to play.

The ambitious young District Attorney is a candidate for Governor, when a carefully planned accident brings him into relation with the girl and marriage follows. When the election is at hand, when a mere breath of suspicion might ruin Wainwright's chances of sucess, the Master Mind springs the plan which it has devised with infinite pains and cunning. A burglar enters the home of the District Attorney. His wife is warned and goes to the thief to plead for her happiness. He insists upon her opening the safe. Wainright has been roused and has a police official on hand. He is about to arrest the thief when the Master Mind warns him not to do so. It is then revealed that the candidate for Governor is wedded to a convict and her entire family is composed of crooks. Wainright breaks down and tenders his resignation. But the man who has planned all this misery is so touched by the wife's pure faith and love, that he tears up the resignation and abandons forever a scheme of vengeance that was the work of a Master Mind.

Program and Exploitation Catchlines: Lionel Barrymore in a Powerful Story of Deferred Vengeance.

He Had a Master Mind—a Mind That Compelled—That's What Made Him Seek Vengeance Upon the District Attorney.

He Had An Unconquerable Spirit of Determination to Complete Anything That He Started—See Lionel Barrymore in This Powerful Characterization.

Exploitation Angles: Play up Barrymore and give most of the noise to him, but tell, also, that this is a famous stage play. Hit the high episodes for rousing curiosity, but always pin them to the star, who should best sell this play for you.

"A Village Sleuth"

Charles Ray as Amateur Detective in Paramount-Ince Comedy Imbues Country Youth with Characteristic Personality.

Reviewed by Margaret I. MacDonald.

THE general outline of "A Village Sleuth," a Paramount-Ince comedy, featuring Charles Ray, is more or less original in style. It lies between straight comedy and burlesque, its situations are arranged to bring out the comedy-mystery of the story, and the detail and character work throughout are good.

Charles Ray's impersonation of Bill Wells, the country boy whose chief ambition is to be a detective, is humorously grave. He makes the character a very lifelike one. The direction of the picture is good, and one of the most subtle touches is found in the constantly recurring question of a demented inmate of the sanitarium, "Have they found the knife?"

The city crook hovering unnoticed in the path of the would-be detective is another funnyism in the construction of the comedy, and Pinky Wagner, played by Winifred Westover, supplies the touch of romance and kindles the only smiles of which

the much-in-earnest sleuth is guilty. The cast throughout is a capable one.

Cast.

William Wells .....Charles Ray
Pinky Wagner .....Winifred Westover
David Keene .....Dick Rush
Dr. Roberts .....Donald MacDonald
Mr. Richley .....George Hernandez
Mrs. Richley .....Betty Schade
Pa Wells .....Lew Morrison

Story by Agnes Christine Johnson.
Direction by Jerome Storm.
Length 4,082 Feet.

The Story.

The central figure in "A Village Sleuth" is William Wells, a country sheriff's son, whose chief ambition is to become a detective. Bill, as he is called, spends most of his time on the farm in reading detective stories. Given a chance by his father to catch the thieves who have been stealing watermelons, he comes to grief, after elaborate preparations to do the trick. He discovers it to be his own gang, and his father finds him with them. He is then ordered from home. On his way out into the great world he stops at a sanitarium with the hope that he may be employed in the capacity of a detective. Assured that the only position vacant is that of the hired man, he steps in line, content to watch his chance to prove his worth in the envied profession.

In the sanitarium at the time is a crook from the city, known as "Baldy," who, with a well-fitting toupee, poses as one in need of the rest cure. The first opportunity open to "Baldy," he steals the jewelry from the patients, hiding his crime behind a scandal which has sprung up and in which Mr. Richley, the husband of one of the patients who has been carrying on a flirtation with the doctor, is supposed to be murdered.

With the reappearance on the scene of Mr. Richley, just as the detectives from the city are trying to clear up the case, "Baldy" is seen by Bill as he slips through a secret door. Bill follows him and brings him back into the house at the point of a revolver, and so at last earns his laurels as a detective and the love of Pinky in the bargain.

Program and Exploitation Catchlines:

Charles Ray as an Amateur Detective in a Small Town.

He Wins Laurels as a Detective and a Pretty Blonde Girl in Addition.

He Wanted to Be a Detective, So His Father Asked Him to Catch the Melon Thieves—He Did, but Found That It Was His Own Gang, and Then His Father Came Along and Caught Him.

Exploitation Angles: Play on Ray and appeal to the secret longing to be a detective which has afflicted most boys at some stage of their lives. You can adopt the old ticket-hiding stunt with "clues" to the location of the passes and stir up not a little excitement.

"Pink Tights"

Five-Reel Universal Production Presents Gladys Walton in Circus Story.

Reviewed by Robert C. McElravy.

WHILE this five-reel Universal picture, "Pink Tights," follows too closely in the lines of "Polly of the Circus" to be classed as entirely new in theme or plot, it contains some highly entertaining variations and is successful on its own account. In spite of its familiarity, it has a fine human quality and makes its way to a climax of unusual appeal.

The early scenes, picturing the arrival of a circus traveling on its own wheels, are perhaps a part of the memories of everyone who ever lived in a small town. The New England town visited in this instance is stirred to its wildest enthusiasm, and criticism on the part of a certain element, by the arrival of the tented show. The balloon ascension and parachute drop of the girl heroine, known as "Queen of the Air," are successfully accomplished. The girl is cleverly portrayed by Gladys Walton, and her landing on the roof of the young minister's house, attired in her flying costume of pink tights, may be described as an unusual situation. The minister's effort to conceal her, the surprise party of his congregation and the revelations of the inevitable small boy are all excellently handled. Jack Perrin is a fine type for the minister and Reeves Eason, Jr., as the boy, almost runs away with the picture. This lad has done good work in the films before, but quite outdoes his previous record in this production.

The obvious scandal follows, and the girl retrieves herself by rescuing the boy from the burning church. These scenes are truly exciting and contain both pathos and humor. The release is notable for its good acting, smoothness of direction and melodramatic moments of high feeling.

Cast.

Mazie Darnton .....Gladys Walton
Rev. Jonathan Meek.....Jack Perrin
Jerry McKeen .....Dave Dyas
Bullato .....Stanton Hack
Mrs. Shamfeller .....Rosa Gore
Smiley Dodd .....Dan Crimmins
Mrs. Bump .....Dorothea Wolbert
Johnnie Bump .....Reeves Eason, Jr.
Willie Shamfeller .....Martin Neilan

Story by J. U. Geisy.
Directed by Reeves Eason.
Length, Five Reels.

The Story.

Mazie Darnton, in "Pink Tights," is a circus girl, known as "Queen of the Air." She does a thrilling balloon ascension and parachute jump. The circus manager, Jerry McKeen, loves her and wants her to marry him and give up her dangerous act, but the girl is not sure of her regard for him.

At a certain New England town the falling parachute lands Mazie on the roof of a young minister's home. The minister, Rev. Jonathan Meek, assists her into an upper window of the house and gives her a cloak to cover up her circus costume of tights. He asks her to remain until evening so no one will learn of her presence in the house. In the meantime a nearby lake, into which the parachute fell, is being dragged for her body.

Before the girl leaves that evening the church congregation arrives for a surprise party on the minister. A small boy learns of Mazie's presence upstairs and precipitates a scandal. The girl later that night saves this same boy from a burning church and thus silences the unfriendly comment. The minister learns to love her, but she returns to the old life with the circus and marries Jerry McKeen.

Program and Exploitation Catchlines:

A Story of Circus Day in the Country Town.

A Story Telling All About a Pretty Girl of the Big Top.

The Town Was All a-Bustle—The Town Was All Ready When the Bright Colored Wagons and Funny Clowns Passed By—It Was Circus Day!

Exploitation Angles: Play up the circus angle strong. You can work a circus parade of greater or less pretension and make a lot of this with surprisingly little effort. You can get a good ballyhoo for this by sending up a dummy hot air balloon to make the parachute jump, offering a reward for the return of the figure.

"Sweet Lavender"

Philosophy and Fun Adroitly Mixed in Realart Release Starring Mary Miles Minter—Adapted from Play by Sir Arthur Wing Pinero.

Reviewed by Mary Kelly.

ESCAPING the danger of most pictures of its type which preach "Pollyannaism" to the sacrifice of drama and naturalness, the Realart release, "Sweet Lavender," is human enough to be interesting and amusing. It has a clean love motive, a spirit of youthful mischief, a propagandistic message of good-will, and has been acted and directed with sincerity. The common fault of having over-explanatory sub-titles is shared by this picture, which is lucid enough without wordy interpolations.

"Trust folks and they'll always turn out as you expect" is the doctrine of the little daughter of a lodging house keeper who accommodates a merry bunch of college boys. She falls in love with a popular freshie. Their course runs far from smooth, but "Lavender" proves the truth of her theory in the end.

The role is a happily chosen one for Mary Miles Minter, and Harold Goodwin, who plays opposite, deserves to share headlining honors for his whole-souled support. Theodore Roberts is delightful as the absent-minded professor, and Milton Sills offers another interesting character study. The sets are atmospherically correct and the photography is very good. The picture has proved entertaining to children.

Cast.

"Sweet Lavender".....Mary Miles Minter
Clem Hale .....Harold Goodwin
Henry Wedderburn .....Milton Sills
Professor Phenyl .....Theodore Roberts
Mrs. Driscoe .....Sylvia Ashton
Ruth Holt .....Jane Watson

Play by Sir Arthur Wing Pinero.
Scenario by Beulah Dix.
Directed by Paul Howell.
Length, Five Reels.

The Story.

In a small college town Ruth Holt keeps house for a lot of university boys. With her lives her little niece, whose sweet disposition has won for her the name of "Sweet Lavender" and who has been brought up to believe that Ruth is her mother.

Clem Hale, president of the freshman class, is preparing for the annual dinner, at which he is to be chief spokesman, when his room is suddenly invaded by a throng of wicked young sophomores bent on keeping him from attending the dinner. They tie him up and leave three of their number to guard him. Lavender comes into the room with a pitcher of water, sees Clem's plight and plans a way out. One of the sophomores has skinned his jaw in the skirmish, and she treats it with hot water and then sends the other boys into the next room to get some cotton. She locks the door after them, unties Clem, helps him escape from the room and promises him that she will see that he gets to the party.

Lavender borrows evening clothes from the kind-hearted but plump professor and sends them down the dumbwaiter, via which Clem has made his exit. The sophomores are foiled, Clem gets to the party, and presently falls in love with Lavender.

Later Clem's guardian, Henry Wedderburn, arrives. Regarding Clem's love affair as the sheerest nonsense and Lavender as a designing little minx, he determines to break it up. He has a talk with Mrs. Holt, who is shocked to recognize him as the one responsible for her sister's unhappiness many years before. He does not remember her, but finds that she is as opposed to the match as he is.

Lavender is sent away to boarding school, but keeps the engagement ring. She hears of Clem falling sick shortly after and starts out in the rain, dressed in boy's clothes, to pay him a visit. She gets lost and almost faints from thirst at the side of a brook. She is found here by Wedderburn, who has never seen her, but who recognizes her at length from a photograph and from the ring which she wears. He is tempted to leave her, but her helplessness wins his sympathy in the end, and he decides that anyone who has braved so much for a sweetheart deserves help. He takes her back to Clem and confers with Mrs. Holt, who tells him that Lavender is really his daughter, who was born shortly after he abandoned his wife, Mrs. Holt's sister. Wedderburn gives his consent to the marriage.

Program and Exploitation Catchlines:

A Picture Fragrant with the Love of a Young Girl Who Trusts Everybody.

He Was the Butt of a Joke Played by Unfeeling College Mates—She Untied His Bonds, but Tied Him Again Securely, Relentlessly with a Love Knot.

Sir Arthur Wing Pinero's Story of a Girl Whose Life Was a Sweet Example to College Roughnecks and Stubborn-Hearted Adults.

Exploitation Angles: Make a direct appeal to women and children. "Sweet Lavender" is just the thing for a Saturday matinee. It was most enthusiastically received by youngsters. Exploit the heroine as another little girl "just like Pollyanna." Use the author's name, too, as the picture will please adults as well. You might work in

collaboration with druggists and toilet article departments in the sale of "Sweet Lavender" sachet.

"Polly of the Storm Country"

Louis B. Mayer Presents Mildred Harris Chaplin in Story of Heart Interest.

Reviewed by Robert C. McElravy.

THERE is no doubting the holding quality of "Polly of the Storm Country," a Louis B. Mayer film production based on a novel by Grace Miller White and directed by Arthur H. Rosson. It lays a careful foundation and gets a firm hold upon the interest in the opening reels. This grip remains unshaken to the close, though some of the final melodramatic effects are abruptly introduced and not as convincing as much of the opening part of the story.

This plot pictures an almost feud-like hatred existing between two classes living in a small country settlement, known as the "Squatters" and "Hilltoppers." The latter class consists of the arrogant rich, who are anxious to get rid of the squatters and even go to the extreme of railroading certain male members of the families to prison. Mildred Harris Chaplin plays the role of a wistful, sweet-faced daughter of one of the squatters, who becomes for a brief period toward the close as full of revengeful feelings as any of her men folks. But the hatred passes and the tale ends happily. Emory Johnson plays the hero effectively and little Micky Moore scores delightfully in the juvenile role.

The production is exceptional as regards artistic presentation, much care having been employed in the matter of locations and pictorial charm.

Cast.

Polly Hopkins.....Mildred Harris Chaplin
Robert Robertson.....Emory Johnson
Evelyn Robertson .....Charlotte Burton
Marcus MacKenzie .....Henry Northrup

Story by Grace Miller White.
Directed by Arthur H. Rosson.
Length, Five Reels.

The Story.

Polly Hopkins, in "Polly of the Storm Country," is the pretty daughter of one of the "Squatters" of Silent City. They and their neighbors share in the general hatred of the valley dwellers against the rich folks, known as the "Hilltoppers," but Polly's grandmother has for years sought to instill a feeling of love in the girl's heart toward all the world, including the overbearing, selfish Hilltoppers.

The girl's confidence is shaken when her married sister dies, after seeing her young husband, Larry, railroaded unjustly to prison, but Polly still tries to wear a smile. One day she meets Robert Robertson, a son of one of the Hilltoppers, who has been to France and learned democracy on the battlefields. They are mutually attracted and Polly promises to marry him. This promise is not kept for some time, however, as Robert's sister Evelyn has made an unfortunate marriage and is the subject of blackmail. Polly in her efforts to help Evelyn falls under unjust suspicion.

During a storm one night Evelyn's husband is killed. The Hilltoppers take Polly's father to prison and send her small brother to an orphan asylum. Her grandmother dies and as a result of all these afflictions the girl becomes suddenly hardened and determines upon revenge. She has Evelyn kidnapped and brought to her cabin, but later relents in a moment of superstitious awe when her grandmother's picture falls from the wall. Evelyn, grateful for her release, clears Polly's name and has her father and brother restored to her. Polly and Robert are then reunited.

Program and Exploitation Catchlines:

A Story of Heart Interest, with Mildred Harris Chaplin.

Story of a Feud-Like Hatred Which Existed Between Two Different Classes Living in a Country Settlement.

The Arrogant Rich Hated the Squatters, but It Took a Sweet Young Girl to Change the State of Affairs.

Exploitation Angles: If you use this picture while the Harris-Chaplin story is still in the newspapers, work on that angle. Otherwise offer it as one of the "Storm Country" stories and play on the appeal of the character and the name of the star.

"The Fourteenth Man"

Excellent Comedy Drama, with Robert Warwick and Bebe Daniels in Principal Roles—Paramount Releases.

Reviewed by M. A. Malaney.

THE FOURTEENTH MAN" is the best Robert Warwick picture made and released this year. It has romance, thrills, humor, contrasts, fine settings and an excellent supporting cast. The story is fast and intensive. It's about an impulsive young man who is always getting in bad because he tries to help out the "under dog." Every time he sees a man or woman being browbeaten by another, whether it happens to be the husband or wife doing the beating, he jumps in to the defense of the unfortunate person, and always gets himself in a predicament, which causes him no end of trouble.

Warwick has not had very good stories this year, but this one is a gem. He has a chance to be more active and to show his ability. He gets into a fight before two hundred feet are run off, and that is the first of a series, the final one being a ring encounter with a character which is played by the ex-ring star, Kid McCoy.

Bebe Daniels, as the young heiress who is bound she will enjoy bohemian life against her parents' wishes, gives an excellent performance. Fat Walter Hiers, as the fight promoter, is as jolly as ever, while Norman Selby (Kid McCoy) proves a good villain. Others worthy of mention are Clarence Geldart, Sylvia Ashton and Lucien Littlefield.

Cast.

Captain Gordon .....Robert Warwick
Marjory Seaton .....Bebe Daniels
Harry Brooks .....Walter Hiers
Jenks .....Robert Milash
Sylvester .....Norman Selby
Mrs. Tidmarsh .....Sylvia Ashton

Length, About 5,700 Feet.

The Story.

Captain Gordon is the sort of chap whose conscience makes him meddle in other people's affairs. He always gets "in bad." In a little Scotch inn he wounds his superior officer, who is supposedly mistreating his wife, and is forced to flee to New York. He is followed by a Scotland Yard detective, who haunts him all through the story. In an artists' cafe he meets Marjory Seaton, a student and heiress. She is there to escape boredom and a cad named Winslow, whom her uncle wishes her to marry. She asks Gordon to take her to an artists' gambol. At the ball Gordon gets into a tuff with Sylvester, a pugilist. A fight promoter named Brooks invites him to his home to stay. To throw off the detective, Gordon accepts.

Sylvester tries to pay attention to Miss Seaton, which Gordon does not like. So he takes the place of another pugilist engaged for a bout with Sylvester and knocks the latter out. Marjory sees this, and also learns about the detective. She goes away in disgust, thinking him a burglar pugilist.

At a Tidmarsh dinner, where Marjory's engagement to Winslow is to be announced, thirteen places are set. When this is discovered the butler phones to an employment agency and a real lord is engaged for the fourteenth. Gordon, knowing that Marjory is in trouble, goes to her home and is mistaken for the lord. Deacon, a burglar, gets in. Gordon discovers him and kicks him out. But he gets back in again, and lucky it is for Marjory, for she has planned to escape the house and wants her securities, which are locked in the safe. Gordon gets Deacon to open the safe. The real lord arrives and the police are called. Everybody is in a turmoil.

The Scotland Yard man shows up, only to tell Gordon that he is not wanted for any crime, but that he has become possessor of a fortune and a peerage. The uncle is shown up as a scoundrel. There is another dinner and Gordon and Marjory announce their engagement.

Exploitation Catchlines:

Would You Let a Pugilist Win Your Girl—or Would You Fight Him? See Robert Warwick in "The Fourteenth Man."

It's Unlucky to Seat Thirteen at a Table. What Do You Think Society Does in Such a Case? See "The Fourteenth Man."

Robert Warwick and Bebe Daniels in a Fast, Snappy Comedy-Drama, "The Fourteenth Man."

Can Bob Warwick Fight? Watch Him Knock Out Kid McCoy.

Exploitation Suggestions: Any exhibitor playing this picture should make good use of the names in the cast. Besides being a good production and having a clever story, it has a batch of fine talent. Bebe Daniels is a drawing card as well as Mr. Warwick. Then there is Norman Selby (Kid McCoy). The fact that he gets knocked out ought to get a story on your sporting pages.

"The Scenario Calls for You to Look Unnecessary—Let's Rehearse!"

Says George B. Seitz to June Caprice. At the extreme left is Mrs. Seitz, while Marguerite Courtot is the "Spanish" maiden. Taken in Spain while making a Pathe feature to be called "Romance and Romance."

"The Law of the Yukon"

Realart Visualization of the Robert Service Poem Lacks Clearness of Outline, But Holds Attention By Merits of Cast.

Reviewed by Margaret I. MacDonald.

THE "Realart" release, "The Law of the Yukon," based on the Robert W. Service poem of the same name, starts out with promise of a strong run for the climax. Unfortunately, however, soon after the arrival of Kleath, the editor, "with a relentless past," from the "outside," the action seems to let down, and the story becomes slightly confused. Edward Earle has the masculine lead, and does excellent work as Kleath, but in the latter part of the production his opportunities have been interfered with in the evident effort of the director to hold the story together. In the earlier stages of the picture, where the star has been carefully guided through stirring and appropriate action, the actor displays a fine conception of his role.

The snow stuff and general atmosphere of the picture is good. The types are varied and well cast, and there is much in the production to be admired. It is well photographed, and contains considerable of the spectacular. The fight in the dance hall between Kleath and one of the bad men of the village is well done.

In spite of the few defects which it contains, the production will form an attractvie feature for the average audience.

Cast.

Morgan Kleath.....Edward Earle
Tim Meadows.....Joseph Smiley
Goldie.....Nancy Deever
Joe Duke.....Tom Velmar
Medford Delaney.....Warburton Gamble
Dr. Meredith.....Bigelow Cooper
Mrs. Meredith.....June Elvidge

Story based on the poem by Robert W. Service.
Direction by Charles Miller.
Length—Six Reels.

The Story.

The story of "The Law of the Yukon" features Morgan Kleath in Yukon to try to live down disgrace brought on him by his wife, who has run away with another man and eventually lands in prison.

In a dance hall Kleath gets into a fight with one of the bad men of the town, and is stabbed in the back. While he struggles to get out the first edition of his newspaper, Goldie, the special charge of old Tim Meadows, acts as his secretary. One of the outstanding facts of the story is that the wife of Dr. Meredith, longing for an end of the monotony of life in the north, attempts to lure Kleath into her net and, failing to do so, elopes with a man named Delaney. Parallel with this event, a strike has been made on the Extravaganza mine, and Tim Meadows has moved his saloon and dance hall to the scene of the strike. Tiny Tess, the mistress of Delaney, when she discovers that he has left her, attempts to make Extravaganza on foot and alone, with the hope of finding him there. On the way she overtakes Mrs. Meredith, who has been left on the trail by Delaney, and the two women perish in their struggle against frost and snow, and are found the following day by Kleath, who has organized a search party to hunt for the missing ones.

The climax of the story is reached when Kleath, through once opening a safe for Tim Meadows, when the combination has been lost, is accused of stealing gold from the same safe. At the trial Kleath's wife suddenly looms up and testifies that she has seen Kleath and Goldie placed in a certain cabin, bound and gagged, and knows that they were forced to remain there on the night on which the theft occurred. To save Goldie's reputation, Kleath has refused to tell where he was at the hour of the robbery. The woman has scarcely finished testifying when she is shot dead by one of the gang of thieves. The close of the story shows Kleath and Goldie betrothed and on the way to happiness.

Program and Exploitation Catchlines: A Story of the Frozen North.

A Blood Stirring Drama About the Men of the North.

An Adaptation of a Robert W. Service.

Exploitation Angles: Several excellent stunts for this can be found in the Exploitation and Advertising department in this issue. Play on the atmosphere of the production and try to suggest in your lobby the local of the story.

"An Arabian Knight"

Haworth Filmization of Gene Wright's Story a Superbly Acted and Produced Photoplay.

Reviewed by J. M. Shellman.

WHEN the audience takes the trouble to applaud a picture after it is finished, it must be good. That's what happened with "An Arabian Knight," the Haworth production featuring Sessue Hayakawa at Loew's Hippodrome Theatre, Baltimore. It is good. From the first flash of the muezzin calling the time of prayer from the minaret, to the last flicker as Ahmed tells Zorah that being a woman of course she has no soul and cannot enter paradise, still he will make a little paradise for her while on this earth, the play is brilliant and fascinating.

The audience is made to feel the oriental atmosphere in this play by the realism of the sets, customs and costumes, as well as by the directing. Mr. Hayakawa and his supporting cast including all the extras, are superb in their delineations of the characters they portray. If anything, Mr. Hayakawa is better than usual in his remarkable interpretation of the character of the Mohammedan boy dragoman, and his acting is subtle, vivid and scintillating.

Due credit must be given the photographers, the title artist, the art director, and title editor and all others who had a hand in making the production a gripping yet humorous photoplay.

The Cast.

Ahmed.....Sessue Hayakawa
Elinor Wayne.....Lillian Hall
Zorah.....Jean Acker
Soada.....Marie Pavis

Story by Gene Wright.
Scenario by E. Richard Schayep.
Directed by Charles Swickard.
Length, Five Reels.

The Story.

In the brain of the spinster sister of George Darwin, a noted American Egyptologist, who lived in a beautiful house not far from the Nile, was a strange fancy. It was a delusion, however, destined to save the lives of her whole family.

While her brother excavated among the buried temples of the Pharaohs, this elderly maiden dreamed of love, and fancied that she was the reincarnation of an Egyptian princess—that her lover of yesterday must again be living in the present.

Her extraordinary fancy led her to fly into the arms of Ahmed, a young Mohammedan donkey boy, declaring him to be the lost prince whom she loved 2,000 ears ago. Ahmed humored her, especially as it meant a good job as butler in the Darwin home.

One evening he heard the passionate love declaration of Aboul Pasha, a dissolute young Egyptian, made to the beautiful Elinor Wayne, George Darwin's ward. From that moment forth, the ex-donkey boy was the chief protector of the household. He took a hand in startling fashion when Aboul Pasha descended upon the isolated desert home of the Egyptologist, at the head of a mob of mad hashish smokers, murder and outrage in their hearts. Which was only the beginning of his adventures, which led to love for Elinor.

Program and Exploitation Catchlines: A Gripping Drama of the Orient Interspersed with Deft Touches of Subtle Humor.

Do You Like Stories About the Sahara, with Its Mystery and Its Fascination? See "An Arabian Knight."

Exploitation Angles: Play up Hayakawa, and dwell on the richness of this Arabic environment. If you can build a balcony in the Arabic fashion over the entrance, you can use a muezzin to give the call to prayer and spiel for the picture. Hinge most of the sales talk on the new locale of this picture, advertising Hayakawa as an Arab.

"39 East"

Constance Binney Charming as Ever in Realart Production of Rachel Crothers' Interesting Stage Play.

Reviewed by Edward Weitzel.

AS Penelope Penn, in "39 East," Constance Binney made her debut on the speaking stage. The Realart production of the screen version of the Rachel Crothers' play, released by Paramount, proves to be quite as entertaining and amusing as the original work. The story is not at all unusual, but it is clean and bright and has an atmosphere of youth and happiness that will always be welcome. There isn't the slightest pretense about "39 East." It is pleasantly human, and the struggle of the heroine to make a name for herself in the world of song is just difficult enough to win her real sympathy, without causing the spectator any undue distress. None of the persons about her is shockingly bad, and even the villain turns out to be a fairly decent chap and remarks that the goodness of Penelope rather restores his faith in human nature.

The production is entirely satisfactory. The Central Park scenes form an excellent contrast to those in the second rate boarding house and in the theatre where Penelope is given her chance to win fame and extra slices of bread and butter for the other Penns, big and little.

Constance Binney is steadily improving as a screen actress. Her attractive personality from every point of view is a great asset, and she has grown more sure of herself and has broadened the scope of her facial expression. Always a delight to the eye, her grasp of the emotions is quicker and firmer.

Cast.

Penelope Penn.....Constance Binney
Napoleon Gibbs, Jr.....Reginald Denny
Mrs. de Mailly.....Alison Skipworth
Mrs. Smith.....Lucia Moore
Miss McMasters.....Blanche Friderici

From the play by Rachel Crothers.
Scenario by Kathryne Stuart.
Directed by John S. Robertson
Length, Five Reels.

The Story.

Penelope Penn being the eldest daughter of the family and the Penns being rich only in numbers and the good name of its worthy head, the Rev. Penn, Miss Penelope decides to come to the city and earn a fortune as a concert singer. After a brief but enlightening encounter with the reality of things in the artistic line she is glad to land in the chorus of a Broadway musical show, in order to keep from being put out on the sidewalk by the landlady of the boarding house where she is staying. The girl is afraid to explain what she is doing and steals into the house after the night performances, but is secretly detected by Mrs. de Mailly. This good woman and several of her roomers of the severer sex are very much shocked at these late returns, but Penelope has a staunch friend, young Napoleon Gibbs, who is badly smitten and would gladly become her legal protector.

The love interest is refreshing. There is a jolly scene where Penelope awakens the household by practising her singing and dancing in the middle of the night, and Nepoleon takes the blame upon himself by giving a funny burlesque of her vocal and dancing efforts.

At the theatre, Penelope becomes too attractive to suit the star, and when the manager refuses to discharge her the ex-favorite walks out of the theatre shortly before it is time to go on the stage. Great excitement on the part of the stage manager, followed by Penelope being hurried into the star's costume and made to pinch-hit for her. The clergyman's daughter makes a real hit of her own and is taken home to the boarding house by the faithful Napoleon, who witnessed her triumph from a box. There is a settling of all scores, and the landlady leaves a pair of happy lovers to turn out the parlor light.

Current Film Release Dates

Numbers following titles of pictures indicate pages on which reviews or comments appeared. "C" refers to Comments, and "R" to Reviews. C-R signifies page where may be found resume of reviewer's opinions. Ex. indicates pages on which have appeared stories of the exploitation of that production. Volume number is also shown where information was published in previous volumes. Unless otherwise specified all dramas are five reels in length.

FOX FILM CORPORATION

SPECIALS.

The White Moll (Pearl White). Vol. 45; P-507.
If I Were King (William Farnum).
The Skywayman (Lt. Omer Locklear). Vol. 46, P-246; C-R, P-388.
While New York Sleeps (All-Star Cast).
The Face at Your Window (All-Star Cast).
My Lady's Dress (All-Star Cast).
Over the Hill to the Poorhouse (All-Star Cast).
A Connecticut Yankee in King Arthur's Court (All-Star Cast).

WILLIAM FARNUM SERIES.

The Joyous Troublemakers (William Farnum—Six Reels). Vol. 45; P-251; C-R, P-369.
Drag Harlan.
The Scuttlers.

PEARL WHITE SERIES.

The Thief.
The Tiger's Cub.
The Mountain Woman.

TOM MIX SERIES.

3 Gold Coins. Vol. 45; P-371.
The Untamed. Vol. 46; P-114.
The Texan.
Prairie Flowers.

WILLIAM RUSSELL SERIES.

The Man Who Dared (William Russell). Vol. 45; P-932; C-R, Vol. 46, P-388.
The Challenge of the Law.
The Iron Rider.

SHIRLEY MASON SERIES.

Merely Mary Ann (Shirley Mason). Vol. 46; P-389.
Chin Toy.

GEORGE WALSH SERIES.

From Now On.
Number 17.
The Plunger.

20TH CENTURY BRAND.

Firebrand Trevision. Vol. 45; P-637.
The Husband Hunter (Eileen Percy).
The Little Grey Mouse (Louise Lovely).
Sunset Sprague (Buck Jones).
Beware of the Bride (Eileen Percy).
The Rangers (Buck Jones).

SERIAL.

Bride 13 (Marguerite Clayton—Fifteen Episodes). Vol. 45; P-934.

SUNSHINE COMEDIES.

Mary's Little Lobster.
A Waiter's Wasted Life.
His Wife's Caller.

CLYDE COOK COMEDIES.

Kiss Me Quick.

MUTT AND JEFF CARTOONS.

The Cowpunchers.
Home, Sweet Home.
Napoleon.
The Song Birds.

FAMOUS PLAYERS-LASKY

May.

Why Change Your Wife? (Cecil B. DeMille Special). L-7,175 Ft. Vol. 43; P-1678; Ex. 828, 1087, 1332, 1596; C-R, P-1359.
Mrs. Temple's Telegram (Bryant Washburn). Vol. 46; P-862; C-R, P-1233; L-4,138 Ft.
The Sea Wolf (George Melford Special). L-6,797 Ft. Vol. 44; P-1236; C-R, 1359.
The Dancin' Fool (Wallace Reid). L-4,124 Ft Vol. 44; P-982; C-R, P-1233.
A Lady in Love (Ethel Clayton). Vol. 44; P-1238; C-R, 503.

June.

Old Wives for New (DeMille Special Reissue) L-5,663 Ft.
Below the Surface (Thomas H. Ince Special). L-5,987 Ft. Vol. 44; P-16 3; Ex. 1330; C-R, P-1787.
Paris Green (Charles Ray). L-4,257 Ft.
Remodeling Her Husband (Dorothy Gish. L-4,844 Ft. Vol. 44; P-1630; C-R, P-1787.
The City of Masks (Robert Warwick). L-4,708 Ft. Vol. 44; P-1789.
Sick Abed (Wallace Reid). L-4,327 Ft. Vol. 44; P-1793; C-R, P-369.
Sand (William S. Hart). L-4,869 Ft.; C-R, 503.

ARTCRAFT.

Rebecca of Sunny Brook Farm (Mary Pickford Reissue). L-5,382 Ft.

July.

The Sins of St. Anthony (Bryant Washburn). L-4,656 Ft. Vol. 15; P-371.
Away Goes Prudence (Billie Burke). L-5,046 Ft. Vol. 45; P-370.
Let's Be Fashionable (Doris May—Douglas McLean—Ince). L-4,501 Ft. Vol. 41; P-1503; C-R, Vol. 45; P-117.
The Ladder of Lies (Ethel Clayton). L-4,271 Ft. Vol. 45; P-251; C-R, 503.
Homer Comes Home (Charles Ray). L-4,555 Ft. Vol. 45; P-252; C-R, 369.
The Fourteenth Man (Robert Warwick). L. 4639.

August.

The World and His Wife (Cosmopolitan Production). L-6,702 Ft. Vol. 45; P-638.
The Fighting Chance (Special)—L-5,894 Ft. Vol. 45; P-778.
The Prince Chap (W. DeMille Productions). L-6,168 Ft. Vol. 45; P-506; C-R, P-63.
Crooked Streets (Ethel Clayton)—L-4,570 Ft. Vol. 45; P-779.
The White Circle (Maurice Tourneur Production). L-4,017 Ft. Vol. 45; P-639.
What Happened to Jones (Bryant Washburn) L-4,539 Ft. Vol. 45; P-1066; C-R, P-1211.
Guilty of Love (Dorothy Dalton). Vol. 46; P-249.
Hairpins (Enid Bennett)—L-4,796 Ft.; Vol. 45; P-934; C-R, P-1064.

September.

The Right to Love (George Fitzmaurice Production). L-6661 Ft. Vol. 45; P-1066. C-R, Vol. 46; P-218.
The Village Sleuth (Charles Ray-Ince Production). L-4082 Ft.
Lady Rose's Daughter (Elsie Ferguson)—L-4,585 Ft. Vol. 46; P-247; C-R, P-388.
What's Your Hurry? (Wallace Reid). L-5040 Ft. Vol. 45; P-1214.
Humoresque (Cosmopolitan Production). L-5987 Ft. Vol. 44; P-982; C-R, Vol. 46; P-220; Ex. 362.
Half An Hour (Dorothy Dalton). L-4667 Ft.
Civilian Clothes (Thomas Meighan-Hugh Ford Production). Vol. 46; P-246.
Little Miss Rebellion (Dorothy Gish). L-4835 Ft.

COMEDIES.

Aug. 1—Vacation Time (DeHavens—Two Reels).
Aug. 15—Great Scott (Sennett—Two Reels).
Aug. 29—Never Again (DeHavens — Two Reels.
Sept. 5—Don't Weaken.
Sept. 12—Kids Is Kids.
Sept. 19—It's a Boy.
Sept. 26—A Reckless Romeo.

PARAMOUNT-BURTON HOLMES TRAVEL PICTURES.

(One Reel.)

July 25—In Flanders Fields.
Aug. 1—Cocoanuts and Copra.
Aug. 8—Heroic Leige.
Aug. 15—Hunting for Formosan Headhunters.
Aug. 22—The Sentence of the Sarre.
Aug. 29—Souvenirs of the Dingapore.
Sept. 5—Alsation Days.
Sept. 12—Luzon Lingerie.
Sept. 19—In Rural Belgium.
Sept. 26—Farmers of Famosa.

PARAMOUNT MAGAZINE.

(One Reel.)

Aug. 1—Masks and Mummers.
Aug. 8—Beach Pirates.
Aug. 15—Dying as a Fine Art.
Aug. 22—The Unseen Land.
Aug. 29—Why Do They Do It?
Sept. 5—Human Tides.
Sept. 12—Milady's Wardrobe.
Sept. 19—Dangerous Occupations.
Sept. 26—The Art of Tanning.

POST NATURE PICTURES.

Sept. 5—From a Piscatorial Angle.

FIRST NAT'L EXHIBITORS

July—The Perfect Woman (Constance Talmadge). Vol. 46; P-777; C-R, P-930.
July—Go and Get It (Marshall Neilan Production). Vol. 45; P-642; C-R, P-30, 913.
July 19—Yes or No? (Norma Talmadge). Ex. Vol. 46; P-80; 216.
Aug. 16—The Jack Knife Man (King Vidor). Vol. 45; P-932.
What Women Love (Annette Kellerman). Vol. 45; P-1068; Ex. P-1013-77-361.
Aug.—The Notorious Miss Lisle (Katherine MacDonald). Vol. 45; P-1212; C-R, Vol. 46; P-109.
Aug. 30—Forty-five Minutes from Broadway (Charles Ray). Vol. 46; P-245.
Sept. 6—The Scoffer (Allan Dwan Production).
Sept. 13—Harriet and the Piper (Anita Stewart).
Sept. 20—Smilin' Through (Norma Talmadge).
Sept. 20—The Master Mind (Lionel Barrymore).
Oct. 4—The Branded Woman (Norma Talmadge). Vol. 46; P-391.
Oct. 11—Peaceful Valley (Charles Ray).
Oct. 18—R. A. Walsh Productions.
Oct. 25—Nomads of the North(James Oliver Curwood Productions).
Oct. 25—Old Dad (Mildred Harris Chaplin).
Nov. 1—Curtain (Katherine MacDonald).
Nov. 8—Twin Beds (Mr. and Mrs. Carter DeHaven).
Nov. 15—The Heart of a Fool (Allan Dwan Production).
Nov. 22—The Honorable Peter Sterling (Lionel Barrymore).
Nov. 29—The Girl of Gold (Norma Talmadge).
Nov. 29—Penrod (Marshall Neilan Production).
Dec. 6—The Woman in His House (Mildred Harris Chaplin—Six Parts). Vol. 45; P-1214; C-R, Vol. 46; P-109.
Dec. 13—The Human Chess-Board (Constance Talmadge).

AMERICAN FILM COMPANY

Six Feet Four (William Russell). Vol. 41; P-1793.
Eve in Exile (Charlotte Walker). Vol. 42; P-854.
The Valley of Tomorrow (William Russell). Vol. 43; P-463.
The Honey Bee (Mme. Marguerite de Sylva). Vol. 44; P-600.
The Dangerous Talent (Margarita Fisher). Vol. 4 ; P-2011; C-R, Vol. 44; P-134.
Slam Bang Jim (William Russell).
The Thirtieth Piece of Silver (Margarita Fisher). Vol. 44; P-981.
The House of Toys (Seena Owen). Vol. 44; P-1502; C-R, P-1787.
Peggy Rebels (Mary Miles Minter).
The Week End (Margarita Fisher—Six Reels). Vol 45; P-933.
A Live Wire Hick (William Russell).

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W. W. HODKINSON

BENJAMIN B. HAMPTON—GREAT AUTHORS PICTURES.

The Sagebrusher (Hampton Production). Vol. 43; P-207; C-R, P-1010.
The Dwelling Place Of Light (Claire Adams—Six Reels). Vol. 46; P-390.

ZANE GRAY PICTURES, INC.

Riders of the Dawn (Six Parts—Hampton). Vol. 44; P-980; C-R, P-1105.
Desert Gold (Hampton Production).

J. PARKER READ, JR., PRODUCTIONS.

The Lone Wolf's Daughter (Louise Glaum—Seven Parts). Vol. 42; P-1010.
Sex (Louise Glaum—Seven Reels). Vol. 43; P-2013; Ex. 1331.
Love Madness (Louise Glaum—Seven Reels). Vol. 45; P-1067; C-R, P-1211.

DIETRICH-BECK, INC.

The Harvest Moon (Doris Kenyon—Six Reels). Vol. 44; P-302; C-R, P-723.

DIAL FILM COMPANY PRODUCTIONS.

King Spruce (Mitchel Lewis—Seven Reels). Vol. 43; P-2177; C-R, Vol. 44; P-723.

ARTCO PRODUCTIONS.

Cynthia-of-the-Minute (Leah Baird—Six Parts). Vol. 45; P-154; C-R, P-777.

ROBERT BRUNTON PRODUCTIONS.

The Dream Cheater (J. Warren Kerrigan). Vol. 43; P-2013; C-R, Vol. 44; P-299
No. 99 (J. Warren Kerrigan). Vol. 44, P-1234; C-R, P-777.
The Green Flame (J. Warren Kerrigan). Vol. 45; P-505; C-R, P-633.

JOSEPH LEVERING PRODUCTIONS.

His Temporary Wife (Rubye de Remer). Vol. 43; P-773; C-R, 2002.

LOUIS TRACY PRODUCTIONS.

The Silent Barrier.

PATHE EXCHANGE, INC.

Pathe Review (One-Reel Educational) and Topics of the Day (One-third Reel) Issued Weekly. Pathe News (Topical) Issued Every Wednesday and Saturday. Warner Oland and Eileen Percy are stars of "The Third Eye" and George B. Seitz and Marguerite Courtot of "Pirate's Gold."

Releases for Week of August 22.

No. 14 of The Third Eye (At Bay).
No. 2 of Pirate Gold (Dynamite).
A London Bobby (One Reel).
Get Out and Get Under (Harold Lloyd—Two Reels).

Releases for Week of August 29.

Lahoma (Edgar Lewis Production—Seven Reels). Vol. 46; P-112.
No. 15 of The Third Eye (The Triumph of Justice).
No. 3 of Pirate Gold (The Dead Man's Story).
No. 1 of Ruth of the Rockies (The Mysterious Trunk—Three Reels—Starring Ruth Roland).

Releases for Week of September 5.

The House of the Tolling Bell (Bruce Gordon and May McAvoy—Six Parts). Vol. 46; P-250.
No. 4 of Pirate Gold (Treasure—At Last).
No. 1 of Ruth of the Rockies (The Mysterious Trunk—Three Reels—Starring Ruth Roland). Vol. 45; P-1216.
A Regular Pal (Beatric La Plante—One Reel).

Releases for Week of September 12.

Felix O'Day (H. B. Warner). Vol. 46; P-390.
No. 5 of Pirate Gold (Drugged).
No. 3 of Ruth of the Rockies (The Tower of Danger).
Go As You Please (One Reel).

Releases for Week of September 19.

No. 6 of Pirate Gold (Kidnapped).
No. 4 of Ruth of the Rockies (Between Two Fires).
Rock-a-By-Baby (Harry Pollard—One Reel).

Releases for Week of September 26.

Help Wanted: Male (Blanche Sweet).
No. 7 of Pirate Gold (Under Suspicion).
No. 5 of Ruth of the Rockies (Double Crossed).
Doing Time (Harry Pollard—One Reel).

Releases for Week of October 3.

The Riddle: Woman (Geraldine Farrar—Six Reels).
No. 8 of Pirate Gold (Knifed).
No. 6 of Ruth of the Rockies (The Eagle's Nest).

Releases for Week of October 10.

Forbidden Valley (Bruce Gordon and May McAvoy—Six Reels).
No. 9 of Pirate Gold (The Double Gross).
No. 7 of Ruth Of The Rockies (Troubled Waters).
Fellow Citizens (Harry Pollard—One Reel).

UNIVERSAL FILM MFG. CO.

Releases for Week of August 2.

No. 15 of The Moon Riders (The Hour of Torture).
No. 9 of The Vanishing Dagger (The Lights of Liverpool).
Cards and Cupid (Bartine Burkette and Austin Howard—One Reel).
Won by a Nose (Connie Henley and Charles Dorety—Two Reels).
The Great Round Up (Leo Maloney—Two Reels).

Releases for Week of August 9.

The Adorable Savage (Edith Roberts). Vol. 45; P-931.
No. 16 of The Moon Riders (The Flaming Peril).
No. 10 of The Vanishing Dagger (When London Sleeps).
Ringing His Belle (Bartine Burkette and Austin Howard—One Reel).
An Oil Can Romeo (Lillian Byron and Charles Dorety—Two Reels).
The Smoke Signal (James Warner—Two Reels).

Releases for Week of August 16.

Under Northern Lights (Leonard Clapham and Virginia Faire).
No. 17 of The Moon Riders (Rushing Waters).
No. 11 of The Vanishing Dagger (A Race to Scotland).
Cutting Out His Vacation (Bartine Burkette and Austin Howard—One Reel).
The Breath of the Gods (Tsuru Aoki and Arthur Carew—Six Reels). Vol. 45; P-933; C-R, P-1064.
A One Cylinder Love Riot (Billy Engel and Lillian Byron—Two Reels).
The Smilin' Kid (Hoot Gibson—Western—Two Reels).

Releases for Week of August 23.

Blue Streak McCoy (Harry Carey). Vol 45; P-
No. 18 of The Moon Riders (Clearing Skies).
No. 12 of The Vanishing Dagger (An Evil Plot).
No. 1 of The Dragon's Net (The Mysterious Murder—Marie Walcamp Serial). Vol 46; P-111.
The Nuisance (Bartine Burkette and Austin Howard—One Reel).
Shipwrecked Among Cannibals (Cannibal Feature—Six Reels).
Brownie the Peace Maker (Two Reels).
Blazing the Way (James B. Warner—Two Reels).

Releases for Week of August 30.

No. 13 of The Vanishing Dagger (Spears of Death).
No. 2 of The Dragon's Net (Thrown Overboard).
Who's Crazy Now (Bartine Burkette and Austin Howard—One Reel).
The Devil's Pass Key (All-Star C-st—Seven Reels). Vol. 45; P-
A Movie Hero (Jimmy Adams and Louise Fortune—Two Reels).
The Lone Ranger (Leo Maloney and Mae Busch—Two Reels).

Releases for Week of September 6.

In Folly's Trail (Carmel Myers). Vol. 45; P-1215.
No. 14 of The Vanishing Dagger (Walls of Doom).
No. 3 of The Dragon's Net (A Watery Grave).
Her Night Out (Bartine Burkette and Austin Howard—One Reel).
Once to Every Woman (Dorothy Phillips—Six Reels).
You Tell 'Em Lions, I Roar (Century Lions—Two Reels).
The Champion Liar (Hoot Gibson—Two Reels).

Releases for Week of September 13.

Hitchin' Posts (Frank Mayo). Vol. 46; P-114.
No. 15 of The Vanishing Dagger (The Great Pendulum).
No. 4 of The Dragon's Net (Into the Chasm).
Fix It for Me (Bertine Burkette—One Reel).
A Prohibition Monkey (Joe Martin—Two Reels).
The Profiteering Blues (Merta Sterling and Eddie Lambert—Two Reels).
The Honor of the Range (Leo Maloney and Louise Neilson—Two Reels).

Releases for Week of September 20.

The Secret Gift (All-Star Cast).
No. 16 of The Vanishing Dagger (Beneath The Sea).
No. 3 of The Dragon's Net (A Watery Grave).
Rings And Things (Josephine Hill and Neal Burns—One Reel).
Love And Gasoline (Connie Henley and Bud Jamison—Two Reels).
The Big Catch (Hoot Gibson—Two Reels—Western).

VITAGRAPH

SPECIAL PRODUCTIONS.

The Sporting Duchess (Alice Joyce—Seven Reels). Vol. 43; P-1840; C-R, P-597; Ex. P-1086.
Captain Swift (Earle Williams). Vol 44; P-728; C-R, P-989.
Dollars and the Woman (Alice Joyce—Six Reels). Vol. 44; P-1501; C-R, Vol. 45; P-117.
The Courage of Marge O'Doone (James Oliver Curwood—Seven Reels). Vol 44; P-1239. C-R, P-1787; Ex. Vol. 46; P-82-358.
September—Trumpet Island (All-Star Cast—Special—Seven Reels). Vol. 46; P-247.
The Silent Avenger (William Duncan—15-Episode Serial).
The Invisible Hand (Antonio Moreno—15-Episode Serial).

CORINNE GRIFFITH.

June—Bab's Candidate. Vol. 45; P-370; C-R. 503.
Sept.—The Whisper Market.

EARLE WILLIAMS.

The Fortune Hunter (Earle Williams—Seven Reels).
Sept.—The Purple Cipher.

ALICE JOYCE.

Sept.—The Prey. Vol. 45; P-639.

LARRY SEMON COMEDIES.

School Days.
Pals and Pugs (Jimmy Aubrey).
Solid Concrete.
Sept.—The Stage Hand.

BIG V COMEDIES.

(Two Reels)

A Parcel Post Husband (Earle Montgomery).
He Laughs Last (Jimmy Aubrey).
July—The Laundry (Earle Montgomery)
August—Springtime (Jimmy Aubrey).

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GOLDWYN DISTRIBUTING

Partners of the Night. Vol. 43; P-1342; C-R, Vol. 44; P-123.
Dangerous Days (Rex Beach Production). Vol. 44; P-2175; C-R, Vol. 45; P-117.
The Street Called Straight (Basil King—All Star). Vol. 43; P-1293; C-R, Vol. 44; P-134.
The Woman in Room 13 (Pauline Frederick). Vol. 44; P-138; C-R, P-597; Ex. 949.
The Woman and the Puppet (Geraldine Farrar—Seven Reels). Vol. 44; P-142; C-R, P-723.
The Strange Boarder (Will Rogers). Vol. 44; P-729; C-R, P-979.
Out of the Storm (Barbara Castleton). Vol. 44; P-1107; C-R, P-1211.
Jes' Call Me Jim (Will Rogers). Vol. 44; P-1361; C-R, P-1499.
Dollars and Sense (Madge Kennedy). Vol. 44; P-1363; C-R, Vol. 45; P-250.
The Return of Tarzan (Gene Pollar). Vol. 44; P-1504; C-R, Vol. 45; P-117; Ex. P-910.
Scratch My Back (T. Roy Barnes and Helene Chadwick). Vol. 44; P-1632; C-R, P-1787; Ex. Vol. 46; P-82.
The Great Accident (Tom Moore). Vol. 44; P-1634; C-R, Vol. 45; P-250.
Double Dyed Deceiver (Jack Pickford). Vol. 44; P-1791; C-R, Vol. 45; P-250.
The Slim Princess (Mabel Normand). Vol. 45; P-254; C-R, P-369.
Going Some (Rex Beach Production). Vol. 45; P-637; C-R, P-777.
Cupid—The Cowpuncher (Will Rogers). Vol. 45; P-780.
The North Wind's Malice (Rex Beach Production). Vol. 45; P-1068.
The Penalty (Lon Chaney). Vol. 45; P-1069.
Earthbound (All Star—Seven Reels). Vol. 45; P-1069; C-R, Vol. 46, P-109.
Stop Thief (Tom Moore). Vol. 45; P-1215.
The Truth (Madge Kennedy). Vol. 46; P-246.
It's A Great Life. Vol. 46; P-248; C-R, P-388.
Milestones (Lewis Stone—Alice Hollister). Vol. 46; P-389.

BRAY PICTOGRAPHS.

(One Reel)

Pheasants, Aristocrats of Birdland.
Professor B. Flat—A Musical Novelty.
Guardians of Our Gateways.
Famous Robberies.
High Cost of Courting.
Taos Indians and Other Subjects.

FORD EDUCATIONALS.

(One Reel)

Aug. 1—Into the Big Cypress—No. 212.
Aug. 8—Starting Life—No. 213.
Aug. 15—To a Queen's Taste—No. 214.
Aug. 22—"Aqua"—No. 215.
Aug. 29—Out of the Woods—No. 216.
Sept. 12—Having a Circus. No. 218.
Sept. 19—"Air"istocracy. No. 219.
Sept. 26—In the Glory of the Past. No. 220.
Oct. 3—Between Friends. No. 221.
Oct. 10—For the Future. No. 222.

L. J. SELZNICK ENTERPRISES

Distributed by Select Exchanges.

SELZNICK PICTURES.

The Man Who Lost Himself (William Faversham). Vol. 44; P-150.
The Flapper (Olive Thomas). Vol. 44; P-1239; C-R, P-1499.
Aug. 2—Panthea (Norma Talmadge).
Aug. 2.—Johnny (Herbert Kaufman Masterpiece—One Reel).
Aug. 9—Darling Mine (Olive Thomas). Vol. 45; P-1213.
Aug. 23—The Point of View (Elaine Hammerstein). Vol. 45; P-1065; C-R, P-1211.
Aug. 30—The Poor Simp (Owen Moore).

SELECT PICTURES.

July 10—The Sowing of Alderson Cree (Bernard During).
Aug. 16—Just Outside the Door (Edith Hallor).

NATIONAL PICTURES.

March—Just a Wife. Vol. 44; P-458; C-R, P-979.
March—Blind Youth. Vol. 44; P-600.
The Invisible Divorce (Leatrice Joy—Walter McGrail). Vol. 45; P-252.
July 19—Marooned Hearts (Conway Tearle).
Aug. 23—Out of the Snows (Ralph Ince).

REPUBLIC PICTURES.

Distributed by Republic Exchanges.
Kinograms (News Reel).
July 12—Mr. Wu (Special Cast).
July 19—Baby (Special Cast).
July 26—Mountain Madness (Special Cast).
April—The Gift Supreme. Vol. 44; P-727; C-R, P-1499.
The One Way Trail (Edythe Sterling). Vol. 44; P-1236; C-R, Vol. 45; P-250.
The Great Shadow. Vol. 44; P1237.
Man's Plaything (Montagu Love-Grace Davison). Vol. 44; P-1792.
Girl of the Sea (Williamson). R-507.
Children Not Wanted (Edith Day). Vol. 45; P-642.

METRO PICTURES CORP.

May 31—The Best of Luck (All Star—Six Parts). Vol. 44; P-1791; C-R, P-633.
July 5—Parlor, Bedroom and Bath (All Star—Six Parts). Vol. 45; P-372.
July 19—The Misfit Wife (Alice Lake—Six Parts). Vol. 45; P-638; C-R, P-777.
Aug. 2—Held in Trust (May Allison—Six Parts). Vol. 45; P-1065; C-R, P-1211.
Aug. 16—The Chorus Girl's Romance (Viola Dana—Six Parts). Vol. 45; P-1213.
Sept. 1—The Hope (All Star—Six Parts). Vol. 46; P-113; C-R, P-388.
Love, Honor and Obey (All-Star). Vol. 46; P-250.
Sept. 13—The Price of Redemption (Bert Lytell—Six Parts).
Sept. 20—The Saphead (Crane-Keaton—Six Parts).
Sept. 27—Clothes (All Star—Six Parts).
Oct. 4—The Hope (All Star—Six Parts).

NAZIMOVA PRODUCTIONS.

January—Stronger Than Death (Seven Reels). Vol. 44; P-631.
April—The Heart of a Child (Seven Reels). Vol. 44; P-459; C-R, P-857.

C. E. SHURTLEFF, INC.

Aug. 23—The Mutiny of the Elsinore (All Star Cast—Six Reels). Vol P-636; C-R, P-777.
Nov. 22—The Star Rover (All Star—Six Reels).

TAYLOR HOLMES PRODUCTIONS.

April—Nothing But Lies (Six Reels). Vol. 44; P-1235; C-R, P-1787.

ROBERTSON-COLE

The Third Woman (Carlyle Blackwell). Vol. 43; P-2174; C-R, Vol. 44; P-299.
Bright Skies (ZaSu Pitts). Vol. 44; P-859; C-R, Vol. 45; P-250.
The Devil's Claim (Sessue Hayakawa). Vol. 44; P-984.
The Fortune Teller (Marjorie Rambeau). Vol. 44; P-1107; Ex. P-1598.
The Notorious Mrs. Sands (Bessie Barriscale). Vol. 44; P-1108; C-R, 503.
The Wonder Man (Georges Carpentier—Six Reels). Vol. 44; P-1502; C-R, P-1737.
The Heart of Twenty (ZaSu Pitts). Vol. 45; P-118; C-R, 503.
Uncharted Channels (H. B. Warner). R-506.
Li Ting Lang (Sessue Hayakawa). Vol. 45; P-505; C-R, P-633.
Life's Twist (Bessie Barriscale). Vol. 45; P-640; C-R, P-777.
Arabian Night (Sessue Hayakawa).
Big Happiness (Dustin Farnum). Vol. 46; P-251.
Occasionally Yours (Lew Cody—Six Reels).

Supreme Comedies.

Artistic Temperament.
In Room 202.
Come Into the Kitchen.
Take Doctor's Advice.
Oh, You Kid!
Letty's Lost Legacy.
Becky Strikes Out.

MARTIN JOHNSON.

Lonely South Pacific Missions.
Recruiting in the Solomons.
The City of Broken Old Men.
Marooned in the South Seas.

ADVENTURE SCENICS.

Sons of Salooskin.
Ghosts of Romance.

PIONEER FILM CORP.

Thoughtless Women (Alma Rubens).
Place of Honeymoons (Emily Stevens with Montagu Love).
Midnight Gambols (Marie Doro).
What Women Want (Louis Huff).
Where Is My Husband? (Jose Collins).
Out of the Depths (Violet Mesereau and Edmund Cobb).
Empty Arms (Gail Kane and Thurston Hall).
Finders Keepers (Violet Mesereau and Edmund Cobb).
His Brother's Keeper (Martha Mansfield, Rogers Lytton and Gladden James).
The Inner Voice (E. K. Lincoln).
Bubbles (Mary Anderson).
A Moment's Madness (Marguerite Namara).
Idle Hands (Gail Kane and J. Herbert Frank).
A Good Woman (Gail Kane and J. Herbert Frank).
Luke McLuke's Film-osophy.
Sonny Series.

REALART PICTURES

Special Features.

The Deep Purple (R. A. Walsh Production—Six Reels). Vol. 44; P-983; C-F, P-1233; Ex. P-1594-1744. Vol. 45; Ex. 746.
The Law of the Yukon (Charles Miller Production—Six Reels).

Star Productions.

Jenny Be Good (Mary Miles Minter). Vol. 44; P-984; C-R, P-1233; Ex. 1478.
Miss Hobbs (Wanda Hawley). Vol. 44; P-1630; Ex. 1599-908; C-R, Vol. 45; P-117.
A Cumberland Romance (Mary Miles Minter). Vol. 45; P-641.
A Dark Lantern (Alice Brady). Vol. 45; P-934; C-R, P-1064.
The Soul of Youth (Lewis Sargent). Vol. 45; P-1216; C-R, Vol. 46; P-109.

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EDUCATIONAL FILMS CORP.

Chester Comedies.

(Two Reels)

Four Times Foiled.
An Overall Hero.

Christie Comedies.

(Two Reels)

Kiss Me Caroline (Bobby Vernon).
A Seaside Siren (Fay Tincher).

Torchy Comedies.

A Knight for a Night (Johnny Hines).
Torchy Comes Through.

Mermaid Comedies.

A Fresh Start (Marvel Rea).
Duck Inn (Lloyd Hamilton).

Specials.

The Why of Volcano.
The Valley of Ten Thousand Smokes. Vol. 44; P-1362.
A Day with Carranza.
Modern Centaurs.

Robert C. Bruce Scenics.

The Wanderlust.
The Log of the La Viajera.
The Song of the Paddle.

Chester Outing Scenics.

(One Reel)

Wanted—An Elevator.
Pigs & Kava.
Dreams Come True.

Screenics.

(Split Reel)

Forbidden Fanes.
Barks and Skippers.

HALLMARK PICTURES CORP.

HALLMARK RECREATED STAR PRODUCTIONS.

Chains of Evidence (All Star).
High Speed (Gladys Hulette and Edward Earle). Vol. 43; P-467.
Carmen of the North (Anna Boss). Vol. 44; P-726.
The Veiled Marriage (Anna Lehr and Ralph Kellard). Vol. 43; P-1342; C-R, Vol. 44; P-299.
The Evil Eye (Benny Leonard—15 Episode Serial). Vol. 43; P-2147.
A Dangerous Affair.
July—The Coward (Frank Keenan).
July—The Lamb (Douglas Fairbanks).
July—The Aryan (William S. Hart).
July—The Deserter (Frank Keenan).
July—Wild Winship's Widow (Dorothy Dalton).

BURTON KING PRODUCTIONS.

Love of Money (Virginia Lee).
The Common Sin (Grace Darling and Rod La Rocque).

PLIMPTON PICTURES.

What Children Will Do (Edith Stockton).
Should a Wife Work? (Edith Stockton).

COMEDIES.

Madcap Ambrose.
Thirst.
The Betrayal of Maggie.

MISCELLANEOUS RELEASES

AMERICAN CINEMA CORPORATION.

The Inner Voice (E. K. Lincoln). Vol. 44; P-140.

ASSOCIATED PRODUCERS.

Homespun Folks (Gladys George and Lloyd Hughes). Vol. 46; P-249; C-R, P-388.

UNITED ARTISTS.

Romance (Doris Keane—Seven Reels). Vol. 44; P-1239; C-R, P-1787.
June 13—The Mollycoddle (Douglas Fairbanks—Six Reels).
June 27—Suds (Mary Pickford—Five Reels). C-R, P-215.
August—The Love Flower (D. W. Griffith). Vol. 46; P-110.

EQUITY PICTURES.

For the Soul of Rafael (Clara Kimball Young). Vol. 44; P-983. Vol. 45; Ex. 745.
Whispering Devils (Rosemary Theby and Conway Tearle—Six Reels). Vol. 46; P-112.
Whispering Devils (Rosemary Theby and Conway Tearle—Six Reels). Vol. 46; P-112; C-R, P-388.

FEDERATED FILMS EXCHANGES OF AMERICA, INC.

Nobody's Girl (Billie Rhodes).
Bonnie May (Bessie Love).

MONTE BANKS COMEDIES.

(Two Reels)

His Naughty Night.
A Rare Bird.
Nearly Married.

CAPITAL FILM COMPANY.

(Two Reels Each)

Escaped Convict.
The Square Gambler.

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PROJECTION

By F. H. RICHARDSON

An Unfortunate Condition

RECENTLY we made arrangements for a condenser lens test and had a dealer send to the laboratories several condensers, some of which were to be cheap lenses and some of the best. Here is a letter just received from the laboratory:

The six condenser lenses sent in by the ——— have been received and in checking them over we find that the following have been sent:

Two pressed lenses, glass of a yellow-green tinge, both lenses 7 1/16 inch focus.

One 6⅛-inch focal length lens, ground surfaces, green tinge barely perceptible.

One 6 11/16-inch focal length lens with ground surfaces. Shows very dark green tinge.

This and the three preceding lenses are thicker than the two following lenses, the thickness at the edge being approximately ⅛-inch.

One lens 7 7/16-inch focal length, greenish tinge.

One lens 6 7/16-inch focal length, dark green tinge.

All the above lenses are from 4 7/16 to 4½ inches in diameter. An idea of the color shown by the lenses is being given in a comparative way. All of them are, of course, of clear glass, but the color shows when they are viewed at an angle. The first two lenses show a definite yellow tinge; the third a noticeable green tinge; the fifth slightly greater and the fourth and sixth are of about the same appearance, both of a decided dark green color.

Fairly Representative.

These lenses may be taken to fairly represent the various grades of condenser lenses being marketed today. There is not one single item of their make-up right. They all show color, which means light absorption, and lots of it. They vary in diameter, in focal length and in edge thickness.

How long will exhibitors continue to buy such money wasting junk?

How long is it going to take for supposedly intelligent exhibitors to learn the simple lesson that a lense which costs two dollars less than a good lens would cost is not cheap if during its life it wastes five dollars worth of electric current through light absorption.

We have repeatedly set this forth in the department and have explained it in detail in the handbook, but exhibitors still do not demand quality in their condenser lenses. They want a CHEAP lens, with all its money wasting discoloration and inaccuracies of diameter, focal length and thickness. So rank is the proposition that we are even unable to secure decent lenses with which to make tests. They seem to be unobtainable, although you may take it from me they very soon would be were there demand for them.

Has Condenser Trouble

A northwestern projectionist desires our help in trouble which he describes as follows:

Friend Richardson: Am having condenser trouble, and being unable to glean from either the department or the handbook anything which seems to exactly fit, I ask your advice in the matter.

First, we are using one type 6-A Power projector and one Simplex, the latter being about six years old I think—at least it is not a late model. The throw is approximately ninety feet. Am unable to give size of picture on screen. We use about thirty-five amperes AC from 110-volt lines, through a low voltage transformer known by the trade name of "Formastat," the same being described and illustrated on page 365 of the handbook. This makes the voltage at the arc double that of the service line, and the arc voltage one-half.

Considering the fact that the formastat is badly burned, hence offers high resistance, I figure it to be working below 100 per cent. efficiency.

Not having an ammeter, I am compelled to guess at the number of amperes used, but do not believe it to be more than 65 at the arc, which, according to the lens chart, calls for two 6.5 plano convex lenses. Forgot to say am using five eights A C special carbons.

Changing the Subject.

Changing the subject, recently received some new condenser lens from a Seattle supply house. The lenses were wrapped in paper and the paper on one pair stamped 6.5 to indicate that focal length. The other two were stamped 7.5, as ordered. Installed a 6.5-7.5 combination and found it necessary to move the arc up to three inches from collector lens and space the lenses 3/8 inch apart in order to get a spot large enough to cover the aperture.

Changed to two 7.5 lenses, spaced close together, which enabled me to move arc back to 3.5 inches from the lens, secure an excellent spot and good screen illumination. Then, too, the spot seems to be in focus at the aperture, as it is surrounded by a distinct blue haze.

Have been using a seven and an eight inch lenz, which I switched over to the Simplex, being unable to use the 6.5 combination. The resultant illumination is not so good as we obtain from the 6.5-7.5 combination. Might add that my objectives are one and three-quarters inch in diameter—too small, according to lens chart. They are stamped "6 inch B. F.," but actually work at 4.75 inch B. F. Now, my dear friend, I merely ask your criticism of all this and your help.

No Easy Task.

Well, friend, it strikes me you have perhaps read a lot of things in the handbook and the department without really grasping their meaning very well. This is perhaps the case more than we imagine, because I very well know it is no easy task for the man who must study alone to grasp the real meaning of the various things we set forth. I try to make it as clear as possible, but it nevertheless is hard for the student to grasp the meaning.

To begin with, why are you unable to give the width of your picture? Man, that is a bit of knowledge you should have before you have been in the theatre two days.

You say you are using a formastat, and that, disregarding the fact that it is badly burned, hence gives high resistance, you do not believe it is operating at 100 per cent. efficiency. A transformer does not offer "resistance," except such as is inherent in the copper of the windings, and any burning which would seriously affect the resistance of the wires would destroy the insulation of the wires and put the instrument entirely out of commission. A transformer never operates at 100 per cent efficiency (see second paragraph, page 349, of handbook). But perhaps you really mean that you do not believe the formastat is operating at its usual efficiency, which is very likely if it has been abused, as is indicated by the "burning."

I Would Suggest.

I would suggest that it would be true economy to run on rheostats for a few days while the instrument is shipped to the factory for examination and repair. Very likely the Formastat folks would

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lend you another formastat to use while they are making the repairs. It is poor economy to run with apparatus in anything else than first-class condition.

I would also suggest to the brother's manager that he is not likely to gain anything in the long run by running without a projection room ammeter, since its absence prevents his projectionist proceeding along intelligent lines in his work.

An ammeter is a very important and necessary part of the modern projection room equipment. Lens charts, et cetera, are based on amperage consumed at the arc, and if the projectionist must guess at that item, he must also guess at the whole optical train, with very small chance of working efficiently.

As to the condenser matter, I am unable to advise with certainty if we must guess at the amperage, but if the formostat is working at capacity it should deliver 65 amperes at the arc, always supposing the line voltage to be exactly 110. If the line voltage be more or less, then the arc amperage will be more or less; also it is quite possible that, due to the bad usage the device seems to have had, it may be working at less than standard delivery.

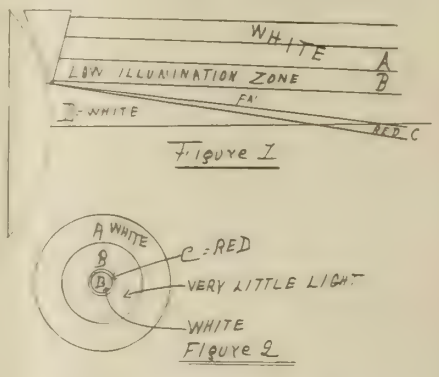
Should Remember.

But you should remember that the one first essential thing is to get your arc just as close to the collector lens as possible (see pages 157 and 158 of the handbook). Perhaps a study of figure 63, page 143, of the handbook will help us. Remembering that "X" equals distance of crater floor from center of condenser combination, and "Y" distance from center of condenser combination to projector aperture, we see that if we place the crater so that distance X is 6.5 inches, then distance Y will be 6.5 inches and the "spot" the same diameter as the crater itself.

If we wish a spot twice the size of the crater, then we must have 4.87 inches for distance X and 9.75 for Y. Now suppose we have a crater diameter (horizontal diameter is meant) of ⅜ inch, and we want a spot 1.75 inches in diameter. We must then have an enlargement of the crater diameter of 1.75 ÷ ⅜, which is practically five times.

Looking at table 2, page 143, of handbook, we find that in order to have a five-time enlargement of the crater at the spot we must have distance X 3.9 and Y distance 19.5 inches, which would mean that the crater would have to be about three inches from the surface of the lens. As a matter of fact the 60 ampere A C arc might, and I believe should be, closer than that, provided the lamphouse ventilation be free and clear and other conditions right. The reason why you get a better illumination with the 6.5 combination than with the 7.5 is because the latter places your arc altogether too far from the collector lens.

As to projection lens diameter, proceed as follows: Remove the front plate of the Power projector and inside the mechanism place a sheet of white, stiff writing paper,



so that it is just 4.75 inches from the aperture. Strike an arc and, with the projector gate open or the automatic fire shutter up, project the light to this paper.

The resultant ring of light will show you exactly how much, if any, your projection lens is lacking in diameter. To tell you I would have to know the exact distance Y and if you have a slide carrier in front of your condenser.

Battle Still Rages

Ralph F. Martin, Los Angeles, comes back at us as follows:

Dear Richardson: Had thought the season for earthquakes was open until I got a good look at the August 7 issue. I only wish I might mail a few tremblers to you fellows over there on the mosquito coast, that it might take hold of the ends of the earth and shake the wicked out of it.

So you have doubted the correctness of my position, have you. Well, "our doubts are traitors and make us lose the good we oft might win, by fearing the attempt." And do you really mean to imply that the best modern practice places the true crater image between the condenser and film?

If this be true, then the lens charts are all wrong, because I will wager that therein the true crater imaage will be found to occur between the aperture and the objective.

It was an unfortunate blunder on my part to have sent in the drawings of Figure 2. Intended originally to explain Figure 1 in greater detail, it only resulted in balling everything up. Hereafter I shall avoid single point craters and show only the complete beam, insofar as that may be done in a drawing. So now let us forget all about both the drawings shown in Figures 1 and 2, August 7 issue, and consider the whole matter as being revised in the new drawing, Figue X, attached hereto. In this I have shown two full beams, derived from a 5-point crater, one with and one without spherical aberration.

Too Much Rule of Thumb.

As to your method of defining the beam outlines by drawing a straight line from outer edge of condenser opening to and past edges of aperture, it is too much on the rule-o-thumb order and totally inapplicable to the matter under discussion. Might as well try to shave with a monkey wrench.

That method only amounts to a rough determining of the beam from the standpoint of considering its outside margins only. It tells us roughly what the skin of the apple looks like, but gives no information as to the state of the fruit itself, and in the present discussion we are more intimately concerned with the meat of the apple than its skin.

When we come to apply your method to Figure X it falls flat. Here we see that the corrected beam has greater over-all divergence than has the aberrated one. BUT when we now examaine into the meat of the apple, we find that the corrected beam has much less total integral divergence than the other. Two apples may look sound on their surface, but one may have a worm gnawing at its vitals.

And now here is the point. Surely any one may see that an objective lens of given diameter will be able to pick up more light, other conditions being equal, from the corrected than from the uncorrected beam, by reason of the fact that the corrected beam is more concentrated toward the center. I am unable to understand how anyone could or can draw any different conclusion.

In the First Place.

In the first place, friend Martin, if you will turn to page 582 of Optic Projection and apply a scale, remembering that the lenses shown in the illustration on that page are 4.5 inches in diameter, you will find that the aberration there shown does not extend over more than one-half inch, or at the very most five-eighths of an inch of the length of the beam. We may assume that the aberration there shown is normal average and since it is a photographic representation it may not be disputed as to its correctness.

You have shown spherical aberration as extending over a very much greater longitudinal section of the beam than this, and of course the greater the aberration the greater would be the effect you show.

Perhaps our "doubts may be traitors," but when I am not entirely sure, and am unable to assure myself of the correctness or incorrectness of anything, I just simply "doubt" and wait. Time always clears up the matter and since I have passed the fifty-four mark I have come to an understanding of the fact that a bit of delay is nothing to become tremendously excited

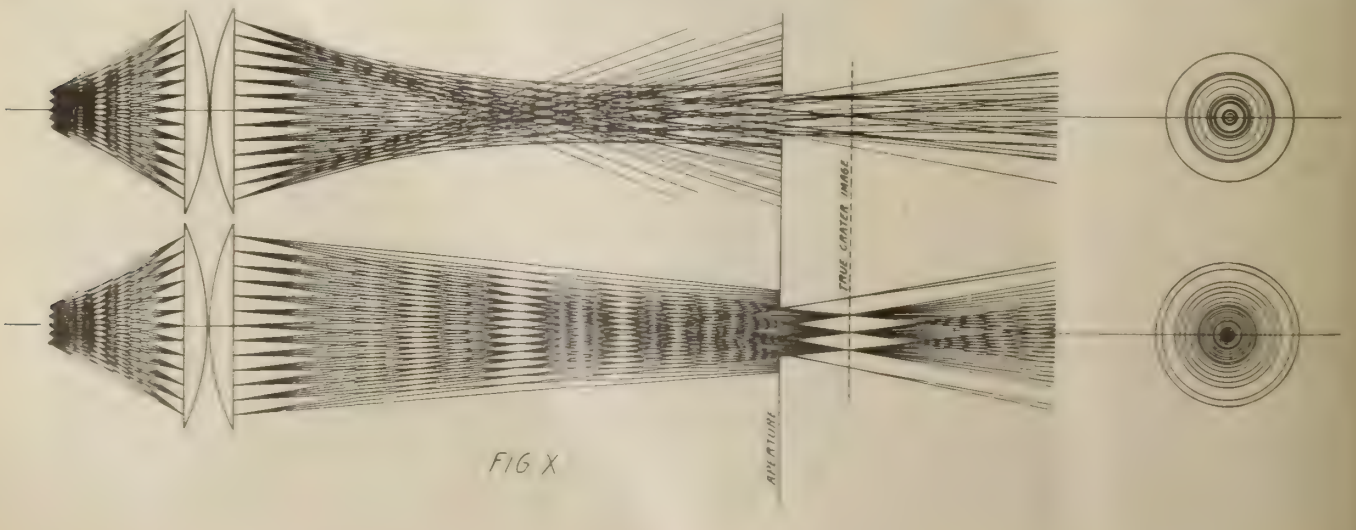


FIG X

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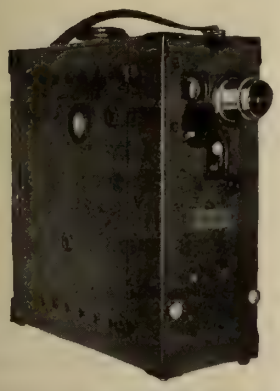

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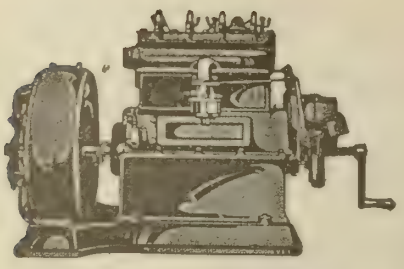

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about. And doubts have stood me in mighty good stead many times, instead of being traitors.

As to the Crater Image.

As to the crater image being between the condenser and aperture, something might depend on what you mean by the "true crater image." The crater image extends over a considerable and varying distance in the condenser ray, because the crater is not parallel with the surface of the collector lens. As we understand the matter when the focus of the crater is spoken of in this connection the focusing point of its vertical center is meant, and with this understanding we hold that best results will obtain when the crater focus is slightly in advance (condenser side) of the film.

To put it another way, the point of greatest concentration of the condenser ray is between the film and the condenser. This has been our position in this matter for years and to date you are the only one outside the professional opticians who has questioned its correctness.

As to the showing in Figure X, while granting the possible fact that there would be some tendency to unevenness of illumination due to spherical aberration, as shown, still if you confine the spherical aberration to its actuality as per page 582 of Optic Projection I don't believe that it would amount to much in practice, whereas with the corrected condenser we would certainly have a great deal of unevenness of illumination due to the focusing, or near focusing of the unevenly illuminated floor of the crater on the screen. I don't believe that the Mazda people could get along with a corrected condenser at all.

I think that you are in error because you leave out of your calculations the one big factor of unevenness of crater floor illumination, but will leave the rest of this discussion to brothers Griffith and Solar, both of whom are experienced projectionists, and both of whom are very capable, Solar on theoretical optics and Griffith on applied projection optics.

Solar Removes His Gloves

From John Solar, Watertown, New York, whose optical knowledge we have learned to respect, removes his gloves, rolls up his sleeves and enters the ring with blood in his eye, as follows:

Regarding Martin's doughnut scheme, it roughs up the fur on my back to have my friend, John Griffith, criticised, when the criticism comes from one who apparently would gain by study of the laws of optics.

Griffith may not always put his propositions in true optical form, but they are always optical FACTS just the same, and can be readily understood by opticians. As to the "doughnut" scheme, it would be difficult to devise a combination of lenses which would give more uneven illumination or more colored light at the spot. Provided,

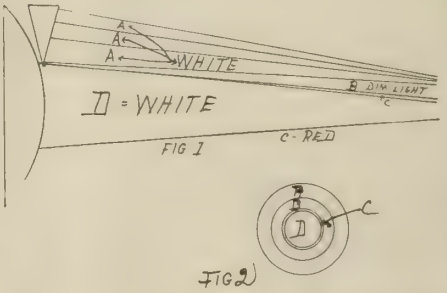

FIG 1

FIG 2

the negative lens is properly designed to correct the spherical and chromatic aberration of the preceding positive lens (which with the large diameter of the condenser and the crater so near its surface, giving a wide angle of incidence would be SOME job), he would have a zone of white light at A, Fig. 2, a very faint light at B, Fig. 2, a zone of red at C and a white center, D.

For Instance.

A negative lens has spherical aberration and refractive power, just the same as has a positive lens, though in the opposite direction. For instance, if we have a four-inch positive and a four-inch negative, placed close together and the incident rays be parallel, then the emergent rays will also be parallel, for the negative lens has not only corrected the aberration, but has deflected the rays away from the axis just as much as they were deflected towards it by the positive.

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From this we can see that the rays intercepted by the ring or zone of negative power will be deflected away from the axis, while those passing through the hole will take their normal course, thus leaving a space or separation between the last ray at the inner edge of the negative lens and the next ray which just passed inside the hole in the doughnut.

All rays passing through a condenser are subject to some spherical aberration, except those passing through a small zone in the center of the lens. Due to this aberration, zone B would be only slightly illuminated.

Will Pass the Bet.

Um, well, I guess I'll pass the bet on this. All that I am able to make out of the matter is that apparently, even allowing the doughnut scheme to be optically possible, such a combination certainly would be expensive, because both the positive and the negative "doughnut" would have to be very carefully ground to fit each other and, moreover, would certainly have to be rather more carefully adjusted to each other than the methods pursued in practical projection would admit of.

But even though friend Martin's doughnut scheme be impractical, he has worked hard trying to perfect a plan for a corrected condenser and we are always friendly to any honest endeavor. In closing let us remark that after all the doughnut is, as Fig. 1 shows, nothing more than a continuous prism, and certainly one of the very well known actions of a prism is to break up light into its primary colors.

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San Francisco, Louisville and Tampa Take a Hand in the Heating Discussion

THE heating of moving picture theatres in California is less of a problem than in almost any other part of the United States, since great extremes in temperature are unknown, except in the thinly settled mountain sections. In many communities no artificial heat is required during six or seven months of the year, and it is never necessary to raise the temperature but a few degrees above that prevailing outside.

In the matter of heating economy San Francisco is especially favored, the climate of this city being wonderfully even the year around. In fact, no less an authority than the Smithsonian Institution declares that ideal climate prevails on the San Francisco peninsula, this being one of three places in the entire world thus favored, the other two being in a remote section of Africa and on the Canary Islands.

The annual mean temperature of this city is 56 degrees Fahrenheit and summer varies but little from winter. In the past twenty-five years there have been less than one hundred days during which the temperature exceeded 90 degrees, and in the same period it has not reached the freezing point of 32 degrees.

These figures indicate why heating plants do not receive the same attention here from theatre builders that is the case elsewhere, and also why heating costs are so low.

The California Theatre Plant.

The heating plant of the California Theatre, San Francisco, is perhaps the most complete of any local moving picture house, embodying features found only in the very largest theatres. This house, which has a seating capacity of 2,800, with a balcony, occupies the largest part of the building in which it is located and does not supply heat for the few small stores in Market and Fourth streets.

In common with most downtown houses it does not generate heat on the premises, but buys steam from a public service corporation, and the plant it has installed is simply one to transform this heat into a more convenient form and distribute it properly throughout the theatre.

Air is drawn from the roof by powerful fans, is forced through jets of water to cleanse it and is then heated by steam radiators and forced into a plenum chamber, from which it finds its way into the theatre through openings beneath the seats. Suction fans on the roof draw out the foul air.

The air washing equipment was made by the Carrier Air Conditioner Company of America, while the fans used are from the factory of the Buffalo Forge Company, of Buffalo, N. Y. There are two sets of these, one on either side of the house and each serving a separate part of the theatre. One of the fans is operated by a five-horsepower motor, directly connected, while a twelve-horsepower motor operates the other.

The air in the plenum chamber passes over trays of perfumed disinfectants. The system has worked in a very satisfactory manner and the owners have had no cause to suggest improvements.

Some Original Ideas.

The U. C. Theatre, Berkeley, has a heating system that follows some original ideas. Some of these were suggested by Manager A. H. Moore and others were worked out by William Leland, of the engineering firm of Leland & Haley, who is also instructor in the State University.

To Our Readers

THIS is a free for all. Kick in with your ideas on the subject without waiting for an engraved card of invitation. Let us hear what methods you use and describe any particular stunts that you've found effective in keeping heat up and fuel bills down.

And don't confine yourselves to the successes that you've attained. Tell us about the stunts that did not work.

This theatre is one of the most interesting on the Pacific Coast, seating 2,000 persons without making use of a balcony. It is about 130 feet long, 97 feet wide and has an average height of 30 feet.

The boiler room is located in a building separate from the theatre and the heating units consist of an Ideal boiler, furnished by the American Radiator Company, and a crude oil burner. A small electric motor and pump vaporizes the oil and a thermostat regulates the supply delivered to the firebox.

The steam generated is conveyed to the basement of the theatre at the rear of the stage through a covered pipe and passes through a radiator, where it heats the air. The heated air is then forced into the theatre by an electrically operated fan, but instead of being introduced through floor openings, as seems to be the prevailing practice in this section, it is forced through grilled openings in the ceiling.

After circulating through the house it is drawn out through the orchestra pit by another fan and discharged outside.

It has been found advisable at times to stop this fan and permit the warm air to make its way out through the lobby. This serves the double purpose of warming the latter and of attracting attention to the comfort of the house. Passers-by notice the current of warm air as they pass the entrance and are frequently attracted inside.

As a general rule the furnace is used but about four months a year and the consumption of crude oil amounts to between 150 and 200 barrels annually. In addition to heating the theatre, heat is also furnished to a few stores and to a school. Just what proportion these use has not been ascertained, but they will shortly be placed on a meter. The system is giving excellent satisfaction and if another house were to be built a similar system would be installed.

The majority of moving picture houses in Louisville are parts of other buildings or are located conveniently close to efficient and economical sources of heat, and therefore are dependent on plants which supply heat not only to them but to a great many other consumers.

For this reason it is difficult to get an accurate line on amount consumed, cost of fuel, etc.

Louisville's Co-operative Heating.

Even the new Rialto, whose modern system of heating and ventilation will cost several thousand dollars, will buy its heat from the Francis Building, which is located across an areaway from it. The method to be employed is the vacuum steam system, fans being furnished by the American Blower Company.

Concealed pipes carry live steam and the large fans force fresh air across these pipes. The Rialto when completed will be one of the largest and best equipped motion picture houses south of the Mason and Dixon line. It will have one balcony and a seating capacity of 3,500. Its cubic capacity is 500,000 feet.

Quick Heating at Strand.

The Strand Theatre, operated by the B. F. Keith interests, is located in the Masonic Building, a six-story structure. The entire building is heated by one plant and is usually by hot water circulated through radiators along the walls, but a hot-air system has been installed for emergency use.

The air rising from two boilers in the basement is caged and shot through ventilators in the floor of the theatre.

The temperature in the showhouse can be raised to normal on the coldest days of the winter in less than an hour's time by use of the hot-air system.

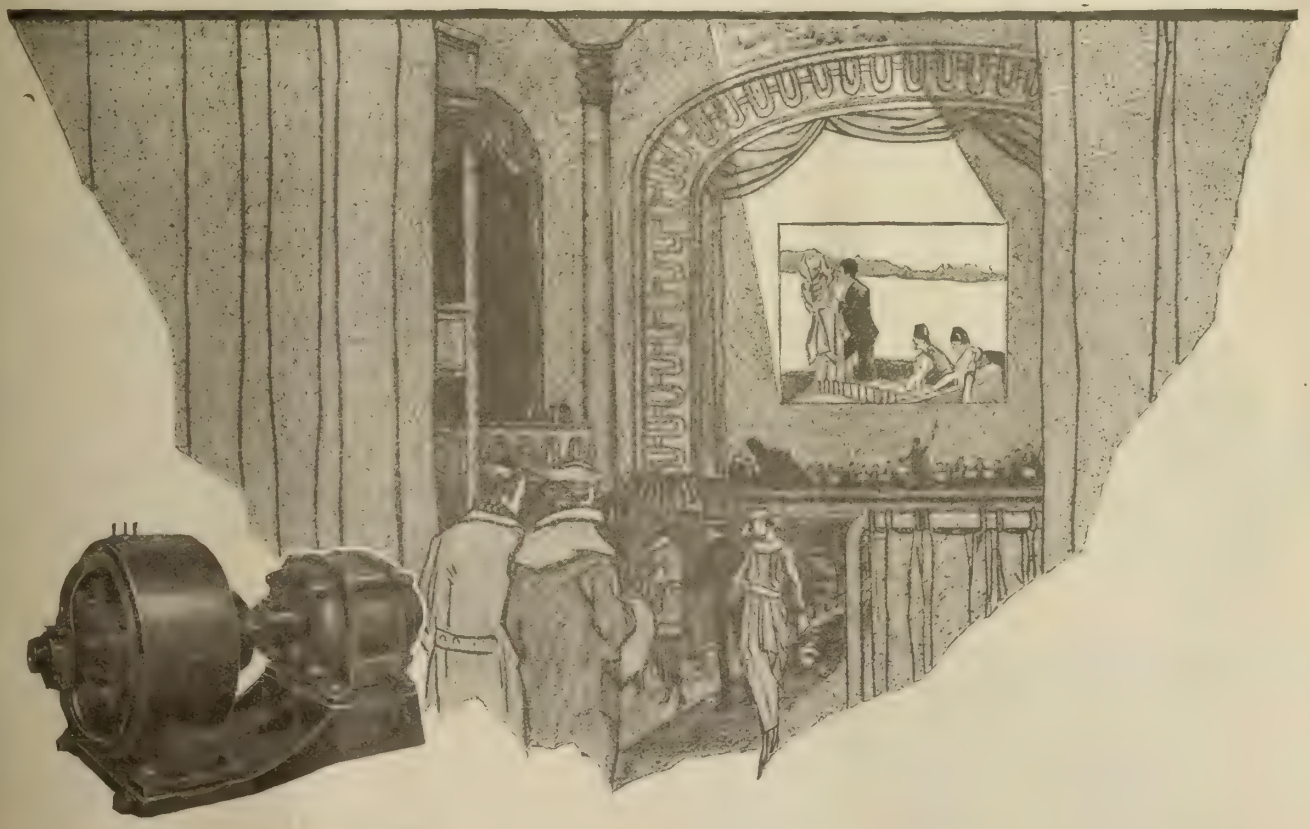
Fred Maurer, the manager, says his trouble is not in getting sufficient heat but in avoiding too much. Hot water for the other system is provided by the exhaust from the steam engine, which furnishes light and electric power to the entire building. The Strand has a mezzanine, balcony and gallery, with a seating capacity of 1,800.

Majestic Has Own Plant.

The Majestic Theatre, operated by the Majestic Amusement Company, which is building the Rialto, is heated by the direct steam system. It is one of the few theatres in the city which has its own heating plant, which was purchased from the American Radiator Company. This house has a seating capacity of 1,500 persons. The cubic capacity is between 350,000 and 400,000 feet, according to figures furnished by the architect. The plant consumes between four and six tons of coal per day, according to the weather, throughout the winter months.

The heating of the Alamo Theatre is by steam radiator. This theatre is located in the Alamo Building, which buys its heat

"Better Pictures" are largely dependent on adequate, steady illumination that will not fail at critical moments because of derangement of the apparatus.



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10. Quiet in operation.

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The GE Compensarc automatically protects itself from burnout or the blowing of fuses where the operator changes the projection from one lamp to the other. In fact, there will be no burnout or blowing of fuses even if the generator be short circuited by leaving the projection carbons indefinitely together.

Fading, also, is made less by the GE Compensarc because the capacity of the set is sufficent to carry the two projection areas in series during the change over period. The arc on the second machine can thus be started and adjusted before the end of the first reel One reel fades into the next without interruption or flicker.

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from the John C. Lewis Company, next door to it. The seating capacity of the Alamo is 1,100.

Some of the smaller theatres in the outskirts are heated with sectional boilers and steam radiation, while the Highland Theatre depends upon large coal stoves placed one at the front of the house and one at the rear. One of the theatres is using a large hot-air furnace.

The smaller theatres of from 300 to 500 seating capacity as a rule are using sectional hot water or steam boilers, with radiators hung to the side walls.

Tell Us Your Troubles

WHENEVER any exhibitor or house manager runs up against a snag in the matter of equipment—its choice, use or installation; whenever you are in doubt as to just what you should do to make a new house attractive or improve an old one—ask the "Better Equipment" Department and we will dig up the dope for you. BUT don't forget to enclose a stamped return envelope with your inquiry.

Louisville is so far south and so seldom does the thermometer get much below zero that heating is not a serious problem as it is in other sections of the country.

Tampa Is Fortunate.

The climate of Tampa is such that artificial heat is required very seldom in its theatres, a great deal more attention being devoted to ventilating systems. The favorite heating system here is that of individual unit radiators not connected with a central furnace.

The Clow gasteam radiators have been installed in the new Victory, which opened August 10, and have previously been in use for several years in the Alcazar, Bonita, Grand and Strand theatres, giving general satisfaction.

These radiators are connected with gas and have gas burners at the bottom. They contain a sufficient amount of water so that when the fire is started the radiator quickly fills with steam and remains in service until the gas is turned off.

These radiators require very little attention and the water when once placed in them does not have to be renewed for some time. A safety valve is attached to prevent the steam pressure becoming too great. These radiators may be used singly if not much heat is required.

Linoleum Has a Cosmopolitan Ancestry But Is a Thoroughly American Product

WHOEVER had the remotest suspicion that Linoleum had a past? If anyone were to tell you that under your feet, in most any theatre you could mention, was as real a romance as ever appeared behind the footlights, you'd probably laugh at him.

Yet the romance of machinery and the genius behind it is enough to stir the imagination of the most blase theatre-goer.

If you could accompany a guide of the Congoleum Company, Inc., through its great linoleum factory, comprising thirty-three buildings covering six large city blocks in Camden, N. J., you would have a new idea of the vitalizing romance of modern machinery.

Motion picture theatre owners whose floor-covering problems have been met so satisfactorily by the famous Farr & Bailey products, may be interested in knowing that The Congoleum Company has recently purchased the Farr & Bailey Manufacturing Company, which supplies many theatres with the well-known F. & B. Battleship Linoleum.

Picture, if you can, great vertically hanging sheets of cotton cloth on which boiled linseed oil drips until the sheets are stiff and gummy. (Perhaps you can guess how Lin-oleum got its name.) These sheets must hang for a period of about two months until they accumulate a mass of thoroughly oxidized linseed oil approaching an inch in thickness.

Walton's Discovery.

This strange process, of which this is only a part, was a discovery made by Frederick Walton, many years ago, and is still in use to-day. He noticed one day the peculiar toughness of an oil-film on a can of paint, and through careful experimenting hit upon the process of oxidization that was the beginning of linoleum manufacture.

Linoleum has the truly American trait of descending from a most cosmopolitan ancestry and then appearing in the best society—on the deck of a battleship, on the floor of an office building, or perhaps on the floor of an American playhouse. Its jute or burlap base is Indian; the kauri gum and resin that goes into its cement is Australian; its cork is what the Portuguese or Spanish native calls corcho, and altogether it has a sturdy stock and strength that no other parentage could possibly afford.

But ancestry these days must take off its hat to environment and education. If the factory can properly be called its environment, and the powerful presses and calendaring machines its education, then Linoleum has every reason to turn out to be a perfect product.

The large now heavy sheets, laden with their deposit of sticky oxidized oil are sent through a systematic process of grinding and regrinding until an evenly divided, flaked mass is obtained.

An Involved Process.

The ground-up oil is then mixed with accurately proportioned quantities of cork, kauri gum, resin, wood flour and pigment. The mixing process is just as systematic and involved as was the original grinding process.

The mixture when fully prepared and ready is calendered on a burlap backing which is stretched over great heated rolls. Linoleum, at this point, is recognizable to the layman for the first time, but it is not ready for use until after it has hung in great stoves for weeks at carefully regulated temperatures.

The finished product when taken from the stove must pass rigorous tests to insure that it can meet the exacting United States Navy specifications for Battleship linoleum.

This famous Farr and Bailey Battleship Linoleum will hereafter be known as Gold-Seal Battleship Linoleum (U. S. Navy Standard). The change is one of name only, as the same skilled workmen will continue to make it in the same F. & B. factory, as they have for years back.

Farr & Bailey products are familiar to all theatre-owners who buy quality floor-coverings that are economical and wear-resisting. The combination of the Congoleum Company, Inc., and the Farr & Bailey

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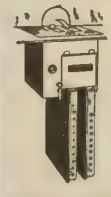

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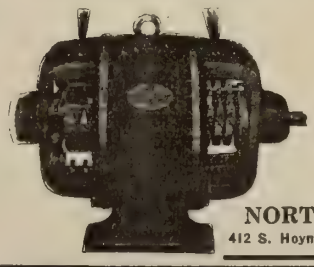

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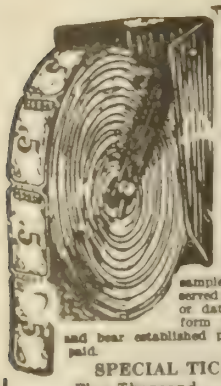

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How the Newman Company Is Increasing Theatre Values

AN attractive house is an asset. The more attractive it is made, the greater the asset. That the Newman Manufacturing Company, Cincinnati and Chicago, are doing good work in increasing house value is indicated by the following list of Newman improvements recently or about to be installed.

The Lyric Theatre, Lima, Ohio, is using velour-covered ropes, brass frames and railings made by the Newman Mfg. Company. Kick plates, also guards and pulls for doors have also been contracted for.

The Grand Theatre, Tiffin, has ordered velour-covered lobby ropes, also one of Newman's steel-clad ticket choppers.

Midelburg and Hyman, of Logan, W. Va., recently visited the factory and found it advisable to order artistic metal poster-frames, statuary bronze finish, instead the less durable wooden frames they had in mind. They also contracted for a brass ticket-office rail and placed a nice order for Fiberolitic Lighting Fixtures with the National Plastic Relief Co. The above equipment will be used for the improvement of M. & H. theatres at Beckley, W. Va., and Hazard, Ky.

The Wilson Theatre, Tyrone, Pa., figures that its lobby will be improved 100 per cent. after the Newman brass unit-frames ordered have been installed.

There Are Others.

Among the other theatres preparing to install Newman brass poster frames are the following: Elite Theatre, Washington, D. C. (6 frames); Majestic Theatre, Danville, Va. (5 frames); Columbia Theatre, Portsmouth, Ohio (9 special frames); Rialto Theatre, Hamilton, Ohio. The Majestic is owned by the Southern Amusement Company.

Brass Newman railings will be installed very shortly by the Windsor Theatre, Canton, Ohio, and by the Twin City Amusement Co., Norfolk, Va.

The Palace Theatre, of Danville, Ill., has just ordered Newman ticket rails and speaking tubes.

The Arcade Theatre, Florence, Kans., will improve its lobby by adding a card rack, two special brass poster-frames and a dividing rail—all of which is now being made for them by the Newman folks.

Two New Power's for Kensington

Mr. Zorn, active partner of Spaulding and Zorn, operating the Broadway Theatre in Kensington, has installed two of the new type E Powers machines, and a gold fiber screen purchased from the United Equipment Corporation. Mr. Zorn is very proud of the new projectors, which he claims give wonderful results.

W. C. Smith Visits Philadelphia

W. C. Smith, general manager of Nicholas Power Company, is in Philadelphia visiting his friends and explaining the fine points about his new type E machines. The last time sighted he was on the trail of F. W. Buhler, of the Stanley Company.

New House for Lock Haven

Andrew Lee Smith, owner of the New Fallon Hotel at Lock Haven, has let a contract for the erection of a moving picture theatre in that town to seat 1,700 persons and to cost about $125,000.

The new house will be named the Strand and will be rushed to early completion,

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1918 MOTIOGRAPH PROJECTOR for sale. Excellent condition. For electricity or gas, $200, 25 per cent. cash, balance C. O. D. American Theatre, Vananda, Montana.

FILMS FOR SALE OR RENT.

ATTENTION STATE RIGHTS DEALERS—Beverly B. Dobbs one-reel Western Scenics and Travelogues. Now offered to legitimate dealers for the first time. Here is a beauty. "THE MONTE CRISTO COUNTRY," a delightful trip presented in a delightful manner. The Beverly Dobbs pictures are as far ahead of many of the regular release pictures as a Packard is ahead of a Ford. We take all our own pictures, edit, tone tint and print, putting them in a distinctive class by themselves. Yes, there is a good laugh in all, which we get in the picture and not the title. The kind of picture your audience will say Dobbs single reel is worth the price of the show. If you do not reserve your territory now it may be too late. Wire or write today. Dobbs Totem Films, 4852 Alki Ave., Seattle, Washington.

THEATRES WANTED.

WANTED—Theatre in small town; to lease or buy. State full particulars in first letter. Address Box 509, Oxford, N. C.

CAMERAS, ETC., FOR SALE.

SELIG SCHUESTEK STEP PRINTERS, with Schuestek Camera movement, rheostat for controlling light, 110 volt D. C. motor and lamp house, outfit unconditionally guaranteed; price packed F. O. B. Chicago, $285. David Stern Co., 1027 Madison St., Chicago, Ill.

TYPHOONS COOL & VENTILATE

TYPHOON FAN COMPANY 345 WEST 39TH ST. NEW YORK CITY

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HELP!

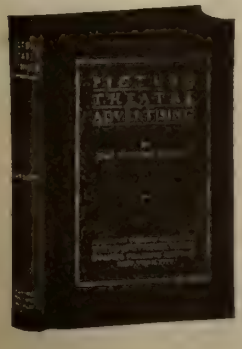
For Your Theatre When It Is In Trouble—A Set of These Books On Your Desk Will Mean Money in Your Pocket.

Undercrowding

is easy to remedy with this book full of crowd-pulling advertising ideas, all tested, all practical.

Picture Theatre Advertising

300 pages $2.00 Postpaid



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can't live in the same booth with an operator who owns this book full of sound advice and practical information on every projection point.

Motion Picture Handbook

700 pages $4.00 Postpaid

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disappear with the help of the practical advice that fills this book on every phase of electrical theatre equipment and maintenance.

Motion Picture Electricity

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Growing Pains

cease to bother you when you plan to remodel or build and spread your business if this book guides you and your architect.

Modern Theatre Construction

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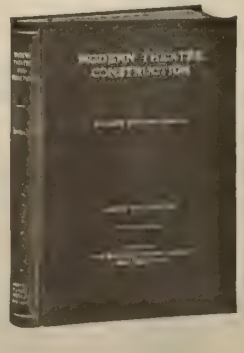

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CHALMERS PUBLISHING COMPANY

WRIGHT-CALLENDER BLDG. LOS ANGELES, CAL.

516 FIFTH AVENUE. NEW YORK

64 W. RANDOLPH ST CHICAGO, ILL.

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BOSTON MOTION PICTURE SUPPLY CO.
69 Church Street
BOSTON, MASS.
— MASSACHUSETTS
RHODE ISLAND
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WESTERN THEATRE SUPPLY CO.
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EXHIBITORS SUPPLY CO.
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RETAIL BRANCH
423 South 15th Street
OMAHA, NEB.
— NEBRASKA
and
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— WASHINGTON, D. C.
WESTERN MARYLAND
NORTHERN VIRGINIA

YALE THEATRE SUPPLY CO.
Film Building
17th and Main Sts.
KANSAS CITY, MO.
— WESTERN MISSOURI
KANSAS
OKLAHOMA
NORTHWESTERN ARKANSAS

Simplex

GEE! SHE'S A BEAUTY!

The same expressions of admiration are heard when the first SIMPLEX projector hits the town –

For men who know – everywhere – admire quality –

That's why entire communities are so quickly SIMPLEXIZED

There's a big difference between motor car prices – but –

Ordinary picture machines cost almost as much as SIMPLEX

SO WHY NOT GET THE BEST!

THE PRECISION MACHINE CO. INC.
317-29 East 34th St.—New York

Royal Theatre
Dartmouth N. S.
Classic Theatre
Dartmouth N. S
Princess Theatre
Imperoyal, N. S.

Dartmouth, N. S., August 9, 1920

The NICHOLAS POWER CO.,
90 Gold St., New York City, N. Y.

Gentlemen:-

Having noticed that during the past month your corporation is interested in the criticisms and comments of approval on your product, from the leaders and "Big Men" of the industry, I am tendering you the opinion of one (of a very great majority) of "small town" men who are fortunate enough to have the POWER'S CAMERAGRAPH in their projection rooms.

We are now using the POWER'S machine (both the 6A and 6B) in our four theatres. The two 6A's have been running without a break for five years, and outside of a few minor repairs, have not cost us a cent. They are still delivering the goods. The picture we are getting through our 6B's absolutely cannot be beaten. It is the best we have ever seen or could wish for.

Another theatre is in the course of planning and our Chief Projectionist will install no other but POWER'S MACHINES.

Yours sincerely,

A. M. Carell

Manager

CAPITOL ENTERTAINMENTS

NICHOLAS POWER COMPANY
EDWARD EARL PRESIDENT
NINETY GOLD ST NEW YORK, N Y

Vol. 46, No. 5 OCTOBER 2, 1920 Price 15 Cents

MOVING PICTURE WORLD

FOUNDED BY J.P. CHALMERS IN 1907

METRO ANNOUNCES
THIS GREAT STAR'S GREATEST SCREEN TRIUMPH
MR. BERT LYTELL
IN A. R. WYLIE'S
The PRICE of REDEMPTION
Adapted by JUNE MATHIS
and by DALLAS M. FITZGERALD
METRO
JURY IMPERIAL PICTURES Ltd. Exclusive Distributors throughout Gt. Britain
SIR WILLIAM JURY Managing Dir.

Published by
Chalmers Publishing Company, 516 Fifth Avenue, New York

A Weekly. Subscription Price: United States and its Possessions, Mexico and Cuba, $3 a year; Canada, $3.50 a year; Foreign Countries (postpaid), $5 a year. Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the Act of March 3, 1879.
Copyright, 1920, by the Chalmers Publishing Company.

The Great Exception

WITH just one exception every advertising page in this magazine is devoted to selling the exhibitor something. Just one single solitary page is utilized to sell something *for* rather than *to* him!

That exceptional page is the one that carries the message of the RITCHEY LITHO. CORP. The epitome,—the gist,—the essence of that message is simply this,—"The RITCHEY poster sells your tickets!"

The RITCHEY poster is *conceived* to sell tickets by men who are selling experts. It is *designed* to sell tickets by the greatest advertising artists in the world.

That it sells tickets in the maximum degree is testified to by the keenest men in the motion picture industry today.

The RITCHEY Poster sells *for* the exhibitor, not *to* him!

Ritchey

RITCHEY LITHO. CORP.

406-426 WEST 31st STREET, NEW YORK TELEPHONE, CHELSEA 8388

HAPPY-EXPECTANT-CRITICAL

They're all there in the great throng which a splendid picture plus good advertising has brought to your door.

But poor projection can instantly ruin your chances of having these people on your permanent list

CAN YOU AFFORD TO DISAPPOINT?

Most Present-day Managers Install SIMPLEX at the Very Beginning—Others do so Eventually

MADE AND GUARANTEED BY
THE PRECISION MACHINE CO. INC.
317 East 34th St. New York

POWER'S BETTER THAN EVER

POWER'S Intermittent Movement set a pace in projector construction that has never been equalled. We now surpass this achievement by constructing a ROLLER PIN INTERMITTENT —the first practical movement on any projector which takes up by roller contact the impact between the driving and driven elements.

We also announce a number of other important improvements, as follows:

Framing Lamp in Mechanism
Arc Reflector
Shutter Adjuster
Flat Motor Drive Belt
Automatic Spring Belt Tension
Double Eye Shield on Gate
Intermittent Shoe to replace Idler Roller
Flexible Spring Coupling (Motor Drive Shaft)

Double Motor Control Switch
Double Mechanical Speed Control Lever
Single Arc Switch for Lamp

NOTE

These operating attachments are provided to permit the projectionist to operate the machine from either side.

Power's 6B, with 110 volt, D. C. or 60-Cycle A. C. Motor and Mechanical Speed Control ..... **—$575.00**

Power's 6B, with Type "E" Lamp and Lamphouse, 110 volt, D. C. or 60-Cycle A. C. Motor and Mechanical Speed Control ..... **—$675.00**

LIST PRICE ON OTHER EQUIPMENTS WILL BE FURNISHED UPON REQUEST.

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.

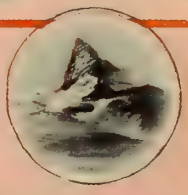
HERE ARE SPARKLERS!

5 new Paramount MACK SENNETT Comedies, two a month, and all the former releases.

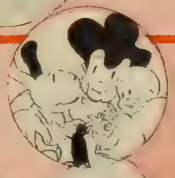
2 of the funniest and finest Paramount ARBUCKLE Comedies, re-issued, one a month beginning in September.

2 new Mr. and Mrs. Carter DeHaven Comedies and seven released last season.

2 each of the Post Nature Scenics and Burlingham Travel Adventure Pictures; one each month.



52 each



Paramount Magazine and Cartoons and Burton Holmes Travelogues; one each week.

2 Ernest Truex Comedy Features.
3 Al St. John Rollicking Comedies.
7 Mr. and Mrs. Drew Society Comedies.
17 Briggs Comedies of the good old days.

THERE'S been a whole new department organized to take care of exhibitors' short subject needs—with a representative in every exchange.

You'll get the same aid in selecting and putting over short subjects that you get in features.

And it's some bunch of short subjects! Long on quality, wide in variety and big in box-office value!

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

ARTCRAFT PICTURES

Paramount Magazine

EVERY issue different—every issue full of features that appeal to the whole family.

The best animated cartoons on the market, the most interesting special subjects and the cleverest humor.

One exhibitor says:

"There isn't a better reel on the market to-day. It gets better every week."

It's going to keep on getting better every week, too! Exhibitors who use it know that it's the one-reel feature that brings people in.

Show it every week!

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR, Pres. JESSE L. LASKY, Vice-Pres. CECIL B. DE MILLE, Director General
NEW YORK

THE most beautiful aspects of nature made more beautiful by magical photography.

More than scenics—they are living paintings that flood the soul with harmony.

They add the finishing touch of class to your program that you must have.

One wonderful reel a month.

Paramount Post Nature Pictures.

FAMOUS PLAYERS-LASKY CORPORATION

"Take a ride on the Magic Carpet"
PAINLESS traveling—no dust, no smoke, no monotony!
Yet you pierce into unknown lands and see strange peoples living their daily lives—you see the largest cities of the world and the quaintest villages.
Capitalize on the universal love of travel! Give your audience one every week!
Paramount
Burton Holmes
Travelogues
FAMOUS PLAYERS-LASKY CORPORATION

SINGERS—MUSICAL ACTS

Musical Attractions

For Better Motion Picture Theatres

ANNOUNCEMENT

TO FURNISH A CONSISTENT AND CONTINUED BOOKING SERVICE providing a variety of recognized talent, consisting of singers, musicians and including quartettes, trios, duos and "singles," as well as instrumental organizations, miniature "jazz" bands, there has been organized

The Manhattan Booking Exchange

THE PLAN OF BOOKING HAS BEEN CAREFULLY STUDIED, with a view to meeting conditions in the "average" city, rather than the metropolis. It is the intention to book only talent which is proven, which has a "reputation," and which can really entertain audiences. The exchange will not serve in any way as a clearing house for ambitious amateurs, or untried, unproven talent.

THE COST OF SERVICE WILL BE FIXED; it will be no more or less for one theatre than another. This exchange is absolutely independent of any film-interest domination; is financially responsible, and the bookings will be arranged and supervised by as well-known bookers as there are in the world of vaudeville and theatricals.

THE SERVICE WILL BE UPON THE SPLIT OR FULL-WEEK BASIS, that is, a change of artists twice each week or weekly. Bookings will be varied; for example, the first half, a male quartette, last half, a "single"; first half, a female trio, last half, a small "jazz" band; first half, a man-and-woman piano and singing act, last half, a concert tenor, and so on.

ONLY ONE THEATRE WILL BE BOOKED IN EACH CITY; it must be a reliable and responsible theatre. The service is not an experiment, but a proven success in every theatre which has tried it out. It is no longer sufficient to give your audience a program of pictures alone. It must be broken—its monotony interrupted—if it is to achieve a maximum of entertainment.

BRANCH OFFICES WILL BE OPENED in principal cities to guard against disappointments, as occasion warrants; but all bookings will be made in New York City, from talent that has "made good" here, and is known to be of excellent entertaining value.

INQUIRIES, which will be promptly responded to, ARE INVITED FROM INTERESTED THEATRES.

MANHATTAN BOOKING EXCHANGE

ARTHUR KLEIN, General Booking Manager

STRAND THEATRE BUILDING
NEW YORK CITY

THIS ADVERTISEMENT MAKES

HERE IS OUR OFFER

Run These Three Big Mayflower Special Features and Pay Us For Them After They Are Run Whatever Rental Your Box-Office Says They Are Worth:

AN ALLAN DWAN PRODUCTION

SOLDIERS OF FORTUNE

(5911 FEET)

AN EMILE CHAUTARD PRODUCTION

THE MYSTERY OF THE YELLOW ROOM

(6345 FEET)

AN ALLAN DWAN PRODUCTION

THE LUCK OF THE IRISH

(6607 FEET)

Read Carefully the Simple Agreement On Opposite Page. Fill Out Coupon and Mail To Us At Once.

Your BIG Opportunity!

Realart Pictures Corporation **469 Fifth Avenue, New York**

REALART TAKES THE RISK!

MOTION PICTURE HISTORY!

Form E 7 Rev.

IT IS AGREED

between ....., an exhibitor operating the.....

Theatre at No. .....Street, ...City,

.....State, and Realart Pictures Corporation, distributor, as follows:

First—That the distributor shall deliver to the exhibitor for showing at his theatre, as nearly as possible on one of the five groups of playing dates specified below, one print each of the following special feature productions:

PRODUCTION	First Choice of Play Dates	Second Choice of Play Dates	Third Choice of Play Dates	Fourth Choice of Play Dates	Fifth Choice of Play Dates

Second—That the exhibitor shall exhibit each of these special feature productions in his theatre for.....days;

Third—That promptly after the completion of each day's exhibition the exhibitor shall pay as rental to the Realart Pictures Corporation the amount of money to which he considers the distributor to be honestly and fairly entitled.

Fourth—That the exhibitor will pay transportation charges both ways on each print, will also pay to the distributor a sum equal to five per cent. (5%) of the amount paid as rental for the film (this being the tax imposed by Section 906 of the Revenue Act of 1918), and will further pay, cash on delivery, for all lithographs, cuts, matrices, lobby display, and advertising accessories ordered by him, the same to be provided, if available, at the rates regularly charged by the distributor.

Fifth—The exhibitor will fully protect the prints and other property of the distributor while in his possession, returning or forwarding prints immediately after use in the same condition as when they were received, reasonable wear and tear due to the proper use thereof excepted.

Sixth—It is further expressly agreed, in consideration of the waiving of advance payments, and of other valuable concessions granted herein by the distributor, that the exhibitor shall make unusual efforts, through advertising and publicity, to induce the public to come to his theatre on the days when he is exhibiting the special feature productions herein named.

Seventh— It is also agreed, in part consideration hereof, that the exhibitor shall give as early playing dates as possible, preferably in the months of September and October, but in no event later than November 30th, 1920, and that the distributor shall not be obligated to provide the service heretofore specified if it shall develop that a satisfactory agreement cannot be reached promptly regarding such playing dates.

Recommended

.....

Accepted:
REALA

By .....

HEAD C

TEAR OFF ON DOTTED LINE

COUPON

REALART PICTURES CORPORATION
469 FIFTH AVENUE, NEW YORK CITY

GENTLEMEN:

I have carefully read the agreement which was attached to this coupon, containing your offer to exhibitors to run the three MAYFLOWER SPECIALS:

"SOLDIERS OF FORTUNE"—"MYSTERY OF THE YELLOW ROOM"—"LUCK OF THE IRISH"

and base payment for same on box-office results. I want to take advantage of this offer.

Please send copy of formal agreement, so that early playing dates may be arranged.

*NAME*_____

*THEATRE*_____

*ADDRESS*_____

M P.W.-1

REALART TAKES THE RISK!

HAL PHYFE
REAL ART PICTURES
ALICE BRADY
IN
"The NEW YORK IDEA"
BY
LANGDON MITCHELL
DIRECTED BY
HERBERT BLACHE
SCENARIO BY
MARY MURILLO
at her best.
satire on modern marriage and divorce.
features, including an exciting [illegible] at Belmont Park.
a laugh, at the expense of the [illegible]
the TRENTON "GAZETTE" says, "REAL- [illegible] likes to get Miss Brady a play that is 'different'"
THE NEW YORK IDEA *is* different.
IT is full of action, spice and food for thought.
REALART PICTURES CORPORATION, 469 FIFTH AVE. NEW YORK

UNITED ARTISTS CORPORATION
MARY PICKFORD · CHARLIE CHAPLIN
DOUGLAS FAIRBANKS · D.W. GRIFFITH
HIRAM ABRAMS, PRESIDENT
ROMANCE
AND ADVENTURE,
YOUTH AND BEAUTY, A
BLOOD-TINGLING MELODRAMA
IN A GRIFFITH SETTING OF
EXQUISITE CHARM
The cast includes Richard Barthelmess,
Carol Dempster, Anders Randolph, George
Mc Quarrie, Florence Short, Crauford Kent
and others
DAVID WARK GRIFFITH'S
SPLENDID NEW PRODUCTION
"THE LOVE FLOWER"
From the Collier's Weekly Story
"Black Beach" by Ralph Stock
THEATRE THOUGHT:
The pictures you play today
decide what your theatre
will be tomorrow
A.G.

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN
DOUGLAS FAIRBANKS · D. W. GRIFFITH
HIRAM ABRAMS, PRESIDENT

ALL THE WORLD SAYS

"THE MOLLYCODDLE"

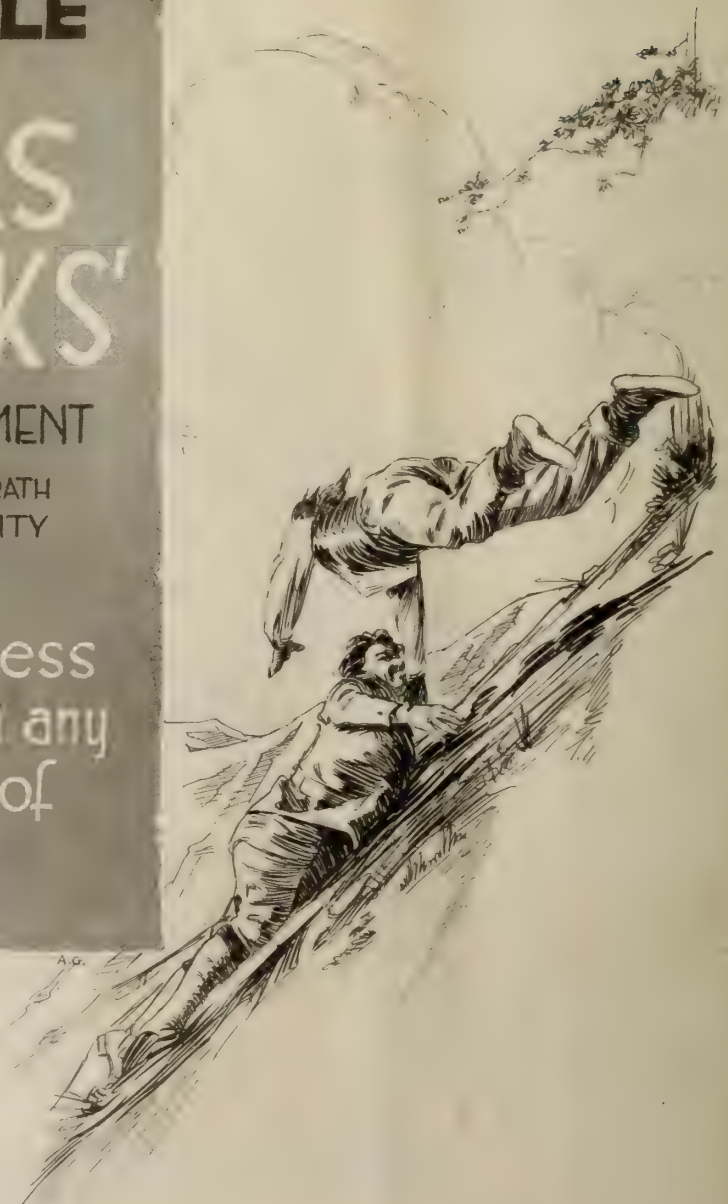
IS

DOUGLAS FAIRBANKS'

GREATEST ACHIEVEMENT

STORY BY HAROLD MAC GRATH
SCENARIO BY TOM GERAGHTY

An assured success in any theatre with any and every kind of audience.



Theatre thought:
The most expensive thing you can buy for your theatre is a cheap picture.

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN
DOUGLAS FAIRBANKS · D.W. GRIFFITH
HIRAM ABRAMS, PRESIDENT

MARY PICKFORD
in
"SUDS"

In all the splendid characterizations that Miss Pickford has given the screen, there is none that will outlive the memory of her marvelous creation in "SUDS"

From the Charles Frohman Production
"Op O' me Thumb" by
Frederick Fenn and Richard Pryce
Directed by Jack Dillon
Screen Adaptation by Waldemar Young
Photographed by Charles Rosher

Theatre thought:

PICTURES ARE THE LIFE-BLOOD OF YOUR BUSINESS, THE MOST VITAL ELEMENT IN THE GROWTH OF YOUR THEATRE-YOU MUST GIVE YOUR HOUSE THE BEST PICTURES THAT MONEY CAN BUY TO KEEP IT ALIVE AND HEALTHY

UNUSUAL—FASCINATING—THRILLING and ENTERTAINING

"The picture bears a message and all should see it. It solves the problems which are disturbing the world. The photography throughout is as fine as we have ever seen."

—New York Commercial.

"DEMOCRACY"

(THE VISION RESTORED)

NO POLITICS—NO PREACHMENT

IT IS

THE LOVE DRAMA OF THE WORLD

BASED ON THE PRESENT WORLD-WIDE CONFLICT

BETWEEN RIGHT AND MIGHT

NOW READY FOR THE TRADE

ADDRESS ALL COMMUNICATIONS TO

DEMOCRACY PHOTOPLAY COMPANY

LEE FRANCIS LYBARGER,

President and General Manager

Phone: Fordham 8330

2826 DECATUR AVENUE, NEW YORK

ROBERTSON-COLE
SUPER-SPECIAL

T ROY BARNES

COLLEEN MOORE

AL CHRISTIE'S
SIX REEL
COMEDY DRAMA

SO LONG LETTY

FROM
Oliver Morosco's
Greatest Comedy
Success-
Story by Oliver
Morosco and Elmer
Harris . . .

GRACE DARMOND

R-C PICTURES

WALTER HIERS

ROBERTSON-COLE
SUPER-SPECIAL

AL CHRISTIE'S
6—REEL
COMEDY-DRAMA

So Long Letty

From
Oliver Morosco's
Most Successful
Comedy

Mixed wives, tangled husbands and beauteous bathers mingled by a master hand in a story of pathos and jollity.

R-C PICTURES

THE STEALERS

FOREWORD

Through all generations, from time lost in the dim, dark ages of the past, one great and wonderful virtue has stood forth triumphantly above the myriad of those things which have brought us joy upon this earth—and where that virtue is not found, 'tis like unto the light hidden in darkness of night, unhappiness broods over all and with its mournful mantle brings existence to naught—and when the virtue is betrayed the dregs of life are drawn in bitter cups leaving us forsaken and forlorn, and happiness is but a memory—faint, indistinct, and then forever gone.

Powerful, yet frail in human hands and hearts, is that virtue—FAITH—Faith in love, in life, in death, Faith in human kind, Faith in God.

On such a theme is this story built—humbly striving to picture Faith in mankind lost, Faith betrayed and then regained, using simple characters from life's melting-pot and following them through days of darkest sin until the mighty virtue grips them fast.

Weaving the play from his own powerful theme, which was years in the moulding, Mr. William Christy Cabanne is responsible for this human document, and to him is due all the credit it shall deserve.

ROBERTSON-COLE

R-C PICTURES

SELECT SP PICTURES

DISTRIBUTED BY SELECT

EDITH HALLOR in
Jules Eckert Goodman's

"JUST OUTSIDE THE DOOR"

Scenario by Harvey Thew
Directed by George Irving
Weber Productions, Inc.

As a Working Girl, Aristocracy's
Door is closed against her
-but Love laughs at Locksmiths

Powerful
Dynamic Drama

"UNCLE SAM OF FREEDOM RIDGE"

The Book by Margaret Prescott Montague
Created a Powerful Sensation in the Literary World

HARRY LEVEY

presents

The Motion Picture Version—Beautifully Produced
With an All-Star Cast

Directed by GEORGE A. BERANGER

Voicing the Feelings of Millions

We have received thousands of letters from people in every walk of life complimenting us on our good judgment in selecting this story for picturization.

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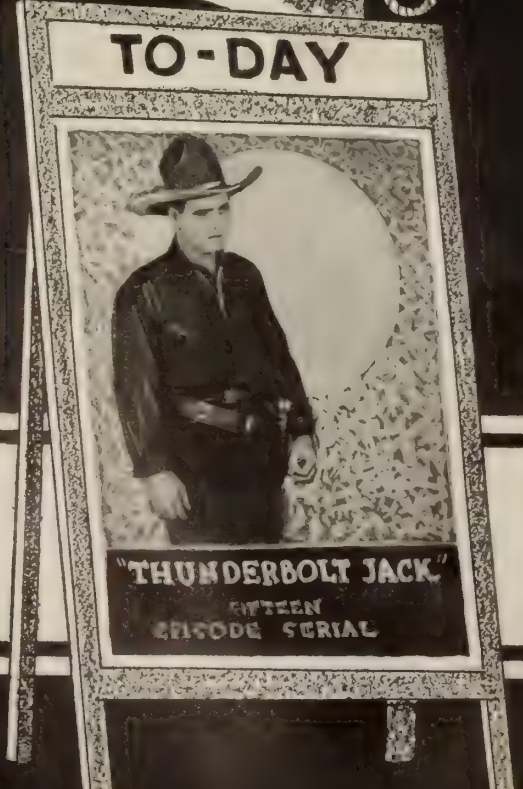
AN INDEPEND

JACK HOXIE

in

A SERIAL
THAT WILL ROPE THEM
INTO YOUR THEATRE



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ENT SPECIAL

"THUNDERBOLT JACK"

WITH A NOTABLE CAST-
INCLUDING THE SERIAL STAR
MARIN SAIS

"THUNDERBOLT JACK"

Positively the Greatest Money-Making Serial Ever Offered the Independent Exchangeman

THE REASONS:

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Supervision of - Ben Wilson and Joe Brandt

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FASTER THAN LIGHTNING SERIAL

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IN

"THUNDERBOLT JACK"

WILL BE THE BIGGEST MONEY MAKER EVER OFFERED TO THE STATE RIGHT BUYER

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THE SUPREME WESTERN SERIAL OF 1920

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Several breath taking dances of tropical passion. . . .

A romance of a white woman on a cannibal island. . . .

A hopeless love. . . . .

Thrilling moments .

Super scenes lavish with color and drama.

Replete with physical appeal.

DORALDINA

in

"THE WOMAN UNTAMED"

is offered to the

State Right Market

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Elmer J. McGovern

Produced by Pyramid Photo Plays, Inc.

Elmer J. McGovern
130 West 46th St, N.Y.
Telephone Bryant 3427

A CINEMA BULLSEYE

WILLIAM FARNUM

Presented by WILLIAM FOX in

IF I WERE KING

Star and Story universally acclaimed by reviewers
Capacity audiences everywhere

FROM THE GREAT STAGE SUCCESS
AND NOVEL BY
JUSTIN HUNTLY McCARTHY

SCENARIO BY
E. LLOYD SHELDON
DIRECTED BY
J. GORDON EDWARDS

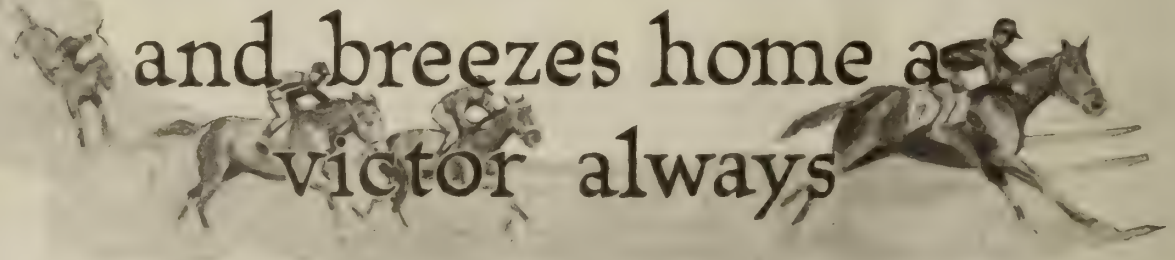
Fox
Entertainments

DO YOU PLAY WINNERS?
Here's a "sure thing" tip!

In the News Reel Race

Fox News

Blanks all other contestants
and breezes home a
victor always



Exhibitors are playing it everywhere and cashing in every time-

Make the Fox Exchange man your bookmaker and "bring home the bacon."

TWICE A WEEK MIGHTIEST OF ALL

Fox Entertainments

Exhibitors apologize for lack of space in showing of

PEARL WHITE

Presented by WILLIAM FOX

in THE WHITE MOLL

BY FRANK L. PACKARD

DIRECTED BY
HARRY MILLARDE

SCENARIO BY
E. LLOYD SHELDON

We extend our apologies to the crowds who were unable to obtain admission to the Boston Theatre during the run of "THE WHITE MOLL." In order that the thousands of Pearl White admirers may see her first big production, it will be shown at the Alcazar, starting today.

Four-column ad of H.C. Moir in Chicago American, Aug. 28th

And all the time his mind was on the $50,000 he had hidden before his arrest.

A powerful story of human passions in which the strength of a man's will pulls victory out of seeming defeat.

GEORGE WALSH

presented by William Fox in

FROM NOW ON

FOX ENTERTAINMENTS

STORY BY
FRANK L. PACKARD

COMPELS PUBLIC INTEREST BY ITS TIMELINESS

"BRIDE 13"

The Serial Supreme

Staged by Richard Stanton

Story by E. Lloyd Sheldon

Scenario by Edward Sedgwick

NAVY CARED FIRST FOR LIVES ON S-5

No Details of Mishap Asked Until Men Were Reported

S-5 MEN SAVED LIVES LABORING AMID POISON GAS

Stuck Shirt Signal Through

Rescued Crew Of S.5 Reach Philadelphia

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Liberated by Bi

Sledgehammer — Faces and Noses Bleeding— Battleship Ohio.

5 CREW WERE CLOSE TO DEATH BY POISON GAS

NERO RESCU FROM SUNKEN S-5 WITH HAND

Rescued Cre Of S-5 Re Philadel

RUTH TRAPPED IN A SINKING SUB-MARINE FLOODED WITH CHLORINE GAS

The horrors that confronted the gallant crew of the U.S. Submarine S-5 are vividly portrayed in William Fox's great serial

BOOK NOW

Thousands of thrills, an avalanche of action Deep-Dyed Deviltry Defeated by Deathless Devotion.

BOOK NOW

FOX ENTERTAINMENTS

THREE WEEKS at MADISON SQUARE GARDEN!!

JEWISH POLAND TODAY

Not a Propaganda or War Picture But a "HUMAN TRAVELOGUE"

The most interesting of its kind ever brought to these shores. Taken in June and July, 1920, in the eleven largest cities of Poland: Warsaw, Vilna, Grodno, Brest-Litovsk, Lublin, Radom, Kobryn, Krakow, Lemberg, Przemysl and Pinsk.

A Series of Six 2-Reel Special Features

ONE OF THE GREATEST BOX-OFFICE ATTRACTIONS EVER PRODUCED - ESPECIALLY FOR THEATRES WITH JEWISH PATRONAGE

THE NEW YORK TIMES, FRIDAY, AUGUST 27, 1920.

THE SCREEN

"The Jews in Poland," perhaps the most human travelogue ever brought to these shores, was shown to an invited audience of Jewish writers and Orthodox ministers, for the most part, in the concert hall of Madison Square Garden last night. Being pictures of cities and towns from which a large number of the Jews now in this country have emigrated, their strongest appeal will, of course, be to those Jews, who, though thousands of miles away from their native country can, by means of the screen, again look upon the streets in which they lived, the market places and little shops in which they perhaps entered and made purchases years ago, and, above all, can again clearly see their former townspeople.

It is because of this that the picture is most likely to attract large audiences. Very plainly can be seen the old Jewish men with their long coats and flowing beards; women wrinkled and bent, upon whose faces the trials of the long years of battle can be clearly discerned, and the little children attempting to smile as they stand in long lines awaiting a cup of soup or a morsel of bread, which relief organizations distribute.

The ruined buildings in Brest-Litovsk, the citadel in Pinsk, at whose walls thirty-seven Jews were killed in a recent pogrom; a gathering of thousands in Warsaw celebrating America's Independence Day, are only some of the scenes in the picture. The Jewish Pictures Corporation, which shows the picture, does not attempt to weave a story around the settings, but just shows every-day life in the Polish towns shortly before the advance of the Bolsheviki.

Many tears were shed last night as persons in the audience saw again a cemetery in which perhaps their own parents lie buried, and there were many laughs when the antics of children were shown or when a pretty infant would look at her mother and smile. "The Jews in Poland" will be opened for the public beginning tomorrow night.

Every reel is full of "heart" interest—human touches and types that *must arouse the emotion of any audience.* They vividly depict life in the ghettos of Eastern Europe, in a manner never seen before.

The entire population of each city is shown on the screen; scores of people at the Madison Square Garden performances recognized relatives and friends; many of your patrons will. Titles in Jewish and English.

These pictures will bring to your theatres new patrons—persons who never before attended the "movies."

THE WORLD: MONDAY, SEPTEMBER 6, 1920

MOTHER LOST IN WAR FOUND IN FILM HERE

New York Woman Recognizes Parent, 104, in Picture of Russian Life.

Among the hundreds of persons who attended Friday night an exhibition of a news film called "Jews in Poland To-Day," which is showing at Madison Square Garden, was Mrs. Molie Kestenbaum, aged seventy-five, of No. 521 East 12th Street, who forty years ago came from that distressed country with her husband; Moses.

Various scenes of the war-torn land were screened, portraying the distress of the Jews, the destruction of their property and the conditions under which they are living as the result of the great war and the subsequent strife between the Poles and the Bolsheviki.

When pictures of Przemysl and its inhabitants were flashed upon the screen, old Mrs. Kestenbaum and her daughter, who was with her, were particularly interested, for that was where she was born and some of the localities

WARNING—

We wish to warn all exhibitors against an attempt being made to sell very inferior films taken years ago under the pretense of being the films shown at Madison Square Garden. SEE "JEWISH POLAND TODAY" before booking any of these films and you will know just why it was good for a three weeks' run. It is the *only* authentic and complete picture of its kind ever made.

For Territories Available

WRITE OR WIRE TO

JEWISH PICTURES CORP.

HENRY ROSENFELT
Vice-President.

15 East 40th Street **New York City**

BIRTHRIGHT

A RAMA THAT PULSATES
H THE PROBLEMS OF
E OF LIFE'S PRICELESS
RITAGES—BIRTHRIGHT.
TORY AS GENUINE AS THE
T OF THE HUMAN HEART

YOU NEED ONLY TO BE HUMAN TO UNDERSTAND AND APPRECIATE THIS NATURAL DRAMA OF EVERY-DAY LIFE. A PLAY AS TRUE AS LIFE ITSELF.

Edward Hemmer
Director and Cast

MAUD SYLVESTER

SIDNEY MASON

FLORA FINCH

HENRY SEDLEY

HORACE WESTON

PETE RAYMOND

MABEL WRIGHT

BESSIE STINSON

NORMAN WELLS

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MILTON BERLINGER

MARGARET BEECHER

OPIE READ

HEMMER
SUPERIOR PRODUCTIONS

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THE PLAYHOUSE
137 W. 48th STR. NEW YORK CITY TEL. BRYANT 4193

NEW ENGLAND STATES—
First Nat. Exhibitors' Circuit, Boston, Mass.

NEW YORK STATE and NORTHERN NEW JERSEY—
Merit Film Corporation, New York City.

COLORADO, NEW MEXICO, UTAH, WYOMING, IDAHO, MONTANA, WASHINGTON and OREGON—
Supreme Photoplays Corp., Denver, Colo.

CALIFORNIA, NEVADA and ARIZONA—
Consolidated Film Corp., Los Angeles, Cal.
Consolidated Film Corp., San Francisco, Cal.

NORTH and SOUTH CAROLINA, GEORGIA, ALABAMA, TENNESSEE and FLORIDA—
Savini Films, Inc., Atlanta, Ga.

EASTERN MISSOURI and SOUTHERN ILLINOIS—
United Films Service, St. Louis, Mo.

WESTERN PENNSYLVANIA and WEST VIRGINIA—
Apex Pictures, Inc., Pittsburgh, Pa.

ILLINOIS and INDIANA—
Celebrated Players Film Corp., Chicago, Ill.

LOUISIANA and MISSISSIPPI—
Pearce Films, New Orleans, La.

OHIO and KENTUCKY—
Warner Film Attractions, Cleveland, Ohio.

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Crescent Film Corp., Kansas City.

DISTRICT OF COLUMBIA, MARYLAND, DELAWARE and VIRGINIA—
Federal Film Service, Washington, D. C.

For Foreign Rights Apply Celebrated Players Film Corporation, Chicago

BREED - HOWELL
FILM CORP.
Present
the
'COPPERHEAD'
SERIES
of
2-REEL DRAMAS
12 in the Series

The First Six of
this Series
are:

"FEUDAL BLOOD"
"WINNING HAND"
"CALL OF THE BLOOD"
"LAW of the MOUNTAINS"
"BLUE RIDGE JUSTICE"
"THE UNDER DOG"

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Territory Now Open
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Selling Agents.

ANNOUNCEMENT TO BUYERS

¶ Photo Products Export Company takes great pleasure in offering, among other attractions, to the State Rights Buyers, Breed-Howell Film Corporation's series of twelve 2-Reel Dramas known as the "COPPERHEAD" SERIES.

¶ The stories deal with 'Copperhead' Freeman, unjustly charged with the killing of a rival member of a Southern feud family. The locale is the mountainous country of the Carolinas.

¶ The seller recommends, without reservations, these dramas to the buyers of the United States & Canada as the best money-making 2-Reel dramas on the market to-day — — they're different — — try them and see. We'll vouch for story, cast, production and entertainment value. Note the first six titles — They all spell "action"

Sincerely,
Photo Products Export Co.
Selling Agents

A *Thos. H. Ince* Special

HOMESPUN FOLKS

All star cast with Lloyd Hughes

Story by Julien Josephson

With every American newspaper filled with political news, every exhibitor playing this lively melodramatic comedy can positively assure himself of big business and that "satisfied feeling" in all of his patrons who have seen "Homespun Folks."

"You'll laugh a lot, cry a bit and come out saying 'some picture'" is what the newspaper critics of the big cities are saying about it.

This is why 2,000 of the nation's best theatres are playing it. One hundred prints means all of the 2,000 can play it before Election Day—and some more.

Playing the Capitol Theatre, New York, week of October 3rd.

ALLAN DWAN - GEORGE LOANE TUCKER - MAURICE TOURNEUR - J. PARKER READ JR.
THOMAS H. INCE - MACK SENNETT - MARSHALL NEILAN

ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY

J. PARKER READ JR.
presents

Louise Glaum

in THE

LEOPARD WOMAN

From the world-known novel by
STEWART EDWARD WHITE
Directed by Wesley Ruggles

In a vortex of passion this alluring enchantress and a man who had never met defeat fought against each other in a city of splendors and in the lonesome wilds for the control of a Continent. And the Leopard Woman lost—and won.

Personally supervised by J. Parker Read, Jr., this is the greatest moving picture he ever produced.

And in it Louise Glaum is the star of a thousand allurements.

ALLAN DWAN - GEORGE LOANE TUCKER - MAURICE TOURNEUR - J. PARKER READ JR.
THOMAS H. INCE - MACK SENNETT - MARSHALL NEILAN

ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY

J. PARKER READ, Jr. PRESENTS

HOBART BOSWORTH

IN

"HIS OWN LAW"

BY FRANK BROWNLEE

PERSONALLY SUPERVISED BY

J. PARKER READ, Jr.

DISTRIBUTED BY GOLDWYN

THE MORNING TELEGRAPH
MONDAY SEPTEMBER 20TH, 1

POLICE RESERVES CALLED TO CAPITOL

Sale of Tickets Stopped When Thousands Storm Photo-Playhouse to See "Earthbound."

BIG CROWD PROVES ORDERLY

Lines Extending Into West Fiftieth and West Fifty-first Streets Formed When Doors Are Closed.

Police reserves from the West Forty-seventh street police station were summoned to the Capitol Theatre last night, when between 5,000 and 7,000 motion picture fans attempted to gain entrance for the first evening performance. The crowd, attracted by the Goldwyn film, "Earthbound," which enjoyed a successful run at the Astor Theatre and is the Capitol's leading photo-play this week, was orderly, and after several minutes' work by the police was formed into lines extending from the Broadway entrance of the theatre into West Fiftieth and West Fifty-first streets.

It was shortly after 7 o'clock last night when the evening patrons began to storm the box office in the lobby of the playhouse, and half an hour later the sale of tickets was ordered stopped. Informed that there would be no more tickets sold until the later performance, the crowd surged forward, and it was necessary to close the front doors of the playhouse. It was then that the police were called upon for assistance in clearing the street in front of the theatre. After the crowd had been formed into the two lines, which extended up and down Broadway, the sale of tickets was resumed as patrons who had seen the program left the theatre one by one.

The Goldwyn production of Basil King's story stands out as one of the finest achievements of the cinema in acting, directing, photography and production. Ruled by the creed, "No God, no sin, no future life," four lives are shattered and then recreated by the love and faith which finally releases the "earthbound" spirit and brings the true meaning of life to those left behind.

S. L. Rothafel has arranged a special musical setting for the picture, which includes Gounod's "Ave Maria," sung by Helen Wallace. Encouraged by the success of the Kol Nidre number presented last week, a Festival Chorus is offered in appreciation of Yom Kippur. The Andante and Allegro Marziale from Tschaikowsky's "Symphonie Pathetique" is another of the orchestral features and there is also a ballet solo by Mlle. Gambarelli. An interesting scenic showing the natural beauties of Glacier National Park and the news reels complete the program.

Main Continues

"EARTHBOUND" DRAWS THE WORLD'S LARGEST THEATRE CROWD. BROADWAY JAMMED FOR THREE BLOCKS!

What Happened Sunday, September 19th, When "Earthbound" Opened at the Capitol Theatre—

—Six thousand people stormed the box-office between 7 P. M. and 7:30 P. M.

—The Police Reserves from the West 47th Street Station were rushed out to form the immense crowd in two lines that stretched out for a total length of three blocks.

—15,287 paid admissions were recorded during the day—which smashes every attendance record since the birth of motion pictures.

YOU CAN FIGURE OUT FROM THE ABOVE WHAT WILL HAPPEN WHEN *YOU* SHOW "EARTHBOUND"

PRODUCED BY GOLDWYN PICTURES CORPORATION

WILLIAM FOX

presents

SKIRTS

HAMPTON DEL RUTH'S

Hippodromic Spectacle of Comedy
in Six Parts

with All Star Sunshine Comedy Cast
including
The Singer Midgets and the Famous
Sunshine Widows

Personally Directed
by the Author
HAMPTON DEL RUTH

1916-1920

The VALUE OF A NAME

Al Christie
PRESIDENT

FOURTH ANNIVERSARY
of the
CHRISTIE IDEA

Another milestone passed by an organization which has built for CONSISTENT QUALITY

DIRECTORS

William Beaudine

Scott Sidney

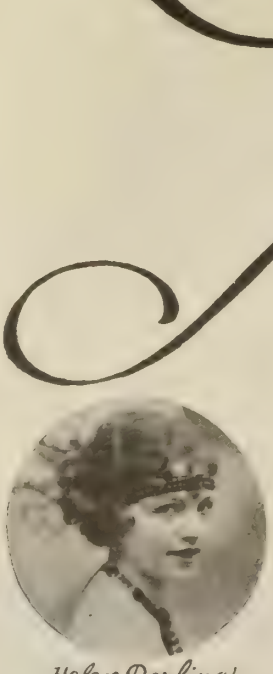
Frederic Sullivan

CHRISTIE

Eddie Barry

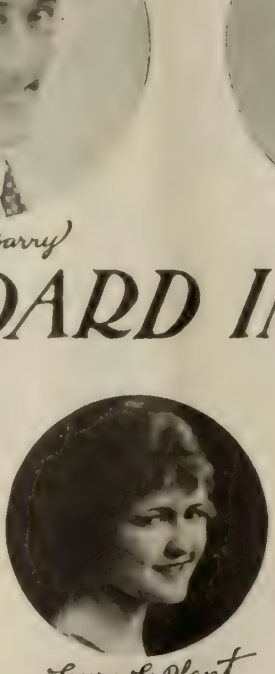
Bobby Vernon

A STANDARD IN BEST

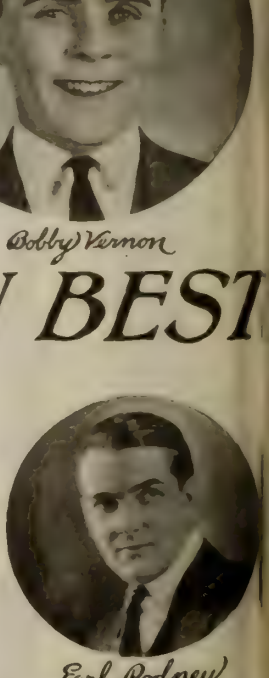


Helen Darling

Vera Steadman



Laura La Plant



Earl Rodney

COMEDIES

Fay Tincher

Neal Burns

Dorothy Devore

THEATRES EVERYWHERE

Harry Gribbon

Charlotte Merriam

Irene Dalton

Teddy Sampson

1916-1920

The ORGANIZATION BACK of the NAME of Christie

C. H. Christie
VICE PRES and GEN. MGR.

Fred L. Porter
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W. Scott Darling
SCENARIO EDITOR

Harry D. Edwards
PRODUCTION MGR.

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CHRISTIE COMEDIES
Released Through
EDUCATIONAL FILM EXCHANGES INC

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Christie Film Company
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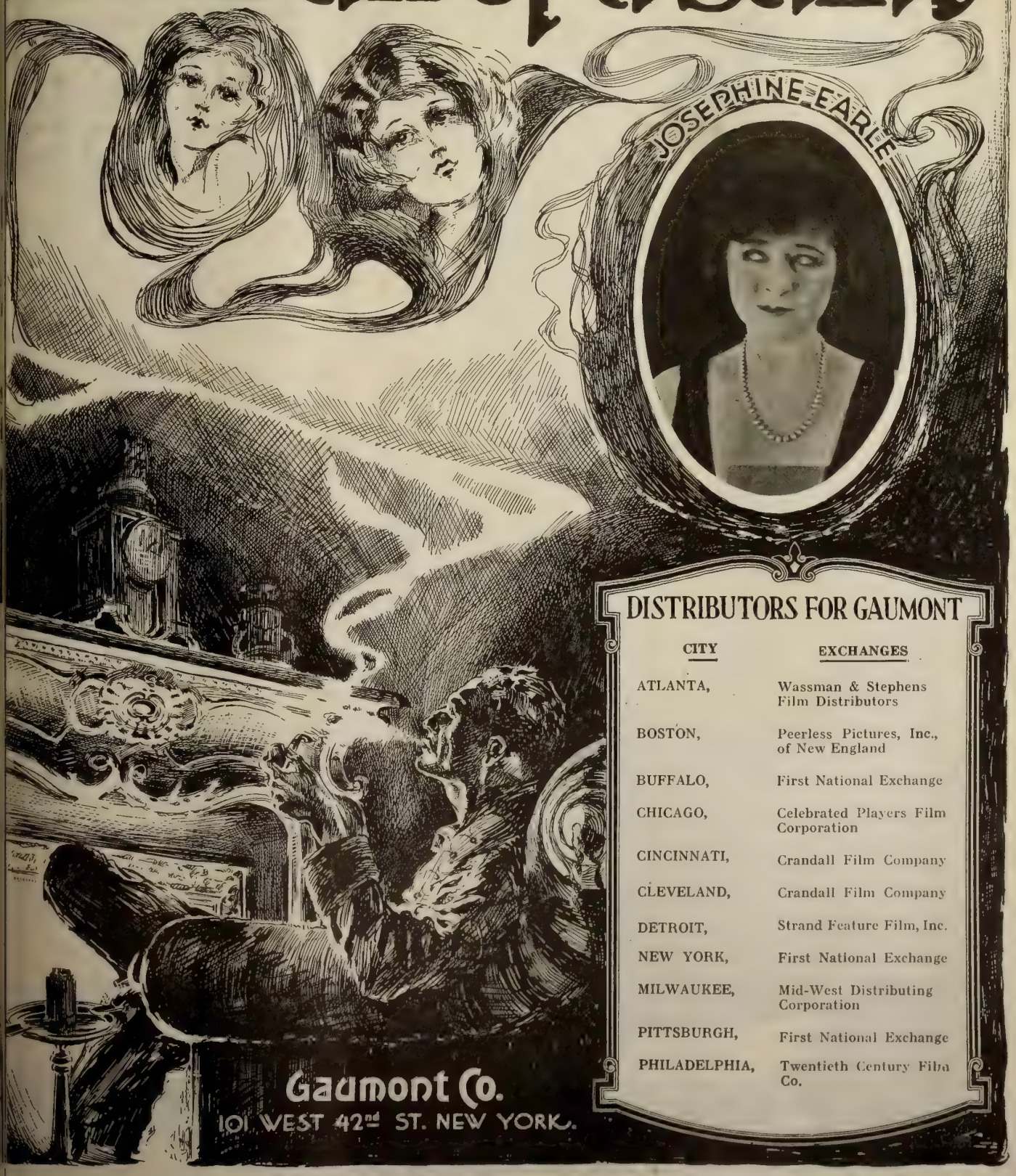
GAUMONT presents

The Fall of a Saint



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CHICAGO,	Celebrated Players Film Corporation
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Gaumont Co.
101 WEST 42nd ST. NEW YORK.

A Hodkinson Release

Robert Brunton presents

J. WARREN KERRIGAN

and his own company in

The HOUSE of WHISPERS

By William Johnston

Directed By Ernest C. Warde

A Kerrigan Worthy of Any Big First Run Theatre

"*The* HOUSE *of* WHISPERS"
Is the Best Vehicle Kerrigan Ever Had

"The House of Whispers"—A Sensational Mystery Story of an Exclusive New York Apartment House—written by a man who is fast becoming one of the country's foremost mystery story writers—teems with chair—gripping suspense and thrills, working up to a climax that leaves everyone with the feeling that they have seen a real, worth while production and THAT IT HAS BEEN AN AFTERNOON OR EVENING WELL SPENT.

This picture offers unlimited advertising and exploitation possibilities, especially if you have been wise enough to book his latest success, "The Green Flame" which is cleaning up for exhibitors all over the country.

It is such a picture that is fast making Kerrigan a Big First Run Attraction Everywhere.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ Exchange, Incorporated

A Broadway Experience

"One Rule I Have Noticed Works with the Same Effect Always—
A Picture Based On A Popular Novel Will Bring Bigger Crowds
on the First Day Than the Best Scenario Made By An Unknown."

So writes a careful observer, who has kept a record of the successes and failures in the Broadway picture houses in "The Film Reporter."

WHY?

BECAUSE IT PROVIDES A READY MADE AUDIENCE!

That is why this great production, from the book of one of the world's foremost novelists, a man known all over the globe, whose books have been read and admired by millions, will attract large crowds on the strength of WINSTON CHURCHILL'S name alone.

A Benj. B. Hampton Production

"The DWELLING PLACE of LIGHT"

From the Great Novel by
WINSTON CHURCHILL
with an All Star Cast including
ROBERT McKIM - CLAIRE ADAMS
and **KING BAGGOT**
Directed by Jack Conway

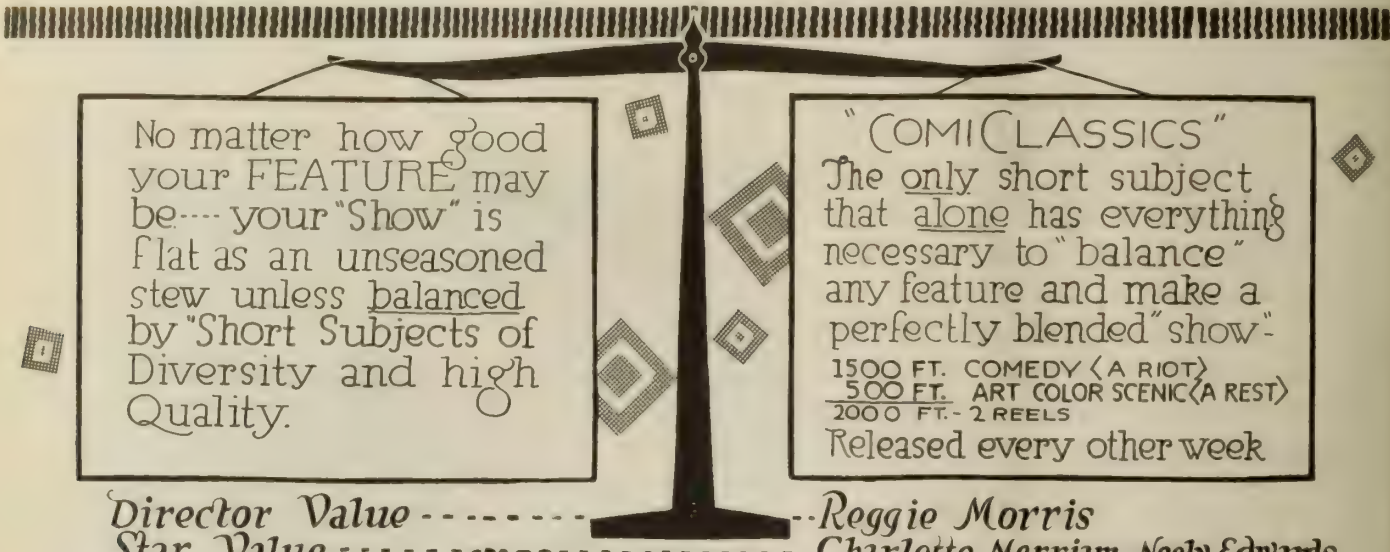
In addition to this one powerful advertising asset, you have in the producer, BENJ. B. HAMPTON, whose former successes, "Desert Gold," "The Westerners," "The Sagebrusher" and "Riders of the Dawn," now being booked thru the W. W. Hodkinson Corp., have been enjoyed all over the country, another big box-office attraction.

BOOK "The Dwelling Place of Light" and ADVERTISE it—the picture will do the rest.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ *Exchange, Incorporated*
Foreign Distributor, J. Frank Brockliss, Inc. 729-7th Ave.

"No Re-Issues"

All releases new, snappy 1921 models



No matter how good your FEATURE may be---- your "Show" is flat as an unseasoned stew unless balanced by "Short Subjects of Diversity and high Quality.

"COMICLASSICS"
The only short subject that alone has everything necessary to "balance" any feature and make a perfectly blended "show"-
1500 FT. COMEDY (A RIOT)
500 FT. ART COLOR SCENIC (A REST)
2000 FT.- 2 REELS
Released every other week

Director Value ---------- *Reggie Morris*
Star Value ---------- *Charlotte Merriam-Neely Edwards*
Exclusive Value ---------- *Patented Scenic Color Process*

"COMICLASSIC"

NUMBER ONE

"Up In Betsy's Bedroom"

for release September 26th

Sets a new high mark in Cost, Quality, and Value

MORANTI COMEDIES
26 single reelers a year
First Release
"WHY WORRY?"
SEPT. 19th
SUCCESS and POPULARITY assured this series of 'Funnies' by more than 1000 bookings placed before first release by the shrewdest exhibitors in America

"CLAYPLAY"
"Novelty Comedies"
The depth of this photography plus the superhuman fun-stunts of these comic-clay-characters makes this series the legitimate successor of ALL animated cartoons.
Thats why hundreds of theaters-big and little-are surprising and pleasing their customers TODAY

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a knockout in two rounds once a month

A likeable, laughable knock-about character whose fun-making is known to every "fan" on Earth. Not an "in-and-outer" but a sure-fire laugh maker every time. YOUR patrons know this and your box office will feel the result, unless a wiser exhibitor grabs the good dates open for you now------before you wake up.

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First Release
"HOME RULE"
October 17th

The best comedy story of the year. Situations, speed, thrills, tricks---laughs till you cant rest. It's one of the few that your regular showing will be too short. Take time by the forelock---Book quick and arrange for a return date.

SUNSET-BURRUD
Scenic-Stories

Bring a new standard--a new interpretation of Nature, in her sweetest and wildest moods, that is pleasing thousands of fans from the CAPITOL THEATRE of New York to the STRAND of San Francisco

-Series now ready-

26	ComiClassic	2 Reels
12	Conklins	2 " "
26	Moranti's	1 " "
12	Comedyarts	2 " "
52	Clayplays	1 " "
52	Sunset Scenics	1 " "

-For early release-now booking-

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12	Ford Sterling	2 " "
12	Gale Henry	2 " "
26	Harry Mann	1 " "
26	Cartoons	1 " "

Special Pictures Corporation

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YOU can't judge a man's power by analyzing his left foot.

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The absolute confidence of the trade is reposed in MOVING PICTURE WORLD because it stands absolutely

first IN CHARACTER

first IN INFLUENCE

first IN CIRCULATION

Each of our circulation books is an open book – *for we've nothing to hide but our blushes of modesty.*

MOVING PICTURE World

State Right Buyers and Independent Producers

ATTENTION!

A new and very necessary organization, that will change the business policy of the independent field, came into existence to protect the independent producers, their financial backers and the independent state right buyers as well:

This organization, the

"PLYMOUTH PRODUCING & DISTRIBUTING SYNDICATE"

with its headquarters in the

PLYMOUTH BLDG., CLEVELAND, OHIO

STUDIOS—1879 WEST 25TH STREET

is a combine of men of all branches of the motion picture industry, from financier to showman, and strange as it may be the policy of this house is "Frankness" and "Integrity."

When selling our subjects we tell you the cost, which you can easily determine; our prices will always be reasonable, allowing an acceptable percentage for our profits. When we have a picture of merit, we tell you so, and when we make a second or third class picture we will advertise it as such—and if you wish to buy it you pay for it according to its quality.

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This form of agreement will force us and our producers to turn out the best subjects only.

Independent producers invited to join our syndicate.

GEORGE ROSS,
General Manager.

Our Slogan: *"Frankness and Integrity"*

Now Selling State Rights on

"TOP NOTCH" COMEDIES

2 REELS EACH

FEATURING

Miss BESSIE EYTON

Star of "The Crisis," "The Spoilers," and many other great Selig Productions

SUPPORTED BY

"CHARLES BROZELLE" "LAWRENCE MELLERT"

and a very capable cast of characters.

Ready For Release

"HIGHER EDUCATION" "A DISHONEST CROOK"
"MOVIE MAD" "AN INDISCREET FLIRT"

AND ONE EVERY SECOND WEEK THEREAFTER

CHARLES URBAN'S MOVIE CHATS

are concentrated motion pictures.

Movie Chats

are gems in the general setting of every exhibitor's program.

Movie Chats

are a single-reel condensation of the most interesting things in the world.

Movie Chats

are composed of from four to twenty subjects in each reel; selected from the fields of history, travel, science, art and the life of every people in every land.

Exhibitors who are building *now* for the *future* are booking

CHARLES URBAN'S MOVIE CHATS

Released through States Rights Exchanges
Some Territory Still Available

KINETO COMPANY OF AMERICA

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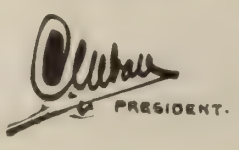
71 W. Twenty-Third St.  New York City

PRESIDENT.

A Picture They All Want to See!

And Why?

The star, Anita Stewart, is one of the most popular of the screen, with a big personal following.

The story, a remarkable exposé of life in the Bohemian quarters, its gay life and free love doctrines—written by a famous author.

Well advertised in advance through publication in the Pictorial Review—5,000,000 having read and been thrilled by the gripping plot.

A love, romance and marriage angle that has a strong appeal to women.

Produced with all the lavishness of the Mayer productions.

Louis B. Mayer presents

Anita Stewart

in

"Harriet and the Piper"

From the novel by
Kathleen Norris

Screen version by
Monte M. Katterjohn

Directed by
Bertram Bracken

FIRST NATIONAL PICTURES

A First National Attraction

Rothacker Prints

There'll be a Franchise everywhere

"Drawing Card of Rea
of Punch, Suspense

Whitman Bennett

presents

His Personally Supervised Production

LIONEL BARRYMORE

in

"The Master Mind"

From Daniel G. Carter's
Powerful Stage Success

FIRST NATIONAL PICTURES

A FIRST NATIONAL ATTRACTION

Foreign Representative: David P. Howells, Inc.
729 Seventh Avenue, New York City

Rothacker Prints

There'll be a Franchise everywhere

Value — With Plenty and Unusual Situations"

—Exhibitor's Trade Review

You Can Bank on These Reviews:

BIG BOX OFFICE VALUE

"'The Master Mind' registers as a feature with plenty of 'punch,' suspense and unusual situations. It is ably presented, cleverly acted, the photography an artistic delight, and exhibitors should find it a drawing card of real value.

"The picture's trend is emotional in the extreme. The work of Lionel Barrymore is the picture's best asset. Mr. Barrymore's performance is brilliant, convincing and adds fresh lustre to his screen laurels. Unbroken continuity and quick action add to the feature's high-grade quality.

"Tell your patrons that this picture received high praise from press and public when it was presented at the Strand Theatre, New York City, recently. The name of Lionel Barrymore is a big box-office attraction and you should make the most of this opportunity." *—Exhibitor's Trade Review.*

POPULARITY ASSURED

"Lionel Barrymore's reputation as master of stage and screen skill assures the popularity of this, his latest play, from the wide following whom his excellence of character interpretation pleases. Barrymore is given every advantage in the exercise of his art." *—Exhibitor's Herald.*

ACTING IS COMPELLING

"Lionel Barrymore as an actor in the silent drama is a figure to reckon with. In 'The Master Mind' his work is smooth, sure and compelling. The story holds your interest and the cast is an adequate one."

—Chicago Daily Tribune.

SUPERB ACTING

"Lionel Barrymore's genius is so dominant that at the end of the film you can think only as he thinks. A complete artist, this star. He gives you a square, thrilling look at his greatness. It is superb acting. There is nothing in town to be seen, if he isn't to be seen." *—Chicago Herald and Examiner.*

A BIG PRODUCTION

"The star's splendid acting and generally fine production makes it big. Lionel Barrymore gives his best efforts to the portrayal. In the performance of Mr. Barrymore alone you have a good reason for booking 'The Master Mind,' which incidentally is a very fine exploitation title. The production generally is worth while, and if you cater to an appreciative audience, folks looking for the unusual in pictures, you will please them by showing this production. The photography is excellent. The direction is splendid throughout and the action moves along smoothly and coherently to the end, with a strong climax. *Grippingly presented.*" *—Wid's.*

A FASCINATING STUDY

"Truly dramatic material, developed along lines that hold close attention. The dark mood is finely preserved in settings, action and character, a work showing a very high quality of skill in construction, direction and general supervision. All these chiefly serve, however, to enhance the assertive power of Lionel Barrymore's delineation of the workings of 'The Master Mind.'

"Lionel Barrymore's revelations of thought and feeling are in themselves a fascinating study. One of the principal causes of his artistic success seems to be that he can mingle intellect with fancy. By a skill all his own he displays the workings of his mind when in contact with those he dominates, changing when alone to a mood purely imaginative. It is this variety which gives an indefinable quality of charm to his sombre interpretation.

"The dominant value of 'The Master Mind' is that of Lionel Barrymore and his acting. Second is the very intelligent treatment and supervision, including the selection of a fine cast. Third is the play itself, the sum total causing the production to rank high as an entertainment."

—Moving Picture World.

Kenneth Webb

There'll be a Franchise everywhere

The Savage Grizzly
Trailing His "Kill"

in

A Thrilling Drama

with

A Tang of the Wild

James Oliver Curwood
presents

NOMADS OF THE NORTH

From the Novel by

James Oliver Curwood

Mr. Curwood, to whom the northern wilds, with their savage beasts and red-blooded men, are an open book, not only wrote the novel, but the continuity, and personally produced the picture.

Directed by David M. Hartford
Eastern Representative: Ernest Shipman

A First National Attraction

MOVING PICTURE World

ARTHUR JAMES
Editor-in-Chief

OCTOBER 2
1920

Labor and the Pictures

BLANKET charges are important only when they are amplified and made specific, and I therefore call upon the National Association of the Motion Picture Industry, the American Federation of Labor and the Central Federated Union for specific facts, with names and releases to substantiate the charges that the moving picture screen is now engaged in an "American-wide campaign against labor and labor organizations."

The charges, which include several other counts than the general accusation mentioned, have been distributed by the National Association for publication and are printed in full in this issue of Moving Picture World.

I call attention also to the sentence in the statement of the National Association which reads: "It should be the policy of the motion picture industry to stand neutral."

The summed-up demand of organized labor appears to be eminently just when it asks for "the truth and a fair deal for all." Does the National Association suggest that the motion picture industry "stand neutral" on this issue?

Certainly there must be a clerk's error in the copy as supplied.

It is the plain duty of the American Federation of Labor to file its charges with a bill of particulars, and the same responsibility rests upon the Central Federated Union. The National Association, which calls for neutrality, should then properly disseminate this information exactly as it has sent out the copies of these two vague and violent resolutions.

The gratuitous advertisement for "The Labor Film Service, Inc.," is also a matter which should concern the National Association, and information full and complete is awaited with interest. The exhibitors' organizations, as custodians of the screen, should be extremely interested in these charges and the neutrality suggested by the National Association.

It is fair to serve notice on all concerned that the moving picture industry will not be made the football of politics, capital, or labor, because the screen is the property of that hitherto unrecognized majority in American life—The Public.

If we have evils to correct we cannot pussyfoot, and in their correction there should be no "neutrality."

If the two labor organizations have information justifying these resolutions our industry is entitled to all of it. I therefore call for the facts and suggest that promptness will serve to increase our confidence in the good faith of the resolutionists.

Arthur James

National Association Presents Union Labor

The following has been received from the National Association of the Motion Picture Industry.

At the annual meeting of the board of directors of the National Association of the Motion Picture Industry, held in New York, September 15, 1920, a resolution was unanimously adopted providing that the attention of the entire trade should be directed to the accompanying resolutions expressing the sentiment that prevails among the laboring men regarding pictures which they claim are detrimental to the interests of their organizations, and that it should be the policy of the motion picture industry to stand neutral.

—o—

RESOLUTION OF THE AMERICAN FEDERATION OF LABOR

Adopted at Montreal

Whereas, The moving picture screen, with such wonderful possibilities, truthful and artistic, is every day being put to more and more vicious service as an instrument of misrepresentation in the America-wide campaign against labor and labor organizations, all of which is evident in both news and feature pictures. Large open meetings of union men and strikers are shown as "mobs," their parades are termed "riots," and their cause is both ridiculed and falsified, to all of which labor is without proper answering; therefore, be it

Resolved, By the fortieth convention of the American Federation of Labor in convention assembled in Montreal, Canada, that the executive council take cognizance of the situation and file protests with the leading producing, distributing and exhibiting picture concerns, and demand in behalf of organized laabor the truth and a fair deal for all. That labor interest itself in the use of film to exploit its own educational work.

—o—

RESOLUTION OF THE CENTRAL FEDERATED UNION

Passed at New York

Whereas, It is becoming more evident with each passing struggle of labor that the moving picture companies, almost without exception, are carrying on a most viciously planned campaign against unionism and all movements working for advanced thought and ideals, and

Whereas, This is because "Big Business" capitalism, in fact, has control of the industry, production, distribution, and almost of exhibition, and is exercising this control to prostitute the wonderful possibilities of this combined science and art to forward a propaganda of falsehood and villification against organized labor in which scabbery, designated as "volunteer labor" is extolled, gunmen and their thuggery are exalted, and State cossacks, most malignant of all, are lauded for "bravery" which actually consists of riding down, clubbing and even killing unarmed men, women and children, preventing the peaceful exercise of rights regarded as inviolate heritages of the people of these United States; and

Whereas, Many more evils, too numerous to mention herein, have been, and are being, perpetrated against labor and progressive movements by the moving picture industry under the influences now dominating it, and

Whereas, "The Labor Film Service, Inc.," has been organized for the purpose of combating the evils herein enumerated, its plan of organization limiting the amount of stock any one person can hold or vote, and the other ways providing for the democratic control and management of this company, and

Whereas, This is a necessary move if we are to get relief for labor, and progressive thought and ideals from slanderous screen. Therefore, be it

Resolved, That the Central Federated Union of New York, in regular meeting assembled, approve and indorse "The Labor Film Service, Inc.," with its designated protecting features, and the members of our affiliated bodies are urged to support 'The Labor Film Service, Inc,' in its campaign in behalf of labor, worthy ideals and honest screen."

Exhibitor Suggests How to Adjust Rentals

The Green Lantern,
Claymont, Del., Sept. 14.

Editor Moving Picture World:

I AM a small exhibitor, a very small exhibitor, and although I have not been in the moving picture business quite a year, I have already come into contact with some of those conditions that stand like closed doors between the producers and distributors on the one hand, and those in my position on the other. I do not hold the "Open Sesame" to these closed doors, but I know that there is some means of doing away with those obstacles, real and imaginary, which prevent a closer co-operation between the big man who sells pictures and the little man who shows them.

The real bone of contention is rentals. The distributer wants all he can get for a picture (naturally), and the exhibitor wants to give as little as possible (also naturally). I have heard it estimated that the rentals paid by small exhibitors equal 30 per cent. of their gross incomes. I know that in my own case the figure is even higher. Such rentals are too high. They do not stimulate the expansion of business; they limit the bookings of small theatres to inferior pictures and to pictures that are old and worn.

Distributor's Side of Question.

What does the small exhibitor get for the 30 per cent. of his gross income? Films that are too often in a miserable physical condition—the perforations are frayed and torn, the mis-frames are numerous, subtitles and even titles are often missing, the part number is scratched on the picture itself, and the tail end of a picture is as full of warning signals as the Milky Way of stars. I have often had to spend as much as two hours patching, splicing, and notching to make a film fit and safe for presentation.

What is the distributor's side of the story? He sends a picture out among the small theatres, and in no time it has become a scarred and battered veteran. New prints cost a lot of money; inspection and repair are expensive. A cost to cover this rapid depreciation must be added to the remains—and so the circle is complete.

As I have said, I am a small exhibitor myself, but I do not hesitate to indict the members of my own fraternity of stupidity, the stupidity of standing in their own light. Just so long as they persist in putting cheap, old, film mutilating equipment in their projection rooms, just so long as they practice the false economy of hiring I-don't-give-a-damn "operators" at low wages, just so long will they have to pay rental—plus.

Suggests a Remedy.

There is one remedy that lies in the hands of the distributor. It is not a new one, but it is one that I hope you will indorse and use the great influence of your paper to bring into realization, and that is. a rigid inspection of the projection equipment of exhibitors by the distributors, or by groups of distributors, prior to the rental of films. I know that there are some small exhibitors who have adequate and up-to-date equipment, and it is obviously unfair that they should pay for the damage done to films by exhibitors who are content to mutilate the pictures rented them.

Let the distributors of a given locality issue from time to time a bulletin of the condition of the equipment of theatres in their district, classifying their findings under some such headings as "good," "fair" and "poor." To the "good" theatres let them furnish good prints at a rental based on the business of the theatre and the cost of the film. To the "fair" theatre let them add a small per centum increase for repair and maintenance of prints. To the "poor" theatres let them rent prints kept exclusively for such trade, and to the rental let there be added an amount sufficient to protect themselves against loss from misuse of their products.

When the exhibitor who thinks he is saving money by using a sausage machine for a projector finds that he is losing money instead, he will be quick to improve conditions. If he cannot afford better equipment, it is better that he step out of the business than that he discredit a splendid industry by the blurred and dancing caricatures he throws on his screen under the misnomer of motion pictures.

The details of this plan are set down merely arbitrarily. The sum and substance of my plea is—that for the good of all, the sheep be separated from the goats, and that the latter be made to line up, or pay for their own sins. This will help to establish more equitable rentals for the small exhibitor.

DILLWYN PARRISH.

Mary Pickford Asks Damages from Publishers of Music

That Mary Pickford Fairbanks' histronic earning capacity is not confined merely to her star appearances in motion pictures is disclosed by an action brought in the Supreme Court of New York by Elizabeth K. Reilly to recover $2,000 damages with interest from Watterson, Berlin and Snyder, music publishers at 1579 Broadway.

It is alleged that on May 13, 1919, an agreement was entered into between the defendants and Gladys Mary Moore, known professionally as Mary Pickford, by which the music publishers contracted with Miss Pickford for the use of her name and photograph in the publication and sale of three songs, "Daddy Long Legs," "The Hoodlum" and "Heart of the Hills," for which Miss Pickford was to receive a royalty of not less than $2,500 for one year for each of the songs.

The complaint alleges that "The Hoodlum" was published on September 4, 1919, and "Heart of the Hills" on November 29, 1919, and that the third and fourth payments on both songs, amounting in each instance to $500, fell due, but that defendants have failed to make payment.

Says Frank Unto Sydney "You Are Not of My Kidney"

Which Same Addeth Another Chapter to the War of Woids Which Waxeth to Beat the Band

FRANK J. REMBUSCH rises on his hind legs in Shelbyville, Ind., and smites Sydney Cohen of New York by long distance typewriter and the result of his swatting is herewith presented so that all the boys may keep in the calcium at one and the same time. It proves, above all else, that it's a poor circus that can't afford at least three rings.

Now then, read on and on:

Mr. Sydney Cohen,
New York, N. Y.

Dear Sydney:

You are taking quite a chance in inviting yourself to attend the Indiana State Exhibitors Convention next week, because you would have some things to answer.

For example: Why did your machine publicly order Charles Olsen to get out of the Cleveland Convention?

Mr. Olsen is our foremost exhibitor, has a million dollars or more invested in theatres, a *first-run* competitor of *mine*, but a very good friend and a prince of a good fellow all around. Why should not he be seated? Your infallible self appointed credential committee allowed a fellow who signed a card, Myth Theatre, to be seated when he really had a *myth* theatre; in other words, never owned or managed a theatre in all of his young life.

There were others who paid five dollars and remained. You stated that Mr. Olsen was a member of Associated Exhibitors, therefore should be investigated as to his connection with the film business. Where do you draw the line? According to your rule, almost every exhibitor would be ineligible, because of their affiliation with United Pictures, First National, National Pictures, etc., etc., etc.

What about yourself? The contract that your Theatre Owners Company were circulating before the Cleveland convention shows on the face of it that you were in the film business and as Producers and *everything*, don't forget *everything*. Are you now in the film business?

Mr. Olsen, Mr. Black and other exhibitors came to Cleveland because they were assured on my invitation that the three National Organizations in existence would be amalgamated into one.

You must remember that I caused you to sign an agreement at the meeting of the Committee of Seventeen, in New York, one week before the Cleveland convention: "That all three organizations would receive the same consideration on committees, etc." On this written agreement we went into your convention.

On the strength of your signed agreement, I insisted that Mr. Black come to Cleveland and you took the first opportunity to publicly insult him by ordering him out of his seat. The Press does not seem to know these facts together with many other things that should be aired for the sake of harmony. Why don't you tell all of these things to clarify matters. You repudiated your written agreement and who would care to listen to your conversations?

You seem so inconsistent that you are funny.

Another thing. Last spring when I was trying to straighten out the fight between yourself and Mr. Black, Mr. Linton invited me to the meeting of New York State Exhibitors of Utica, and as National Secretary, I felt it my duty to accept. You then sent word that I was not welcome; that I would not fit into your New York convention. Let me take occasion to return the compliment. I am sure you will not fit into the Indiana convention, so please remain away. There would be just as much effort to prevent your speaking as your machine put forth in trying to keep me from speaking at Cleveland.

Some of these days I am going to make my report of the Committee of Seventeen. There are a lot of things that should be aired for the sake of harmony.

Dannenberg of Wid's knows somehow that I have a good story. He has asked for it several times. He has no idea what it is or what he is asking for, but it will be a "Jim Jam Jems Sizzler." If it is a little rough, don't mind it, as you New York fellows play awful rough and turn about is fair play.

A certain part of the story as to panhandling, will be interesting and I will want you to read it, as it will be a surprise how I know about your alleged attempt to profiteer through the presidency. Just as soon as I get a little time from directing my eleven theatres, I will shoot.

As ever,
Frank Rembusch.

P. S.

Have B. S. (meaning Billboard S) Bush, ready with lies and mud slingers, to do their worst. After what the gang said about me at Cleveland, and since, I am hard-boiled.

They said so much that they would not say more without repeating and no one cares for a repeater in this industry.

Great Crowd Attends Premiere Showing of "The Stealers" at the Hotel Astor

BEFORE one of the largest crowds which ever saw a motion picture trade premiere in the city of New York, Robertson-Cole, on the evening of Friday, September 17, in the grand ballroom of the Hotel Astor showed its super-special, "The Stealers," written and directed by William Christy Cabanne. Even more significant than the gathering of this enormous crowd, the company which will distribute the picture holds, is the enthusiasm with which it was received.

The assemblage which crowded the three floors of the big ball room, was widely composite and representative. A large and capable orchestra rendered an overture after which the feature was shown.

The many complimentary expressions heard as to the story, and the way in which its delicate theme has been handled, and the careful casting and fine acting of the players, and also the evident appreciation of the remarkable scenic effects, all were valued by Robertson-Cole for the especial reason that they predict similar appreciation upon the part of the public, when the exhibitor shows the production it is stated.

Students Applaud.

The applause and enthusiasm was especially from the commercial angle, and who, therefore are not so easily moved as those who go to see motion pictures primarily for entertainment. Commendation from such a group as this is taken by the producing company to indicate far more than ordinary merit.

"The Stealers" is the third of the new series of Robertson-Cole super-specials, released under the policy of only superproduct. It was made this summer in the East, the director consuming upwards of four months in the actual making of a picture which he has been working on for two years. The cast includes: Wm. H. Tooker, Robert Kenyon, Myrtle Morse, Norma Shearer, Ruth Dwyer, Walter Miller, Eugene Borden, Jack Crosby, Matthew L. Betz, Jack O'Brien and Downing Clarke.

In writing and directing the picture the author was assisted by Daniel B. Hogan, photography being by Georges Benoit. In showing the picture a special musical setting, made by James C. Bradford, which is a part of the press book being issued on the production, was played.

Encourages Thievery.

While there is no star, a missioner, who goes from town to village, preaching the Gospel, may be said to be the central figure of the production. The picture shows how this man, twenty years before, has been robbed of his wife by a supposed friend, and how he blamed God for his misfortune. Thereupon he deliberately started upon a career of blasphemy. From the pulpit of his tent he "preaches" while a group of young people, whom he has encouraged in the practice of thievery, steal from those who have come to the meetings. The missioner has a young daughter, who learns of his duplicity, and then he tells her his story. A moment later he is struck blind by lightning during a great storm. What happens from this point is dramatically portrayed.

The picture has, besides its dramatic qualities, the power of universal appeal. The first prints are now in the Robertson-Cole branches in twenty-five cities, and it is said managers and salesmen there are busy showing the picture and answering the many inquiries which have come to the home office, and into the branches, since announcement of the release was made.

Goldwyn's "Prep" Story Makes Hit

A hit is said to have been scored by Goldwyn's production of Mary Roberts Rinehart's story of boys' "prep" school, "It's a Great Life," based upon her novel, "The Empire Builders" in the three cities where it had its simultaneous first showings—at the Capitol Theatre in New York, the American Theatre in Denver, and the California Theatre in Los Angeles. Production, cast, direction, story and acting all came in for favorable comments. It's amusing truthfulness to real boy life is announced as having appealed to the critics as strongly as it has to the public. The story is said to have the same understanding of youth and the same flavor of its humor that pervades Booth Tarkington's Penrod and Edgar stories.

Nazimova Makes Speech at Preview of Metro Production of "Madame Peacock"

ALL the brilliance of a New York first night marked Nazimova's recent personal preview of her newest Metro production, "Madame Peacock," at the Iris Theatre in Hollywood, Cal., the producers allege.

It was the first public appearance of the Russian star since her retirement from the speaking stage to make her own screen productions for Metro. This, coupled with the fact that the entire box office receipts were to be turned over to the family of the late 'Gene Gaudio, camera man for several of the Nazimova productions, caused an outpouring of notables now sojourning in southern California such as is unusual even in Hollywood's colony of literary and cinema stars.

Among theose present were Douglas Fairbanks and Mary Pickford, Anita Stewart, Mary Miles Minter, May Allison, Charles Merideth, John Ince, Rudolph Valentino, David Thompson, Coleen Moore and Ray Smallwood, who directed the film.

Applaud Nazimova.

There was a burst of applause as the unruly bobbed hair of Nazimova was recognized upon the stage. She told of her association with Eugene Gaudio, whose camera work on "Out of the Fog" probably was his most notable contribution to Nazimova productions; of his death and the feeling of personal loss to herself and the members of her company. There were a few words about her new production, which Nazimova believes to be one of her greatest pictures.

The story, originally written for The Saturday Evening Post by Rita Weiman, was greeted as suiting the star as no previous story has done. The plot, revolving about a brilliant star of the speaking stage, offered her rare dramatic opportunities.

Working with Director Smallwood in every phase of the production, Nazimova selected her own cast, designed costumes, suggested details of the sets, wrote the titles and supervised even the cutting and assembling of the picture.

George Probert, who had appeared with her on the speaking stage, again is seen in this production as her leading man. As the husband who helped the star to success and then is scorned and cast off by her, he appears to excellent advantage, it is reported. John Steppling, the business-like stage manager, injects much comedy into the part. Other members of the cast who came in for enthusiastic praise are William Orlamond, who appears as the assistant stage manager; Rex Cherryman, Albert Cody, Gertrude Claire and Mrs. Woodthorpe.

Rudolph Bergquist photographed the production and Edward Shulter was art director.

A Marine Consultant.

Captain E. Armitage McCann is now acting as a marine consultant. He is an ex-sea captain who has worked in the various phases of picture making, such as synopsis and continuity writing, designing and building studio sets, acting and directing, so that he has expert and practical knowledge of both sides of the question and should be able to give valuable assistance to those thinking of making a nautical picture or scene.

He is prepared to supply marine scenarios, full of assistant direction of pictures or episodes, plans or models for studio sets, sketches of any kind of ship or boat, or seamen's costume or any other kind of technical advice connected with the sea, and many foreign countries. His office is at 5 East Twelfth street, New York City.

Fox Liberty House Opens Again

The Fox Liberty Theatre in St. Louis, after being renovated, reopened Saturday, September 11, with William Farnum in "If I Were King." Mr. Charles McDonald, who has been manager, has been transferred to the Fox Liberty Theatre, Elizabeth, N. J., and Mr. Walter D. Shafer, who has been with the Fox Terminal Theatre in Newark, N. J., has been named to pilot the St. Louis house. Mr. George Robinson, formerly of the Black Circuit of Theatres, will fill the vacancy created by Mr. Shafer's transfer.

"The Restless Sex" Breaks Records at the Criterion

Presentation and exploitation which is notable for its artistry, is that which marks the record-breaking engagement of "The Restless Sex," the Cosmopolitan production with Marion Davies as the star, which opened at the Criterion Theatre, Sunday, September 1, according to the theatre management.

The central themes of the picture, beauty and restlessness, are symbolized in two distinct introductory numbers of the program, a scenic entitled "A Melody of Flowers," in which colored flower studies are accompanied by appropriate music, and a stage prologue designed by Joseph Urban and called "Woman Eternal." The prologue scene is laid in the Garden of Eden.

Managing Director Hugo Riesenfeld augmented his lobby display of painted posters with two made of silks. The silk posters were almost life size and showed Miss Davies in two costumes which she wears in the picture.

The electric display at the theatre and along Broadway, coupled with an extensive newspaper campaign, added their influence to make the run of the picture the largest in the history of the Criterion, where in the first week the biggest attendance record of "Humoresque" was topped by 625 patrons, it is said.

Norman Kerry and Zena Keefe Will Have Lead in "Proxies"

George D. Baker has started the production of the story, "Proxies," by Frank R. Adams, which upon completion will be released as a special Cosmopolitan Production.

Norman Kerry and Zena Keefe have been selected to head the all-star cast. Joseph Urban will design all the interior settings.

The completion of the film will mark the last Cosmopolitan feature to be directed by Mr. Baker prior to his starting at the head of his own company, which will make four special features a year under the name of George D. Baker Productions.

LILLIAN GISH AS SHE APPEARS IN D. W. GRIFFITH'S PICTURE, "WAY DOWN EAST"

A maiden fair with radiant charm, was caught here just by chance;
A pretty heroine is she, in this well-known rural romance.

England No Rival of the United States for Picture Supremacy, Says Beaverbrook

British Statesman at Zukor Luncheon Makes Status Clear

GREAT BRITAIN is not a rival of the United States for the supremacy of the moving picture industry, but encouraged by American example and fortified by American achievement on the screen, the British producers have become friendly imitators.

This was the message of the Right Honorable Lord Beaverbrook, one of Great Britain's foremost friends of the motion picture, at a luncheon tendered him by Mr. Adolph Zukor, president of Famous Players-Lasky Corporation, at the Ritz-Carlton on Monday and attended by some fifty of the leading men in the industry.

"We have followed," said Lord Beaverbrook, "with comparative ease and comfort the paths which you in America have made through the jungle."

He then farther delighted his hearers when he definitely gave credit to the moving picture industry as the heartening influence which brought Great Britain to its final effort in the war.

Lord Beaverbrook was presented as the friend of Mr. Zukor and as the apostle of informal amity in business and social relationship of Great Britain and the United States.

Has Chain of Picture Theatres.

Lord Beaverbrook, who has been prominent in English politics for ten years, is by birth a Canadian. He is the owner of the London Daily Express and other newspapers and has a chain of motion pictures throughout the United Kingdom. As director of British propaganda during the war he made first use of the motion picture in this work, beating out the opposition of the general headquarters of the army and sending the first motion picture cameraman, a Canadian, to the front lines.

Mr. Elek John Ludvigh as toastmaster of the informal gathering in the Crystal Room, first presented Mr. Zukor who spoke feelingly of Lord Beaverbrook as his friend and the friend of all in the moving picture industry. During his stay in England, he said, the warmth of Lord Beaverbrook's cordiality made up for lack of coal and light and all else because it filled the visitor's heart with the sense of friendship.

E. F. Albee, who first presented the motion picture at the Union Square Theatre, twenty-seven years ago, Gayer G. Dominick, of the financial field, Jesse L. Lasky and William A. Brady welcomed the guest of the day with cordial speeches. His Lordship, a man of square shoulders, large and well proporitioned head and a modesty of manner that only partially concealed his native forcefulness, was warmly greeted with cheers as he rose to speak.

He described his early days in British politics and the embarrassments of his early political speeches, and then gave his tribute to the place of importance properly taken by the motion picture in winning the war.

"This," he said, "has been overlooked in some quarters because of the many demands for recognition from so many sources but it shall be my business to continually register the fact that the motion picture at the crisis when England was depressed roused the Empire to that supreme effort that brought final victory to England and her allies."

Lord Beaverbrook gave full credit to the United States as a determining factor in the war and said that he favored any cooperation and any sentiment of unity between America and Great Britain that was not machine made or the result of an organized effort.

"I am not afraid of the future," he said in closing. "I see no dangers ahead in the relationship of our two peoples."

Present at the notable luncheon were F. F. Killman, Adolph Zukor, Wm. A. Brady, Eleck John Ludvigh, Edward F. Albee, N. M. Schenck, Jesse L. Lasky, LeRoy W. Baldwin, Felix E. Kahn, Martin Beck, Richard A. Rowland, Hugo Riesenfeld, Walter F. Wanger, Mort H. Singer, F. Douglas Williams, J. W. T. Mason, William A. Johnston, Col. Herbert A. Bruce, R. A. M. C., Arthur James, John F. Chalmers, James R. Quirk, Joseph Dannenberg, Al Lichtman, Gabriel L. Hess, Lesley Mason, R. W. Saunders, Paul Brandt, P. L. Waters, Lee Shubert, H. D. H. Connick, William H. English, Arthur S. Friend, Frederic G. Lee, Gayer G. Dominick, Jules E. Brulatour, Bayard Dominick, Messmore Kendall, E. Kimball Gillett, William E. Smith, Ralph A. Kohn, Sydney R. Kent, Charles E. McCarthy, F. V. Chamberlin, Julian Johnson, John C. Flinn, L. W. Boynton, Charles H. Bell, Arthur N. Loew, Eugene N. Zukor, Morris Kohn and N. L. Nathanson.

Harry Levey's First Feature Release Establishes Records of Various Kinds

THE special pre-release invitation showing on Sunday evening, September 26, of "Uncle Sam of Freedom Ridge," the Harry Levey Productions' first release, establishes records of various kinds.

First of all, the Harry Levey Productions is the second company formed by Mr. Levey within two months, the first being the Harry Levey Service Corporation, for the making of industrial-educational motion pictures exclusively. Having launched that well on the way to success, Mr. Levey chartered his second company, whose program is the making of eight feature dramatic photoplays a year—these to be "pictures with a purpose."

Having started this company, Mr. Levey secured as his first picture "Uncle Sam of Freedom Ridge," a story which, since it appeared in the June issue of the Atlantic Monthly, has been one of the most widely discussed stories of the year, winning nation-wide attention and columns of space on the news pages of the largest newspapers.

He Organized for Speed

The most important record of all, however, has been in point of time in which this feature has been produced. Mr. Levey set a definite production time limit of four weeks.

Negotiations did not materialize as rapidly as expected. Margaret Prescott Montague, never having had a story screened, was loath to release it for the films, and it was not until a month ago that contracts were signed.

So determined was Mr. Levey to secure the film rights, however, that, with negotiations pending, he lined up his director and cast and selected locations, so that everything should be in readiness when the story was secured.

Therefore, when his perseverance was rewarded, the director, George A. Beranger, and the cast, including George MacQuarrie, William S. Corbett, Paul Kelly, Helen Flint, Leslie Hunt, Sheridan Tansey and Eugene Keith, were actually signed up the same day—and that night production was begun at the studios at 230 West Thirty-eighth street, New York City.

Accomplished in Three Weeks

The picture is an eight-reel feature, comprised of 550 scenes. Work went forward night and day, a basis of twenty-one actual working hours a day being established, with shifts and hours for each shift clearly defined. Allowances were even made for weather conditions in the making of the exterior scenes.

Time for exteriors and interiors was about evenly divided, six days and six nights being given to each, and in this way an average of about fifty scenes a day were turned out. Two shifts of extras were used each night. So steady a basis was maintained that the actual work of production—the taking of the scenes— was accomplished in two weeks.

Cutting, titling, tinting, assembling and editing were all done in another week, still at the rate of twenty-one hours' work a day, and Ben Blake, director general of production for Mr. Levey, announced the entire picture ready for release in three weeks—just one week ahead of the schedule, and the busy studio purchased by Harry Levey is ready for the second production, "The White Bottle."

Maeterlinck Finishes First Screen Story for Goldwyn

Maurice Maeterlinck, the Belgian poet and dramatist, has completed his first original motion picture scenario for Goldwyn. The scenario has been given the working title of "The Power of God."

Goldwyn entered into an agreement with Mr. Maeterlinck on his arrival in America last year whereby the writer is to prepare one original screen story a year for that corporation. He spent seveal months at the Culver City studios studying the technique of the motion picture scenario, and the possibilities of the camera. But long previous to his arrival in this country, the great dramatist had been interested in motion pictures and their possibilities for development into a great new art.

The preparation of the continuity has been entrusted to Elmer Rice, the young American dramatist who leaped into popularity with his first play, "On Trial," and whose "For the Defense" served Richard Bennett as a stellar vehicle on the speaking stage last season.

Pathe Sues Astra.

A summons only was filed in the county clerk's office, New York City, in an action brought by Pathe Exchange, Inc., against the Astra Film Corporation, to recover $30,294.62. As no complaint was filed with the summons which is an action brought in the Supreme Court, the cause of action is not disclosed.

Consensus of Trade Press Reviews

Here are extracts from news available at press hours from moving picture trade publications, boiled down to a sentence. They present the views of Moving Picture World (M.P.W.); Exhibitors' Herald (E.H.); Motion Picture News (N.); Exhibitor's Trade Review (T.R.); Wid's (W.).

Milestones

(*Lewis Stone—Goldwyn*)

M. P. W.—As admirably presented at the Capitol Theatre, "Milestones" was cordially received, and it should make a fine impression wherever shown.

N.—It impresses with its attention to detail, its splendid atmosphere, its careful costuming, its beautiful scenic backgrounds, its cast of competent players, each as they grow old before your eyes in marking off the milestones of time, 1862, 1885 and 1912, the periods of the story, demonstrating their skill in the art of make-up, but it does not register as real cital screen drama.

T. R.—Combines a high degree of screen artistry with an extremely original plot, replete with pathos and heart interest, shrewd touches of wit and an accurate reproduction of costumes and atmosphere of the three periods covered by the story, which reflects credit upon the director's judgment. Exhibitors should welcome this feature.

W.—Episodic and repetitious production lacking in dramatic interest.

The Master Mind

(*Lionel Barrymore—First National*)

M. P. W.—The dominant value of "The Master Mind," as shown at the Strand Theatre, is that of Lionel Barymore and his acting. Second is the very intelligent treatment and supervision, including the selection of a fine cast. Third is the play itself, the sum total causing the production to rank high as an entertainment.

E. H.—Will be interesting to the serious student of a screen drama.

T. R.—Making due allowance for melodramatic license, "The Master Mind" registers as a feature with plenty of "punch," suspense and unusual situations. It is ably presented, cleverly acted, the photography an artistic delight and exhibitors should find it a drawing card of real value.

W.—Star's splendid acting and generally fine production make it big.

Midchannel

(*Clara Kimball Young—Equity*)

M. P. W.—It was no doubt conceived by the author for the entertainment of adults and as presented on the screen by Equity Pictures this is precisely where it belongs. It treats of martial shoals and views married life from a sordid angle. Needless to say, the picture is based on a skilfully constructed play and has been directed with an evident understanding of the theme and plot.

E. H.—Is not a happy convert to the motion picture art. In the first place, there is very little action in the play, and in the second place, the tragic ending conceived by Pinero was found not quite suitable for picture purposes and was consequently sweetened up and made "happy" by a dream finish. The picture has been given a lavish production and should do good business on the strength of C. K. Young's popularity.

N.—Drama lost amidst family squabble and omnipresent dream ending.

W.—Very forceful and real tragedy, but sympathetic element is lacking.

The Kentucky Colonel

(*Joseph J. Dowling—National*)

M. P. W.—The author has laid a good foundation for the piling up of interesting detail, and while the treatment given it in this instance is of average merit, the picture contains some stirring moments.

N.—Old time favorite makes moss covered picture.

T. R.—This is a typical story of the old South, laid in some uncertain period after the Civil War. Joseph J. Dowling, who won such high praise for his interpretation of the "Miracle Man," plays the title role of this picture with sincerity and dignity.

W.—Story material might have been used to much better advantage.

Honest Hutch

(*Will Rogers—Goldwyn*)

M. P. W.—In the Goldwyn release, "Honest Hutch," Will Rogers has excelled any previous performance. This is due partly to the well-worked-out story and the opportunity it affords him quite as much as to his ability to make bright and interesting use of that opportunity.

N.—Rogers scores again in human, likable role.

T. R.—Score another "big win" for Will Rogers and the Goldwyn studios! "Honest Hutch" stands forth as a remarkable example of screen artistry, a picture making an irresistible appeal to young and old, replete with human interest, clean, natural comedy and delightfully effective acting.

W.—Splendid story is basis of latest Will Rogers picture.

Felix O'Day

(*H. B. Warner—Pathe*)

M. P. W.—A happy combination of good acting, splendid pictorial effects, attractive settings and suspenseful plot make "Felix O'Day" a strong production.

N.—H. B. Warner has put another good one over in "Felix O'Day," which is suitable for any house, regardless of locality.

T. R.—An interesting photoplay dealing with the motive of revenge has been made from F. Hopkinson Smith's novel, "Felix O'Day."

W.—Satisfactory program offering, with star giving good performance.

A Full House

(*Bryant Washburn—Paramount*)

M. P. W.—One of the brightest film comedies of the season. Bryant Washburn gives an admirable performance.

E. H.—Affords good entertainment. It is well directed, snappy comedy, offering funny farcical situations, surprising twists in the jazzy race of events, and there is an unusual amount of suspense for a picture of this kind.

N.—The picture is quite deadly for three reels, after which it brightens and finishes with a fair comedy flourish. Washburn has been playing in good fortune of late, but this picture is certainly not a full house in his hands.

W.—Business of "muffing" perfectly good farce comedy.

The Fourteenth Man

(*Robert Warwick—Paramount*)

M. P. W.—The best Robert Warwick picture made and released this year. It has romance, thrills, humor, contrasts, fine settings and an excellent supporting cast.

E. H.—It is a comedy drama with melodramatic trimmings. It has been elaborated and makes an acceptable light entertainment.

N.—Some entertaining moments in Warwick's comedy.

T. R.—This is a brisk comedy-drama, combining effective thrills with clean, crisp humor, and registers as an extremely entertaining attraction which exhibitors will make no mistake in booking.

W.—Starts off well, but they go all wrong on it after the middle.

The Dwelling Place of Light

(*Featured Cast—Hodkinson*)

M. P. W.—The picture makes a good general program feature, which will show up well against an appropriate musical setting.

E. H.—This has a real box office value.

N.—Picture is heavy and morbid, though well acted.

T. R.—An unusually interesting melodrama, strong in local color, with a number of exciting situations. It is the kind of picture that will take anywhere because of its compelling power.

W.—A disappointment after former successes by this producer.

The Branded Woman

(*Norma Talmadge—First National*)

M. P. W.—The star's performance, intelligent direction and close attention to environment lift "The Branded Woman," as shown at the Strand Theatre, out of the commonplace into the class of good entertainment.

E. H.—Should give a good account of itself upon the screens of the nation.

N.—Plenty of melodramatic fireworks in this sob-sister story.

T. R.—"The Branded Woman" offers fair average entertainment. It contains a conventional melodramatic plot constructed on rather obvious lines. Norma Talmadge is a fascinating figure in the character of Ruth and fully equal to the many demands made upon her emotional ability.

W.—Star's fans have been educated to look for better things than this.

An Arabian Knight

(*Sessue Hayakawa—Robertson-Cole*)

M. P. W.—If anything, Mr. Hayakawa is better than usual in his remarkable interpretation of the character of the Mohammedan boy dragoman, and his acting is subtle, vivid and scintillating.

E. H.—Is well produced in every respect.

N.—It is just the kind of entertainment that an audience will expect when they see Sessue Hayakawa announced as the star attraction.

T. R.—A deft mingling of comedy and melodrama in an original plot with strikingly elaborate settings.

W.—Amusing comedy-drama that stands out as "different."

Professional Propagandists in Canada Center Heavy Fire on American Films

People Accept Peculiar Gospel Preached, Cheer Its Apostles, Emit a Few Hisses at American Announcement on Title Strip of Picture and Then Settle Down to Enjoy It—Newspapers Loudly Cry "Immorality"

Mr. Bruen is an American newspaper man who has lived and worked in Canada for several years. This article is the result of his study of the situation in the Dominion as it affects moving pictures. It has been asserted before that propagandists are making the most of occasional technical shortcomings in American films for their own reasons, but the situation has not been given much publicity. We believe that a solution can best be arrived at by giving the situation full publicity, and the following is Mr. Bruen's version of it.

By E. O'GRADY BRUEN

CANADIAN public opinion, as expressed by the people of Canada, enjoys the American brand of motion pictures and pays millions of dollars every year for the privilege. So-called Canadian public opinion, as expressed through certain newspapers and magazines over the border, is horrified at the character and quality of the motion pictures which the United States supplies for its enjoyment.

The propaganda denouncing everything made in America, and calling upon Canadians to buy things made in Canada—and them only—has settled with peculiar vigor on the moving picture industry. The people accept the propaganda, give three cheers for its apostles, emit a few hisses at the American announcement on the title strip of a production as they sit in their favorite picture house, and then settle down to the enjoyment of it.

A rather peculiar situation is created by the endeavor of the propagandists to center their heavy fire on the American movies.

Canadians Fail in Producing.

What will they give us in their place? This is the question the Canadian public asks and the protagonists of the new era have nothing to offer. There are only about one hundred films in existence at this writing that can be designated as Canadian and these are mostly one-reel scenics or industrials, and now the patriotism of the professional propagandists is lacerated by the fact that about seventy of the hundred were made by American manufacturers.

During the past five years a few organizations have been started in Canada for the purpose of manufacturing pictures, but they have gone down the road to oblivion, creatures of under-capitalization and of over-impatience for financial and artistic success. Under existing conditions movie production in Canada is impossible from a commercial viewpoint, according to a survey made within a few months by an English firm.

Local Market Insufficient.

Among the reasons given is that in order to make the pictures successful it would be necessary to turn them out as well as the United States does so as to market them here—the Canadian market being insufficient to produce satisfactory results.

Among the items of special expense for manufacture noted in this survey are the heavy duty on the raw film entering Canada, where it is not produced, and the duty that would have to be paid in bringing the manufactured films into the United States.

Canadian objection to the American motion picture is not a development of yesterday. It is an outgrowth of the nationalization idea which found root before the war and was first directed against American magazines and automobiles of the flivver type and which has been steadily nurtured by Canadians for altruistic motives and by England for the purpose of maintaining commercial stability with the dominion. The objections taken by Canadians to American pictures are their "vulnerable qualities" and their "entire absence of Canadian characteristics."

An Author's Views.

A short story writer and dramatist who was born in Canada but who finds that the United States furnishes more profitable markets for his products, was seen on his Canadian farm a couple of months ago and he descried the American picture in picturesque fashion, finally summing up his views by stating that the objections to the American pictures are "based on solid foundations" and are "commercial and artistic."

The vulnerable qualities referred to by Canadians are many, they say, but their chief frontal attack of this kind carries the imputation that the American film is immoral, and when a film goes across the border that carries the slightest suggestiveness the publicity hordes get busy and flood the press and the billboards with slogans like the following:

The Anvil Chorus at Work.

"Give the people what they want," says the shrewd motion picture producer. "He thinks other people's minds are as unclean as his own and acts accordingly."

"Clean Canadians don't thrive on dirty imported films. Clean up the Filthy Movies!"

"Has American Movie Madness Usurped Your Home? If it has—kill it."

Sometime in June the anvil chorus of the propagandists found a splendid opportunity for effective work when Gertrude Atherton's "Out of the Storm" went across the border. Its first appearance brought forth volumes of protest, especially in the Toronto newspapers. A bi-monthly magazine, which claims certain leadership in literary and dramatic affairs, in the course of a 600-word article appealing for a boycott on this picture, referred to the author individually and to her ideals in language which, to say the least, was unwholesome, and then described the film as "a filthy picture of the New York underworld, a bungling attempt to describe English aristocracy, a villainous plot, an execrable heroine and a low-down hero."

Papers Disinterested in Screen.

While this writer cannot tell whether the boycott took in other parts of Canada, he can state from personal observation that the little theatre in the suburbs of Toronto, where the initial showing was made, was filled to overflowing every day for the week of the run—possibly the effect of the retroaction of this brand of publicity.

Speaking of publicity, it might be well to mention here that the people find their way to the motion picture houses in Canada without much aid from the newspapers. The general editorial policy north of the border is to deal with the screen performances as worthy of damnation on the one hand or as entirely negligible on the other.

The reader will understand the meaning of negligible in this instance by the following illustration. In the early part of July the writer saw Constance Talmadge in "The Perfect Woman" at Loew's Yonge Street Theatre, Toronto. He considered it a picture with a delightful appeal and possessing considerable artistry.

One of the leading newspapers said: "The story told was the threadbare one of a hero who gets himself into the hands of the 'Red Gang' and is extricated by the resourcefulness of the heroine." Isn't that pretty negligible?

Nor do the managers of Canadian motion picture houses expend any too much money in newspaper advertising. Toronto, a city of about 400,000, kept its theatrical advertisements of all kinds within a half column of its daily newspapers every day during the month of August. Ottawa, a city of about 150,000, kept its theatrical advertising in about an eighth of a column of its daily newspapers during August. Montreal, however, which claims a population of 750,000, used about a column of space daily during August.

There is a feeling among American traveling men who understand Canadian psychology, that if the moving picture people took the newspapers more into their confidence and bought more space, they could in a short time counteract to a large degree much of the enmity now existing toward the American motion picture.

Note—This is the first of two articles by Mr. Bruen on this important subject. The second will be published in Moving Picture World next week.

Price Retitling English Feature for This Country

Only one out of the hundreds of British-made films that have been sent to this country has made a hit such as is made every day by native films. The one big exception was "The Better 'Ole."

In "Your Daughter—and Mine," the British film made from the Stanley Houghton play, "Hindle Wakes," the C. B. Price Company, Inc., believes it has an English product that will vie with the success of this picture. The Price Company has received the negative of "Your Daughter—and Mine" from the other side, and it is making the prints in American Laboratories, re-tinting and re-titling them.

As "Hindle Wakes," the play, when presented in this country by William A. Brady, received the endorsement of the Dramatic League and of the press, the producers believe that the same story in pictures, with its fine moral lesson enhanced by artistic photoplay, will duplicate this success.

Scandinavia Has Lost Commanding Lead in Exporting Films to Nearby Nations

By OSCAR M. CARTER

THE rapid progress of the motion picture industry in Scandinavia was most noticeable before the war. Copenhagen, the capital of Denmark, was its center. There was and still are a comparatively large number of producing concerns. The industry interested many tourists in Copenhagen and was even mentioned in a few guide books.

As a matter of fact, one could not help but notice its activities while visiting the city. The main street was full of the signs of motion pictures and of producing companies; in the most popular cafes the citizens pointed out with pride a number of actors and actresses. And while passing through the street one saw the cameraman and a number of "extras" engaged in making scenes. In short, it was kind of a European Los Angeles before Americans created their own Los Angeles,

The most popular star in Scandinavia was the famous Asta Nielsen and her pictures were the best sellers not only in her native land but also in Germany, Holland, England and to a great extent in Russia, where she was literally idolized. All the actors were popular and generally efficient.

Used Underworld Plots.

At that time France was the leading country in motion picture work. America was just starting in the "game." Scandinavia instinctively discounted all this and used all her efforts to win the nearest markets for her films. The Swedish Biograph Company was about the first concern to produce big films of five and six reels. The international underworld was a subject which the Scandinavian producers used quite often. White slavery was another theme that made their pictures successful. Later they started to make pictures from many Scandinavian literary gems, such as the works of Bjornson and Lange.

During the war Scandinavia was about the only country that supplied Russia on one side and Germany on the other side with moving pictures. But at the same time the progress of the industry was developing rapidly. A number of American pictures came to Scandinavia and made a hit with the audiences there. Russia also started to demand American pictures and gradually the strong position of the Scandinavian films began to shake. The Germans also began to enlarge their activities. They were eager to make films based on English and American life and drew their actors from Scandinavia as being the type representing English and Americans most closely.

Russian and Dutch Trade Lost.

Immediately after the war the main cause for the downward trend of the Scandinavian industry was American pictures. These, because of their stories and acting, appealed strongly to the people. The more that the Scandinavian public saw of American films the more they liked them and the stronger was the demand.

The export of Scandinavian films also decreased. The country's big business in Russia was ended and Holland made direct connections with America. As a result of all this, the industry in Scandinavia is stagnating. They of course are continuing to produce, but this is due mostly out of habit. The spirit of progress, the search for new ideas and the enthusiasm are fast disappearing.

The Bolshevist's Copy of Moving Picture World Made Jack the Most Homesick Boy in All Poland

EVEN in distant Poland, while the Bolsheviki were storming down on Warsaw in August, they had their copies of—but read Jack Collins' story of how he was made homesick. Jack is a signal corps cameraman attached to the American Polish Relief Expedition and he has written us an interesting letter.

"Three days ago," writes Jack under the date of August 18, "I returned from a visit to the front to take some movies. A funny thing happened to me. I met a bunch of prisoners just coming from the front line and one of them asked me for a cigarette (by the usual deaf and dumb lingo). Well, I gave him one and another prisoner stepped forward and said to me that if I promised not to take his picture he would sell me something good.

"Guess what he pulled out of his pocket—nothing less than an old copy of your magazine, all dirty and ragged! Well, believe me, when I offered him a whole packet of cigarettes (they are worth about 4,000 rubles in Russia) he just jumped at it and said out of gratitude that I could take his picture, too.

"To explain, the uneducated Russian believes that after having taken his picture you have got control over his soul and you have the power to send him to hell.

"Well, I did not take his picture, which greatly relieved his mind, but I tried to find out how he got hold of the Moving Picture World. All he could say was 'pana officiera kaput,' or something to that effect, and with his hand further explained that he took it away from a dead Bolshevik officer.

"I was homesick for at least a week. There are only a few Americans out here and the sight of your magazine was the cause of all that. All the American troops have left Warsaw, with the exception of the colonel and a few volunteers, myself included. I am getting some wonderful films out here but it is official stuff.

"By the way, I am a Californian from San Bernardino and I wonder whether they have put up any studios out there. I guess so, though it is many years since I have seen anybody from the movie west."

Perhaps a letter or two from San Bernardino would help cheer up Jack a bit. Several copies of the Moving Picture World are already on the way, addressed to Jack Collins, headquarters, American Polish Relief Expedition, United States Army, Warsaw, Poland.

Fred J. Herrington Resigns from National Organization

Fred J. Herrington, organizer for the national exhibitors' organization, will resign that position as a result of the desire of Pittsburgh exhibitors that he devote all his time to organizing the exhibitors of Western Pennsyvlania and possibly West Virginia.

At a meeting of the American Exhibitors' Association of Western Pennsylvania on September 12 the present officers were re-elected unanimously. They are J. E. Smith, president; Fred J. Herrington, executive secretary and organizer, and Chris Volmer, treasurer.

During the meeting a request was made that Mr. Herrington devote his entire time to organizing the body in Western Pennsylvania. Mr. Herrington has been acting in that capacity for the national body for the past few months, in which he has visited practically every state and in which he has been signally successfuly. In order to devote his entire time to the local field, however, he has decided to resign from the national organization at once.

Dr. Vandenbergh to Address National Geographical Society

Dr. Leonard John Vandenbergh, missionary, explorer, and anthropologist, will go to Washington, D. C., November 19, at the invitation of the National Geographic Society to address its members on the subject of his exploration in Africa and his discoveries cocerning the Mambuti, the hitherto practically unknown tribe of pygmies with whom he spent many weeks in the darkest recesses of the jungle.

This honor accorded Dr. Vandenbergh, who recently returned from a year's exploration of British East Africa and Uganda at the head of the Vandenbergh-Paramount expedition, which was financed by the Famous Players-Lasky Corporation and was conducted in co-operation with the American Museum of Natural History, is extended only to those who have made contributions of value to the advancement of certain branches of science.

"Air"istocrats of Birdland Shown by Goldwyn-Ford

Especially beautiful photography is shown in the Ford Educational Weekly, No. 219, "Air"istocracy, released by Goldwyn. The film is a study of the life and habits of the rarer and less familiar birds.

The strange places chosen by different birds for nesting, hidden away in branches or out on the bare stretches of sand; the mother bird sitting on the nest and the parent birds feeding the young are some of the views of the domestic habits. Flocks of birds flying against a background of fleecy clouds; graceful blue herons in their favorite marshes and solemn pelicans standing on the rocks are seen with interesting views of the common tern, ring-bill gull, cormorant and pintail duck.

"Way Down East" Draws Big.

D. W. Griffith is presenting his motion picture version of "Way Down East" at the Forty-fourth Street Theatre, New York, to patronage that indicates its popularity. The engagement, originally intended for but a brief season, has been extended indefinitely, and present patronage indicates that this Griffith masterpiece may remain at the theatre far into the winter season. All bookings at this theatre have been postponed. Matinees are given daily including Sundays, and evening performances at 8.15. Lillian Gish and Richard Barthelmess have the principal roles.

Northwest Exhibitors Will Determine Candidates' Attitude on Film Matters

QUESTIONNAIRES will be sent all candidates for legislative offices in the Northwest, with a view to determining their attitude on matters vitally affecting the motion picture industry, it was announced following the annual convention last week of the United Theatrical Protective League in Minneapolis. Upon the results obtained through the questionnaires will depend the attitude of the exhibitors toward their candidacy. This action was agreed upon at the closing sessions of the convention.

It was decided that there would be no annual convention of the league next year because of the national convention of the Motion Picture Theatre Owners of America, Inc., which will take place in Minneapolis in June. A special committee to cooperate with the national organization in making arrangements for the convention will be appointed by William A. Steffes, of Minneapolis, president of the league.

Three representatives will be appointed in each state represented in the local organization to confer on questions concerning legislation, candidates for public office and other matters affecting the motion picture industry in the Northwest, according to a resolution passed at the convention. Mr. Steffes will name the committee within a few days.

The convention revealed a unanimity of opinion among Northwest exhibitors against what they termed the "encroachment on their rights by producers and distributors," Mr. Steffes declared in a statement following the last session. He pointed to the spirit of comradeship developed among the men and the strong resolutions passed, as indications of teamwork among the exhibitors.

Delegates were in attendance from Minnesota, North and South Dakota, Montana, Iowa, Wisconsin and the upper peninsula of Michigan. Although not officially included in this territory, several exhibitors were present from Nebraska.

Charges that officials of the Hallmark Pictures Corporation accepted advance deposits from exhibitors after the passage of the law in New York abolishing this practice have been sent to J. J. Walker, minority leader in the New York state senate, with a request for action, Sam Berman of New York, an active worker in the national organization, announced. Mr. Berman believes the money the Hallmark officials thus received would be construed by the courts as trust funds. and should be so considered.

Mr. Berman advocates use of publicity against the booking agencies scheduled to open their activities October 1. The public, he declared, will be forced to see inferior pictures at greatly increased prices, if the agencies flourish.

Mr. Berman left immediately for Omaha after the convention, where he will attend the state convention of Nebraska exhibitors.

The delegates re-elected Mr. Steffes president and voted him $100 a week to carry on the business of the league. At the grand ball concluding the convention, he was presented with a diamond ring as a token of appreciation of his efforts in behalf of Northwest exhibitors.

Following are some of the exhibitors who attended the convention:

Wm. A. Steffes, Northern, Minneapolis; Dan Eselein, Ione, Minneapolis; Stanley L. Huld, Happy Hour, Jasper, Minn.; P. G. Estee, Fad, Brookings, S. D.; C. C. Baker, Strand, Britton, S. D.; C. F. Hanson, New Lyric, Redfield, S. D.; S. G. Latta, Cozy-Lyric, Fergus Falls, Minn.; Dyvig & Dyvig, Palace-Majestic, Nevada; A. L. Picker, Rex-Rialto, Ironwood, Mich.; F. H. Ferrin, Liberty, Mantorville, Minn.; Louis J. Fox, Old Mill, Minneapolis.

F. D. Hall, Wonderland, Madelia, Minn.; S. J. Bennett, Tempest, Duluth; A. A. Kaplan, New Arion, Minneapolis; Geo. Carisch, Nokomis, Minneapolis; H. B. Smoots, Lowell, Little Falls, Minn.; Mrs. Ella Johnson, O. K., Kerkhoven, Minn.; James Neste, Rialto, Lake Mills, Minn.; John F. Koehler, Gopher, Minneapolis; H. P. Greene, New Lake, Minneapolis; R. D. Broms, Elite, Minneapolis; Ira Fox, Rialto, Dickenson, N. D.; John Piller, Grand, Valley City, N. D.

John J. Campbell, Wonderland, Minneapolis; James Leslie, Idle Hour, Clark, S. D.; R. C. Harper, Grand, Enderlin, N. D.; R. G. Risch, Scenic, Appleton, Minn.; Eugene Lund, Ha Ha, Minneapolis; Oliver Whaley, Elko, Bemidji, Minn.; P. W. Fleury, Lyric, Sauk Rapids, Minn.; B. F. Anderson, Opera House, Elbow Lake, Minn.

T. E. Glenn, Majic, Gilby, N. D.; S. C. Olson, Photoplay, New York Mills, Minn.; Wm. Watson, Happy Hour, Excelsior, Minn.; Chas. Kreuter, Camden-Fairview, Minneapolis; Clara Wilson, Minneapolis; Ernest Cowles, Orpheum, Pelican Rapids, Minn.; E. A. Park, New Franklin, Minneapolis; D. F. Keenan, The Oak, Minneapolis; Fred Larken, Green, Anoka, Minn.

A. Engler, Tryst, St. Paul, Minn.; G. G. Bandy, Rex, Hutchinson, Minn.; Chas. W. Gates, Strand, Aberdeen, S. D.; N. P. Glain, Liberty, Fertile, Minn.; F. G. Bohlig, Emerson, Minneapolis; Wm. True, Princess, Minneapolis; C. N. Bontecou, Grand, Howard, S. D.; E. G. Nelson, Dreamland, Benson, Minn.; E. R. Croskey, St. Charles, Minn.; A. Herbert, Unique, St. Paul, Minn.; D. A. Kooker, Happy Hour, Ewen, Mich.; A. L. Robarge, Majestic, Wausau, Wis.; W. A. Cameron, Summit, St. Paul; A. L. Knapp, Loyalty, International Falls, Minn.

Burton Meyer, Pantages, Minneapolis; M. E. Brinkman, Rex, Bemidji, Minn.; H. A. Brummond, Princess, Bemidji, Minn.; C. E. Waughop, Scenic, Detroit, Minn.; Edward Schabert, Selby, St. Paul; Bert Ellingson, Majestic, Belle Plaine, Minn.; R. A. Fleischbein, Strand, Cloquet, Minn.; Crockett Brown, Unique, Nashauk, Minn.; W. L. Nicholas, Strand, Fairmont, Minn.; W. M. Hay, Strand, Fairmont, Minn.; H. J. Ludcke, Ludcke, St. Peter, Minn.; J. F. Miller, Strand, Ogilvie, Minn.; E. S. Beynon, Cozy, Lake Crystal, Minn.; A. J. Goldsman, Strand, Fargo; Tom Foster, Star, Stanley, Wis.; Henriette Starkey, Star, Le Seur, Minn.; John Bergstrom, Nicollet, Minneapolis; Geo. W. Ryan, American, Mora, Minn.; W. L. Buck, Gem, Waterville, Minn.; Theo. L. Hays, F. & R. Theatres, Minneapolis; Mrs. J. C. Miller, Bijou, Hibbing, Minn.

Samuel P. Cornish, Fargo; J. H. Dundas, Strand, Sioux Falls; Joe H. Ryan, Lyric, Madison, S. D.; Ed. Buckley, Opera House, Foley, Minn.; M. J. Kavanaugh, Southern, Minneapolis; M. M. Hanson, Lyric, Williston, N. D.; O. A. Lee, Oak Park, Oak Park, Minneapolis; A. L. Brown, Strand, Aberdeen, S. D.; S. J. Blackmore, Diamond, Duluth; C. A. Blackmore, Palace, Duluth; R. T. McMinn, Capitol, Superior, Minn., L. W. Carter, Liberty, Duluth, Minn.

E. W. Rose, Liberty, Duluth; P. J. Hartigan, Jack's, Paynesville, Minn.; T. E. Manthey, Royal, Hopkins, Minn.; M. J. Huss, Lyric, Monticello; Geo. Morrisette, Grand, Kilkenny, Minn.; Arcade Theatre Co., Strand, Minot, N. D.; C. N. Carter, Star, Lamberton, Minn.; Mrs. Max Kruschke, Strand, Princeton, Minn.; L. E. Perrizo, Lyceum, Deer River, Minn.; A. B. Mueller, Rex, Maple Lake, Minn.; V. B. Valleau, Broadway-Idle Hour, Albert Lea, Minn.

E. P. Nelson, New Palace, Blue Earth, Minn.; Dale Simon, Barrymore, Marshall, Minn.; George Gurtel, Plymouth, Minneapolis; J. B. Clinton, Grand, Duluth, Minn.; James Giloskey, Alhambra, St. Paul; R. E. Iverson, Iverson, Hudson, Minn.; W. N. Abrahamson, Zelda, Duluth; Herman Blomeke, Opera House, Springfield, Minn.; Dan Chamberlain, Empress, Minneapolis; H. J. Updegraff, Princess, Sioux Falls.

O. H. Steindorff, Gem, Amery, Wis.; S. G. Lebedoff, Liberty, Minneapolis; Ralph Parker, Sunbeam, Duluth; R. W. Wigley, Majestic, Wilmar, Minn.; John W. Gorezyca, Gem, Minneapolis; C. H. Hitchcock, Princess, Minneapolis; Otto Bell, Sparta, Wis.; A. A. Thomas, Metropolitan, Owatonna, Minn.; L. R. Campion, Gem, Chatfield, Minn.; George W. Johnson, Metro, Red Wing, Minn.; L. Rubenstein, Arion, Minneapolis.

AN EVENING AT HOME.
Scene from "Occasionally Yours," with Lew Cody and Betty Blythe, made by Robertson-Cole.

Tom McNamara Is New Editor of the Paramount Magazine

Tom McNamara, the well-known newspaper cartoonist and originator of "Skinny Shaner" and other popular characters, has been engaged by the Famous Players-Lasky Corporation as editor of the Paramount Magazine.

In addition to his newspaper cartoon work, Mr. McNamara is a veteran of the film business and has been largely responsible for the success of several well-known feature productions.

As editor of the Paramount Magazine he will produce a series of subjects which, it is stated, will be particularly distinctive. The first two of these subjects have already been completed. He will not do cartoon work for the Magazine, however, as the cartoon staff, with Earl Hurd, Pat Sullivan, Frank Moser, John C. Terry and Henry D. Bailey is well established.

English Film Conditions Are Improved and Big Authors Interested in Screen

By EVE UNSELL

CHAOTIC film conditions in England, prevalent in August, 1919, at the inception of the Famous Players-Lasky British Producers, Ltd., are lifting and the British producer is beginning to take his work seriously.

The chief factor in the change is American competition. The serious British mind has at last wakened to the possibilities, commercially and artistically, of the film industry, of what picture-making really consists. Dogged persistence when combined with artistic endeavor usually wins out, and Great Britain, awake at last, is determined to rival the American output, for it has been proven at last that film production on English shores is not only possible but practical.

Elements Conquered.

Even the chief drawback of the fog and rain of England's famous climate has been greatly obviated, if not entirely conquered, as the first picture of Famous Players-Lasky British Producers, Ltd., will prove. It took eight weeks to make this production, including the cutting and assembling, and from the glimpse of the first rough print I had a few days before leaving England, I can safely prophesy it will measure up to American standards, though under far more difficulty than the average American production.

Milton Hoffman, the general manager and studio supervisor, has provided the organization with a studio as well equipped (if on a smaller scale) as the big Lasky plant in Hollywood, and Hugh Ford scoured England and the Continent for locations, taking advantage of all the suitable exteriors he could find in Great Britain, France and Switzerland to give the film its proper pictorial setting.

Famous Authors Interested.

This is another advantage of producing in England—its proximity to the Continent, where is both an abundance of sunshine and variety of scene enough to suit the most exterior loving director.

Another big asset to the film business is the increasing interest of England's famous authors in the screen. Many of them are seriously devoting a large part of their time to the study of the technique of our productions, and in recent conversation with such men as H. G. Wells, Henry Arthur Jones, Sir James Barrie, Edward Knoblock and Percival Gibbon, I found them keenly alive to the value of the screen as a transmittor of the great messages of the dramatist and the novelist.

A Prediction.

I venture to say that many of these notable authors signed by Famous Players-Lasky British Producers will contribute to the world during the coming season some of the finest film plays ever produced on either side of the Atlantic.

Strand Theatre, Louisville, Now Is Bone of Contention

A legal fight has begun for possession of the Masonic Theatre, operated as the Strand Theatre by the Cincinnati-Louisville Amusement Company in Louisville, Ky. Under the terms of the lease the lessees upon payment of $8,000 were to have surrendered the house in the event of a bona fide sale by Masonic Grand Lodge of Kentucky, which was to have given ninety days' notice.

However, the Grand Lodge deeded the building over to the Masonic Widows and Orphans Home of Louisville, to be used as that organization saw fit. The amusement company contends that when the ownership of the building passed into other hands, that part of the contract relative to a bona fide sale was killed. To all intents and purposes the Grand Lodge controls the Home, it is said, but there is a technicality involved which promises an interesting legal fight now the building has been sold.

Flexner Is Purchaser.

The purchaser is E. M. Flexner, who is said to be associated with large theatrical interests in the East. If he secures possession of the building it will be opened in November. Mr. Flexner has asked for a writ of ejection against the Cincinnati-Louisville Amusement Company.

Gore and Lesser Form Exchange Booking Company on West Coast

Space has just been leased by Gore Brothers and Sol Lesser and associates in the Knickerbocker Building, Los Angeles, where an organization has been formed to handle all booking, buying, shipping and other general details pertaining to the large chain of theatres that are now under the Gore-Lesser banner.

William Quinn, who has had a varied experience in this line of work and who until recently was assistant general manager of the Universal Film Exchange, has been engaged as manager for this new organization.

The chief policy of this company will be to book programs and generally direct all activities for theatres that are controlled by the Gore-Lesser concern exclusively. Over thirty theatres situated in and about Los Angeles are now under direct control of Gore Brothers-Sol Lesser and associates. The major portion of these houses present first class picture programs.

Williams and Hunter.

J. D. Williams, manager of Associated First National Pictures, Inc., writes the Moving Picture World that a recent published statement that John L. Hunter has been his assistant is incorrect and unfair to Mr. Hunter. He says Mr. Hunter's activities were confined almost entirely to statistical work in the franchise department. Mr. Williams also characterizes as incorrect the statement that Mr. Hunter established percentage rating for theatres, saying that they were established from comparative figures and were not the judgment of any individual.

Sam Zierler's Baby Son Dies.

The infant son of Mr. and Mrs. Sam Zierler died September 15 at the home of his parents. The infant son was their only offspring. Due to the death of the boy all negotiations that have been pending between Mr. Zierler's organization, the Commonwealth Film Corporation, which controls "The Hidden Light," starring Dolores Cassinelli, have been delayed. Mr. Zierler also operates his own exchange in Greater New York and his deals for the purchase of productions have also been held up.

Screen to Teach Economics.

Moving pictures will be the chief instrument in teaching the economic classes of the College of Secretarial Science of Boston University, according to an announcement by Dean T. Lawrence Davis. Printed lectures will accompany the films.

FRANK C. BADGLEY

Badgley to Have Prominent Part in Dorothy Gish Film

Captain Frank C. Badgley, a newcomer to the D. W. Griffith organization who made his screen debut in a small part in "Way Down East," plays the role of the "heavy" in Dorothy Gish's latest picture, which is temporarily titled, "The Ghost in the Garret."

Badgley is a Canadian. He is an author of short stories that were published in England during the war, and newspaper articles that were syndicated in Canada. Originally, he was a newspaperman.

Enlisted as Private.

When war was declared, Badgley, then living in Ottawa, resigned his newspaper duties and enlisted as a private in the Second Battery, First Canadian Division, C. E. F. For twenty-eight months he fought, winning his promoition from the ranks to a captaincy.

In 1916 he was awarded the Military Cross for bravery at the battle of Courcellette. Later he was wounded, gassed and shell-shocked, when he and a fellow officer crawled out to rescue a wounded soldier in No Man's Land and was invalided home.

Served as an Instructor.

He then served a year as an instructor at the Royal School of Artillery in Kingston, Canada, and then joined the staff of the Commanding General of the British and Canadian Recruiting Mission in the United States, where he was placed in charge of publicity in connection with the rescruiting work. Later he was in charge of the British Bureau of Information.

He assisted in the direction of the war scenes in a number of pictures, among them "Too Fat to Fight" (Goldwyn). After his duties with the Bureau of Information were concluded, Badgley went into pictures in the capacity of assistant director.

Charles Van Loan Story for Reid.

Owing to location conditions and certain delays in preparing properties for some of the stunts that will be seen in "Free Air" when Wallace Reid makes it for the screen as a Paramount picture, it has been decided to make another picture in advance of this. Therefore, a story by the late Charles Van Loan—a newspaper story of exceptional merit, it is declared—has been selected and scenarized by William Parker. No name has as yet been chosen for the picture, and work will not start for several days. James Cruze is to direct.

MOVING PICTURE World

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This publication is dedicated to the service of the moving picture industry in all of its elements. Its foundation is character, its watchword is enterprise, its aim is betterment.

What's the matter with Canada? Or if there's nothing the matter with Canada, what's the matter with these United States and the film industry thereof? It's one or the other or both.

Mr. Bruen, a keen observer and an able newspaperman says that Canada is hissing our work.

They don't hiss a lot, but they do hiss, and after hissing they settle down to a genuine enjoyment of our pictures.

It is asserted that there is no more feeling or antipathy in England against the United States than there is between the men of Manchester and the men of Liverpool, or in fact as much.

Definitely there is a rivalry amounting at times to bitterness between Canada and Australia, with both under the crown of Great Britain.

It is therefore easy to understand why Canada, without our resources in picture production, will listen to and applaud the propagandists who roar at American screen offerings.

Mr. Bruen points out a situation which should not be hard to remedy. Canada is too close to the American heart to admit of any differences becoming permanent. We don't like to hear of American pictures being hissed, but with the assured aftermath of enjoyment we must feel like a speaker who wins a hostile audience by the merit of his courage and his oratory.

In any event there is nothing that need worry us into a state of mind. We have a problem to solve. Let us set about solving it, and before we do so let us read carefully what Bruen has to say. The second of the two Canadian observations will be printed next week. The first is to be found in this issue of Moving Picture World.

Messmore Kendall, right after he placed his hand at the wheel of the Goldwyn ship, saw the Capitol Theatre's box-office records smashed and re-smashed with "Earthbound," and that may be said to be a tribute to the showmanship of the newest and, some of us think, one of the most capable directing heads of the larger companies.

Personal congratulations are due Mr. William Fox on the really big success scored by his newest special production, "Over the Hill to the Poorhouse," at the Astor Theatre. This picture was in name and theme the personal device of Mr. Fox, and he has given the exhibitors a production for the masses—said masses having a lot to do with our motion picture industry's box office.

Mr. Nat Rothstein, who has done many fine things in class advertising for moving pictures and who only recently rang the bell in the old tower with a Clara Kimball Young insert in gold and color, has done a new thing. It is whimsical, oddly contrived, strangely colored and quaintly drawn. It dresses up an advertising section and stands out with a curiosity arousing prominence that arrests attention. It is the pleasant duty of this publication to award the laurel where the laurel is due. And here y' are, Nathaniel! Step up and have the victor's wreath adjusted! There now! It looks fine and fits snug!

If we are to believe no less a person than Lord Beaverbrook, publicity and advertising told the war to the British people so thoroughly that victory was inevitable.

Not unlike some men in pictures, the British waited until the last for advertising because it was looked upon as a sort of luxury.

Sydney Cohen has the softest voice among the after-dinner orators in the industry, and his counsel, Senator Jim Walker, has the loudest.

If Mrs. Claridge and Mr. Astor should close their restaurants at the lunch hour the great editors, the great advertising spellbinders and the mysterious men who work in pairs upon the exalted of the industry would have to get out and labor.

Clip and Paste

For Photoplay Editors and Theatre Programs

Once more has Maurice Tourneur gone back to the classics of childhood.. The director of "Treasure Island" is now making Cooper's "The Last of the Mohicans" for Associated Producers.

C. L. Chester's latest comedy, directed by William S. Campbell and featuring Snooky, the trained chimpanzee, will be released under the title of "The One Best Bet."

"An Offshore Pirate," by F. Scott Fitzgerald, has been chosen for Viola Dana's next Metro feature.

Maurice Tourneur has outdone himself for scenic beauties in a photoplay, for "The Last of the Mohicans" is a poem in picture from start to finish, with story beautifully weaved in the celluloid texture of film.

Frank L. Packard's latest story to be filmed by William Fox is "The Iron Rider." It is now being made with William Russell as the star and Viola Dana as the leading woman.

Betty Blythe has been cast as the queen in "The Queen of Sheba," J. Gordon Edwards' coming production for Fox.

Harry Sothern, a nephew of E. H. Sothern, and last seen in the Fox spectacle, "While New York Sleeps," has been placed under contract by William Fox, to play juvenile and character leads.

Philip R. Du Bois, a French youth, has signed with Maurice Tourneur and is now making "The Last of the Mohicans." He is one of the finest cinematographers in the industry. The other cameraman is Charles Van Enger.

Max Marcin, successful author of many Broadway stage successes, is author of the all-star production to be released by William Fox, entitled "The Face at Your Window." Gina Relly, a great favorite with the Paris and London theatregoers, enacts one of the principal roles. This is Mr. Marcin's first venture in the motion picture field.

Robert Thornby is getting ready to begin production of "All On Account of Eliza," at the Jesse D. Hampton studios.

Fritz Liebler, well-known Shakespearian actor, who made his screen debut in the cinema version of Justin Huntley McCarthy's famous novel and stage success, "If I Were King," produced by William Fox and starring William Farnum, is cast for a leading part in the a forthcoming Fox spectacle, in which great splendor is promised.

Lillian Hall, playing in "The Last of the Mohicans," which Maurice Tourneur is now making, claims to have experienced every thrill which California can offer when she felt the last little earthquake. Her house was robbed, then she got caught in a rip-tide, and now the quake.

Irvin Willat is preparing the script for his next production to follow "Down Town," which will be released through W. W. Hodkinson Corporation.

Among the popular funmakers featured in the Sunshine Comedies released by William Fox are Alta Allen, Ethel Teare, Slim Summerville, Jack Cooper, Harry Gribbon and Laura La Vernie, and Chester Conklin.

J. Searle Dawley, well-known director of big photoplay successes, has been engaged by William Fox.

Henry B. Walthall has deserted the pictures for a season on the stage in the Ibsen play, "Ghosts."

AN EMBRACING SILHOUETTE.
Bert Lytell in a scene from Metro's "The Price of Redemption."

Stuart Robson Files Amended Complaint in Suit Against Playwright and Metro

An amended complaint in the suit brought by Stuart Robson against Winchell Smith, Samuel French, the Metro Pictures Corporation and others, has been filed in the New York Supreme Court. Robson is suing for an accounting, to recover $15,000 and for an injunction to prevent the defendants from proceeding with the production of the stage play, "The Henrietta," in motion picture form under the title of "The Saphead."

In conjunction with his mother, May Dougherty Stuart, and the Society of American Dramatists and Composers, Robson claims exclusive rights and ownership to the play and accuses Smith and French of appropriating these rights, and disposing of them for motion picture production to the Metro Picture Corporation without warrant of law.

The only new features to the amended complaint are that it shows Robson claims to have agreed to barter his interests in the disposal of them for motion picture purposes, when the question of disposing of them to the Anita Stewart Production Company came up, provided he not only received a substantial consideration for his rights, but that he should be employed as an actor in the motion picture production. This, he says, was agreed to by French, but the deal fell through.

Later on the amended complaint alleges that Smith and French sold the motion picture rights to Metro on the basis of 30 per cent. of the profits going to Smith, 30 per cent. to one John L. Golden and 40 per cent. to the Metro people, who were also to deduct certain charges, among them $110,000, the alleged cost of the motion picture production. The Metro people, the complaint alleges, went to the extent of advertising the production of the play under the name of "The Saphead," announcing that it starred William H. Crane and Buster Keaton, and "marks the screen debut of Winchell Smith, America's most successful playwright."

Famous Players Establishes School for the Training of Film Salesmen

THE Famous Players-Lasky Corporation will shortly open at its home office a school of salesmanship for the intensive training of film salesmen. This innovation has been contemplated by Famous Players-Lasky executives for some time and many weeks have been devoted to the perfecting of the plans.

The first class will open on Monday, October 11, and will be in charge of Fred C. Cresswell, who was called to the home office from his duties as field sales supervisor to organize the school. Mr. Creswell first spent several weeks in some of the largest industrial establishments in the country, making a careful study of the methods employed in their sales schools. In this work he has had the active cooperation of General Sales Manager S. R. Kent, who is largely responsible for the establishing of the school, and he also has had the benefit of the counsel of President Adolph Zukor and H. D. H. Connick, chairman of the finance committee.

That men from other lines of business shall enter the school—especially those to whom the motion picture business holds an attraction—is particularly desired. In fact, it is this class of men, preferably between the ages of 25 and 35, who have had sales experience and who possess the requisite qualifications of personality, that will furnish the majority of the students. It is not to be inferred from this, however, that men now in the organization are to be barred from the benefits of the school. On the other hand, district and branch managers have been notified to attend the first class.

The course at the school is to be of four weeks' duration, at the end of which period a new class will be started. Regular sessions will be held every week day and tests and examinations, both oral and written, will be a feature. The students will be instructed not only in the workings of the sales department, but in the production laboratory, advertising, exploitation, accounting and other departments of the business. Special attention will be given to the history of the Famous Players-Lasky Corporation as well as that of its competitors. There will be daily talks given by officials of the company.

The school will be held in a spacious room on the fourth floor of the building at 485 Fifth avenue, the entrance being at 16 East Forty-second street.

Los Angeles Directors' Ball a Very Successful Affair

The Motion Picture Directors' ball, held at the Alexandria Hotel, Los Angeles, evening of September 16, for the benefit of invalid soldiers at Arrowhead Military Hospital, was a financial as well as a social success.

More than fifty moving picture people and their friends attended the affair and it is expected about $10,000 will be handed over to the disabled boys.

The dance program was interspersed with various diversions, among them a Hawaiian dance by Doraldina, a spectacular holdup by Tom Mix and his band of cowboys, and an auction of an autographed bat and ball contributed by Babe Ruth; a solid silver vase donated by Dorothy Phillips; and a pair of crutches brought in by Benjamin Hampton and then returned to the soldier who had loaned them for the occasion. Dave Hartford and Phillips Smalley acted as auctioneers.

On the entertainment committee were William D. Taylor, Frank Lloyd, Al. Christie, Lois Weber, Joseph De Grasse and John Ince. The floor committee consisted of Ben Wilson, Henry King, George Marshall, and Edward Sloman. The boys who handled the publicity for the affair were William Worthington, Phillips Smalley, Frederick Thompson, Frank Beal and Clarke Irvine.

Reginald Barker is president of the association.

The star that stalls is the star that falls and the thousands in money loss can be prevented by an expose of all such contemptible offenders.

Miss MacDonald Leaves World; to Continue Educational Work

Miss Margaret I. MacDonald, for six years with the Moving Picture World as a reviewer and then as editor of the educational department, has resigned to become associate editor of the Educational Film Magazine. That publication announces that Miss MacDonald will "introduce some new departments and special features, relating especially to the use of films by women's clubs, in homes and in theatres where such use is for juvenile or community purposes rather than commercial. She will also continue her excellent work as a film reviewer and will contribute editorials, special articles and interviews."

Miss MacDonald's knowledge of the educational field is exceptional. In 1910 she began three year's service on reviewing and general staff work for the Motion Picture News. She orginated and edited "Wig-Wag at the Movies" in the New York Star, one of the liveliest motion picture departments carried in any publications at that time. Before coming to the Moving Picture World she also was connected with the Morning Telegraph and the Dramatic Mirror, as well as serving a time as a continuity writer for the Famous Players-Lasky Corporation.

Before coming to New York City from Canada two years ago, Miss MacDonald won the degree of A. T. C. M. at the Toronto College of Music and for several years was professionally engaged in musical pursuits in Canada. It is with real regret that the Moving Picture World loses her services.

Will Make Air Trip Looking For Locations for "Pards"

Arrangements are being completed for an aeroplane from Los Angeles to Glacier Park, Montana, by Marshall Neilan in connection with his new First National production, "Pards." Mr. Neilan will be accompanied by Emery Rogers, pilot, and David Kesson, cameraman.

Pictures will be taken from the air and from the ground along the route for reference as to different "locations." It is thought that many views that would be lost to the location hunter from the ground will in this way be discovered. Mr. Neilan and his companions will camp overnight in any convenient field or meadow.

Another innovation in the making of pictures will be introduced with this picture when a blimp airship will be used in obtaining some frontier scenes.

Public and Politicians Await Result of First National Presidential Straw Vote

THE presidential straw vote conducted last week in picture theatres throughout the country under the auspices of Associated First National Pictures, Inc., attracted even wider public attention than the interest displayed during the allocation of ballots portended. The national organizations of both parties have been interested in the results through the personal secretaries of the presidential candidates.

Reports from those theatres which arranged to have representatives of the two parties preside over the balloting and the counting of the votes, are to the effect that the event is establishing itself as among the greatest educational factors that have ever been injected into a national campaign. The theatres themselves declare that it has already been the means of establishing for them a prestige which had never been anticipated.

The balloting started on Sunday in theatres open on that day. The others opened their ballot boxes on Monday. With the exception of a few theatres in the larger cities, the ballot boxes will remain sealed until the close of the voting on Saturday night. For the purpose of meeting requests of newspapers, arrangements were made so that a few theatres in the key cities of the country, including the Strand in New York and the Strand in Brooklyn, would count their ballots twice daily and announce the results immediately.

Helps to Clear Up Uncertainties

The many uncertainties entering into the present campaign, which have made the task of estimating sentiment more puzzling than in perhaps any preceding election, turned the attention of politicians everywhere to the straw vote as being a non-partisan means of getting a line upon the trend of the voters' sentiment a month before election. The universal appeal of the picture theatre and the large number of voters participating in the event gives assurance that the final count will furnish an indication of the way the country will vote in November.

This fact was recognized by politicians. The ballot boxes in many of the theatres are supervised by local representatives of Republican and the Democratic organizations. The same supervising committees will assist at the count and fill in the tally sheet which will be forwarded for the national tabulation to the First National offices. Many of the state organizations have made arrangements for the receiving of detailed returns from the territories in which they are directing the campaigns, with a view to getting a line on the communities where intensified work before the national election is necessary if sentiment is to be swung to the cause they are advocating.

Public Immensely Interested

The presence of an official representing each of the presidential candidates at the forthcoming tabulation of tally sheet returns at New York headquarters was invited by First National in a telegram to Governor Cox and Senator Harding, respectively. Both replies referred First National to the national headquarters in New York.

The earnestness with which the straw vote is being participated by the public is attested by many telegrams, letters and postcards in regard to the ballot that have been received by the Associated First National Pictures, Inc., exchanges and home office. Among these is one from a woman voter who gives her name and address, which are withheld in accordance with the promise made by the company that the names of voters would be treated confidentially, which read: "I do not feel strong and well enough to go to my theatre to register my vote, nor to take a proper interest in politics, but for president let us have an all-American man. I would never vote for prohibition or any drastic, fanatical fool laws. I would not allow untried new laws to be hastily brought into the constitution. I do not wish to see any infringement on our rights and liberties, either as an individual or as a nation."

Another person, the editor of a New York State daily newspaper, evidently had procured a ballot from the theatre in his city and carefully filled it in before forwarding it to the First National home offices with the following letter:

"My work does not permit me to get to the theatre, and as the ballot box there is only open during performances I am forwarding mine to be included with the count from here. I believe that the scope of your straw ballot is such that it will awaken political managers to the fact that the country is wideawake to the questions in the present campaign and will cause them to set up cautiously in any matter which might result in the breaking of faith with the voters."

A special force of supervisors and clerical help at First National offices has had charge of the vast bulk of work entailed in the distribution of ballots, and the publicity branch, which supplied information and helps to the exhibitors in directing their local conduct of the undertaking, was necessarily augmented during the sending out of the ballot material. The tally sheets, immediately upon the close of the week's vote, will be mailed to the New York office by the theatres throughout the country, and following that all used ballot forms will be forwarded to the head office to be held against any recount that may be desired.

The attention of all participating exhibitors is specially requested to this sending in of the ballot bundles after the local count, and particularly the prompt return of the tally sheet immediately following the close of the count and the filling in of the figures.

Newspapers Gladly Co-operating with Straw Vote Plans of First National

THE eagerness displayed by some of the really big newspapers to co-operate with the Associated First National Pictures, Inc., in their Presidential straw vote to be held the week of September 19 in theatres all over the country showing First National films, is one of the strongest indorsement that could be given the project, officials of the company say.

The Cincinnati Enquirer, at Cincinnati, and the Ohio State Journal of Columbus, two of the leading publications in the Middle West, are co-operating, arrangements having been made by Will A. Clark, First National publicity man at Cincinnati, for tie-ups with each newspaper for the handling of the result from Ohio cities, every day during the week of the poll.

In connection with the closing of the deal with the State Journal, Clark established a record for speed. Leaving Cincinnati for the Capital city, on the seven o'clock ex-

GUESTS AT HODKINSON'S PRIVATE SHOWING OF "U. P. TRAIL."

1—Governor Alfred E. Smith; 2—Sydney S. Cohen, president of M. P. T. O. A.; 3—Richard Weil, Hodkinson publicity director; 4—Hewlings Mumper, Zane Grey studio manager; 5—Senator James Walker; 6—C. A. Weeks, president of Federal Photoplay, Inc.; 7—W. Stephen Bush; 8—Edward S. Luther.

press, he was due in Columbus at 10 p. m. Air-brake trouble along the way, resulted in a big loss of time with the result that Clark arrived over an hour late. But the Journal being a morning paper, it was certain that the editorial department would be at work so Clark went there to lay his plan before the managing editor with the hope that he would sanction the idea and leave it a matter of "selling" the business manager the following morning.

Briefly the idea was unfolded to the managing editor and he immediately placed his "O.K." on the stunt. Calling the city editor, he explained what co-operation they would lend to the contest in Columbus, and suggested that he confer with Clark to map out some line of action.

In less than an hour the plan was submitted to the managing editor, approved, story written, set-up, proof read, placed in forms of the paper and the paper printed and out on the streets, with the story.

Strand Brooklyn Manager Gets First Presidential Straw Ballots Tabulated

Edward Hyman, manager of the Strand Theatre in Brooklyn, got the jump on every theatre in the country in getting publicity for his theatre through the opportunity offered by the presidential straw vote being conducted last week under the auspices of Associated First National Pictures, Inc. The great interest being displayed by the public, politicians and newspapermen caused many inquiries to be made at the theatre as to when the result of the balloting would be available and after thinking it over he announced it would be before the performance was finished.

The result was that as soon as the Sunday crowds began forming the lines for the box office at the Sunday afternoon performance two ushers, armed with small portable pads large enough to write on, pencils, and ballots went down the line. The result was that the ballots were turned into the box office at the same time the tickets were available and the counting was started as soon as ushers for that work could be spared when the first rush was over.

The final count for the afternoon showed that 1,824 people had registered opinions. Brooklyn is in Kings County, New York State, which was recently torn by a hotly contested Republican primary fight for the gubernatorial nomination, which may have had something to do with the following results: Harding, 1,312; Cox, 512; against the League of Nations, 1,422; for, 402; for light wines and beer, 1,019; for absolute prohibition, 805; for woman suffrage, 1,701; against, 99.

The result was tabulated and telephoned the newspapers before 6 o'clock in the evening.

First National Reports Last Minute Returns on the Result of Straw Poll

While returns had been received from but a few of the theatres which are co-operating this week in the nation-wide straw ballot under the auspices of Associated First National Pictures, Inc., reports from every section indicate that interest in it is more widespread than was anticipated.

The Strand Theatre in Brooklyn started taking votes at the Sunday matinee and up to Tuesday night had polled one of 12,000 votes. Those that had been tabulated gave Harding 5,743; Cox 3,332; in favor of League of Nations, 3,611, against 5,375; in favor of light wines and beer, 4,388, against 3,699; in favor of woman suffrage, 7,702, and against 1,347.

The New York Strand in two days' balloting secured 8,112, of which 5,010 went to Harding and 3,102 went to Cox, with light wines and beer and woman suffrage and against the United States entering the League carrying the majority on the other questions.

The Olympia at New Haven, Conn., got off to a flying start on Sunday with two representatives of each political party acting as tellers. The voting through Tuesday night gave Harding 1,422; Cox 481; for the League 484, against 1,090; for light wines 1,330, against 399; for woman suffrage 1,105 and against 501.

The Colonial Theatre at Columbus, Ohio, reported for the first three days only on the Presidential candidates. Harding was credited with 1,491 and Cox 903.

The Waldorf Theatre at Akron, also in the home state of both the Presidential candidates polled 176 for Harding and 76 for Cox at the first performance at which balloting was started.

The Moon Theatre at Vincennes, Ind., polled 113 for Harding, 91 for Cox; 61 for the League and 96 against it; 140 for light wines and 39 for absolute prohibition and 102 for woman suffrage and 81 against.

All the theatres that are making daily counts are said to be doing so because of the demands of newspapers with which they made arrangements for an exclusive publication of the ballots. The other theatres will not open their ballot boxes until after the last performance on Saturday, September 25 and the talley sheets will then be forwarded to the home office of Associated First National Pictures, Inc., for tabulation and compilation.

Anderson Opens $20,000 Theatre

C. B. Anderson opened on September 18 his new $20,000 moving picture theatre, called Roberts Theatre, Roberts, Idaho. The seating capacity is 300. Mr. Anderson has also purchased a theatre at Dubois, Idaho, which seats 300. Both of Mr. Anderson's theatres are equipped to handle vaudeville and road shows, as well as pictures. Two other theatres will soon be opened in Idaho under Mr. Anderson's management.

Circle Opens in Annapolis.

The Circle Playhouse of Annapolis, Md., opened on Saturday, September 25, in charge of Manager S. Byerly.

Providence Does Not Want Ovila G. Seymour in Town

Bradford F. Pierce, 70 years old, has been sentenced in Providence, R. I., to pay a fine of $200 and costs for inserting a newspaper advertisement that was "untrue, deceptive and misleading." He appealed and gave $500 bail. Witnesses said that a man named Ovila G. Seymour, who has been trying to open a moving picture school there, dictated the advertisement and had Pierce publish it, as he had no license to conduct an intelligence office in the city.

In imposing sentence on Pierce, the judge said: "I think we have had Seymour in Providence about as long as we need him. I would suggest that if he does not depart from the city I would not hesitate to send him to jail on a charge similar to that against the defendant."

I. ROTH.

Roth Resigns as Laboratory Head to Resume Camera Work

I. Roth, one of the youngest executives in the picture industry, has just resigned his position with the Unista Film Manufacturing Company, Bayonne, N. J., in order that he may return to the camera. Mr. Roth has been laboratory superintendent for this concern for several months and is credited with having turned out work of high quality.

Started Ten Years Ago.

It was ten years ago, in the palmy days down on Fourteenth street, that Charles Simone, seeing splendid film material in Mr. Roth, initiated him into the mysteries of picture making. When Universal was organized Roth was given full charge of their title department.

During the world war Roth was attached to the motion picture division, and spent more than a year in France photographing for Uncle Sam. The splendid results attained as the man behind the camera for a number of big pictures have caused him to abandon laboratory work.

William Fox Announces New Serial to Follow "Bride 13"

William Fox announces a second serial in preparation to follow "Bride 13," and work has already started on this second serial under the direction of Edward Sedgwick.

That the theatres playing serials have found the first Fox chapter picture a fine drawing card is indicated by letters from exhibitors, commending it. George A. Giles, treasurer of the Massachusetts amusement enterprises bearing his name, writes in part:

Broke All Records.

"Bride 13," which opened at our St. James Monday, broke all house records, with the exception of holidays. Best of all, our patrons went away well pleased.

"Bride 13" also opened at our Waltham Theatre on Thursday to the biggest Thursday business the house has ever known under our management.

The results achieved by "Bride 13" have created a market for future Fox serials is evidenced by the many inquiries received by the Fox company, requesting information regarding the second serial.

This sets at rest the question that has repeatedly come from the serial field: "Will William Fox continue making serials?"

Robert G. Vignola's Perfect Atmosphere and How He Failed of Its Proper Use

By EDWARD WEITZEL

SOME men are born mean, some achieve meanness and some thrust their meanness upon others. And the meanest man of all is he who in these arid and joyless days of the decline and fall of King Alcohol plants a ray of hope and expectancy in the breast of his brother and then makes no attempt to provide some sort of surcease for the newly awakened longing. I had always heard Director Robert G. Vignola spoken of as a generous, whole-souled young man with whom hospitality took on the nature of a near approach to a religious rite. Listen to the tale of how he failed to live up to specifications.

The person who must shoulder part of the blame for the unfortunate affair is a smiling but crafty publicity grabber whom I scorn to name. One day last week my telephone rang and a voice informed me that Mr. Vignola was at work on the picturizing of Ethel Watts Mumford's story "The Manifestation of Henry Ort," at the International studio, and would not have the slightest objections to satisfying any curiosity I might have about himself, his company or the sets called for by the scenario. The day was a busy one with me and I was about to beg to be excused when the aforesaid crafty one added this information:

"You know where the studio is, of course . . . it used to be Schmoltz's Harlem River Casino."

Recalling Fond Memories.

That settled it! I decided to go and renew memories of the dead but not forgotten past. Twenty minutes later I entered the doors of the erstwhile Casino, now given over to the making of moving pictures. Nothing remained on the inside to recall the merry throngs, the fleet footed waiters and the loads of now outlawed liquid refreshment they carried but the florid decorations on the walls and a faint odor of hops and cheese, most grateful and invigorating to one's sense of smell.

Ascending the stairs to the main floor of the building, I was met by Mr. Vignola, who grasped my hand firmly and made this welcome remark:

"Before you do anything else, I want to show you the cellar."

Already my environment had commenced to do its work. Anticipation took possession of me and I followed my guide without delay. He led me down a nearby stairway, and I found myself stumbling along in absolute darkness. I was told to stand still for a moment, the grasp on my wrist relaxed and I was left alone. Presently, straight ahead, a ray of light appeared, as an outside cellar door was raised and a man came down the steps. It was Vignola. He reached my side and bade me look about me. The cellar was low and dusty and littered with old boxes and barrels and the accumulated rubbish of years. It was a cellar that looked capable of being the hiding place of certain contraband articles and of knowing how to keep its secret.

"The atmosphere is perfect!" I murmured.

My guide again took my wrist; his eyes glowed with pride and his words were as music to mine ears:

"Wait till I show you the cobwebs!" he exclaimed.

"Cobwebs!" I repeated. What store of rare and costly vintage was I now to behold? My throat grew parched at thought of it. Again I followed my guide gladly. He led me to a rafter that barely cleared the top of my head, pointed a triumphant finger at a cobweb that hung from it and bade me admire the handiwork of his property man.

Ornate But Misguided Cobwebs.

"Did you ever see anything more lifelike and natural?" he demanded. Speechless with disappointment, I could only nod my head and think unutterable things. He led me to other rafters and again I was bidden to admire and wonder. Of cobwebs, plain and assorted, I saw dozens. But never a one of them lovingly entwined itself about the cork of some long or short necked bottle. Neither did I hear talk of the matter nor expressions of regret.

It has been said that there are crimes for which there is no adequate punishment—but I must not forget that Mr. Vignola is a public character and that it is the duty of an interviewer to get what he goes after, no matter the cost to his personal feelings. But if there was ever a perfect setting for a stolen drop of old Scotch or native rye, that cobweb filled cellar inside of that ex-casino was surely the place!

The Locale of the Story.

"There is one novel circumstance in connection with Mrs. Mumford's story that may be of interest," explained Mr. Vignola as we went up the cellar stairs and walked around to a kitchen set that stood on the main floor of the studio.

"What is it?" I asked dutifully.

"The 'locale of 'The Manifestation of Henry Ort' was laid in Mrs. Mumford's own home. The house dates back over a hundred years and is described minutely in the story. When I found this out I had drawings made of the rooms and the cellar and we have reproduced them exactly. The exteriors of the house and the grounds were, of course, made at the Mumford place, and we haven't relied on our imagination for any of the sets."

"Has Mrs. Mumford been to the studio to see how the sets look?"

"Yes; she was here the other day, and she accused us of stealing her house and moving it down to the studio."

"It must have made her feel queer to go from room to room and down into that cellar and find the home she had left up in the country."

The director started to chuckle, and the Vignola chuckle would make a hearty laugh for any one less vigorous or in love with life than the man I was addressing.

"She said it was so near like it that she wasn't sure we hadn't really stolen the house while she was calling on one of her neighbors, and she felt she should take the next train back and see for herself," explained Mr. Vignola.

Where Pajamas Are Scorned.

While we stood in the kitchen and I was thinking of what a charming old place Mrs. Mumford's home must be, a blonde young girl came to the door and looked in. She was worth that second glance which Doctor Holmes says is the due of every woman, and I gave her a third glance on account of the way she was dressed. Her bare feet were thrust into a pair of old slippers and she was wearing a long flannel nightgown. A second later I caught sight of a whitehaired woman in a cotton nightgown in the hall beyond and I began to wonder if it wasn't my cue to withdraw, when Mr. Vignola took me by the arm and marched me straight up to the pajama scorning ladies and introduced me in the most matter of fact way in the world. I'm not going to reveal their names at present. But, I would like to give some idea of the rehearsal I saw the day that space stealer lured me to the upper end of Second Avenue, in the City of New York, on a false scent. The methods used by moving picture directors when rehearsing are as varied as the ways employed by orchestra leaders when directing their men.

How One Director Works.

Robert G. Vignola has been an actor himself and he uses every art of his old profession in his endeavor to get the best results from the actors he is directing. We are told that some directors employ an orchestra to play selections that keep the members of the cast in the right mood. I never saw the thing done myself. However, the man in charge of the Mumford story supplies his own right mood by his method of directing a picture. If the scene is dramatic he gives his instructions in a rising tempo of vocal force that carries the actors along with it; at the climax his voice is heard above the others, until he has infused them all with his own understanding of the situations. He pleads, threatens, coaxes or jollies as required, his abundant vitality keeping everyone up to the proper pitch.

At the end of a strenuous hour spent on one short scene, the director sat down in a chair and smiled at the actors and the actors all smiled back at him.

I would have smiled also but I was thinking of those ornate but misguided cobwebs on the rafters below.

ROBERT VIGNOLA
Making special productions for Cosmopolitan for Paramount release. for five years.

Circuit Contracts for Curwood Picture.

Joseph Montrose, general manager of the David M. Hartford Productions, who has just arrived in Los Angeles, announces that Hartford has contracted to produce and deliver to the Associated First National Pictures, Inc., a special production of James Oliver Curwood's story of the North woods, "The Golden Snare." The most recent production to have been delivered by David M. Hartford to the First National is "Nomads of the North," made from a Curwood story.

British in Throes of Contract Dispute; C. A. Clegg Tries "First National Plan"

THE British trade remains in the throes of the dispute regarding the model contract, which has waged, with but slight intermission, since that form was introduced by the Kinematograph Renters' Society a year ago. The present position is one of deadlock, the Cinematograph Exhibitors' Association, which has flatly refused to accept a renewal of the model for another year, having instructed its members to book films only on the "standard" contract prepared by itself. The K. R. S. in its turn has asserted its intention of taking model contracts or none.

At present it rather looks as if they would get none, for the exhibitors, with programs filled for a year ahead, can face a six months' cessation of business with the renters with equanimity. There are those who regard the dispute as a blessing in disguise by enabling the theatre man to regulate a booking system which now verges on insanity.

The Renters' Attitude.

The test of strength between the K. R. S. and the C. E. A. in this matter is significant of more than appears on the surface. The renters, long unorganized, no sooner achieved a society of their own, with a fairly representative membership, than they proceeded to lay down terms of business which, although mainly just, would have had a much greater chance of acceptance by exhibitors if they had been recommended with a little more tact. The model, which was to a certain extent rushed upon the C. E. A., put the exhibitors' back up with a vengeance, and the comeback has been drastic, because the standard contract, devised by the C. E. A., is thought also a workable instrument, decidedly in the interests of the theatre men.

Goldwyn, Ltd., which is not in the K. R. S., and Jury, who is, have both, it is stated, accepted the standard, which makes it still harder for the "loyal" remnant. Exactly how big it is is difficult to say, for the most influential members of the council of the K. R. S. are not in every case in a position of equal importance in the trade itself, and there are less unlikely things than that the K. R. S. should "go west" altogether before it is through with this little feud. Which would be a pity, for the strong exhibitors' organization needs the balance of a body worthily representing the distributing end.

Quicker Releases Coming?

Most American film men know that features are not released in this country until twelve months or more after their first introduction. As most of these films are American, already six months old or older, it is obvious what sort of up-to-date stuff the British public gets and how slight is its opportunity of judging the present-day standard of American production.

Various efforts have, quite unsuccessfully, been made to break down the system, but there may be better results from the assault by super-feature which is promised. It is said the United Artists output will be short releases in England, and Goldwyn is also credited with the intention of putting out "Earthbound" and "Madame X" with only a few months' notice.

If they are successful—as they will be if the films are as good as promised—we may see the end of the present practice, though the disproportion between the American and British markets which gave it birth is as marked as ever. In one detail the British exhibitor is fortunate—he has five good films on offer for every vacant date in his program.

Washburn's First.

For "The Road to London," his first British picture, Bryant Washburn will rely principally upon exteriors—which settles the burning question as to the British studio which was to house his organization. There will, in fact, very likely be no studio at all. Mostly Washburn will be acting in the London streets—of which a representative selection will appear—and his people have a portable electric equipment which will enable inn exteriors and so forth to be secured in the real thing.

Meanwhile, although the identity of the British leading woman to support him is still officially unannounced, if anyone says "Joan Morgan" to you in this connection, don't be too quick to call him names. She is a good artist, anyway, and we would all like to see what an American producer can do with her.

A British "First National."

All sorts of people have for a long time cherished schemes for launching here something on the pattern of your First National Circuit. Most of them need not be taken too seriously. It may not be so with the stunt with which Chester A. Clegg, late of Famous Players-Lasky, is now busy in London, which has already, 'tis said, got to the length of a draft constitution and the nomination of "founders."

Clegg is a live man and has a good understanding of the British trade and of the mentality of the theatre men, and if anybody can put over a co-operative scheme it is probably he. But it is a difficult proposition at the best. Even without reading Emerson's pertinent comments on the point in a recent Moving Picture World, you are probably aware that we are a conservative race.

It would be interesting to know if the Associated Producers' contract has yet been placed for England and, if not, exactly what connection this scheme has with it.

Sunday Opening.

The present law of these realms, as most favorably administered by local authorities, is that you may give a Sunday program of pictures so long as you do not receive ill-gotten gain from it. The receipts, minus only expenses, must go to "charity."

Up till quite lately the word has, not for the first time, covered a deal of—well, let's call it ingenious bookkeeping. At any rate, it has been possible for the theatre man to hand over his "profits" to some society or other and still find it worth while to open on Sunday—in districts like London, where they will let him. Which shows what a public-spirited fellah he is.

But now the nasty London County Council has come along with a demand for a periodical audit of Sunday receipts and disbursements—and the Exhibitors' Association is, as a result, discussing an out-and-out campaign for the seven day license! We are a funny race, but the outcome of this sundden realization of virtue by a body which has winked at Sunday "arrangements" for years may be to the ultimate benefit of the trade. The public wants Sunday pictures and if the "charity" show is abolished will undoubtedly support the exhibitor in a fight for free license.

FRATIL.

Wallace Appointed Division Head

F. G. Wallace, well known theatrical and motion picture man, has been appointed division sales manager for the World Motion Pictures Company, Inc., and leaves immediately for his territory, which includes Charlotte, Atlanta, New Orleans, Dallas, El-Paso, Oklahoma City, Denver, and other Western points. On his trip Mr. Wallace will consider the selection and appointment of branch managers, and will visit all the Associated Press newspapers in connection with the joint service of news illustrations and co-operative action between the newspapers and the exhibitor.

THREE SCENES TAKEN FROM "THE RIDDLE: WOMAN," STARRING GERALDINE FARRAR, AND TO BE RELEASED BY PATHE.

This dramatic production is the first one to be produced by the Associated Exhibitors

Many Scenes from Life and Nature Shown in Charles Urban's Classics

By ROBERT C. McELRAVY

THERE is seemingly no end to the interest of people in "everything under the sun." When one drops into a moving picture house and the various subjects are projected upon the screen, it is really difficult to tell where the greatest interest is found on the part of the spectator—whether in some human story mirroring the great spectacle of life, or in short studies of science and nature.

That the fascination of the latter topics is intense any exhibitor will admit and his custom is to fit these in and around the longer features as his time schedule permits. He makes room for at least one news reel and then is apt to show something of an artistic or scientific, or perhaps of a mechanical nature.

Charles Urban, whose "Review," "Movie Chats" and "Science Series" are being issued through the Kineto Company of Amrica, Inc., seems to have made a profound study of the interest of people in "things." He has for years been gathering and classifying subjects suited for film projection, until he has laid plans for thousands of reels of his "Urban Popular Classics." These are ultimately to comprise a permanent film encyclopedia, known as the Living Book of Knowledge. Supplemental text books are to be issued with many of the subjects, so that educational institutions may use both films and texts in their courses of study.

Force of Cameramen on Job

Forces of expert cameramen are now at work in various parts of the world gathering material for these various issues. More than fifty numbers of the Kineto Review have already been made and the Movie Chats and Science Series are well out of the experimental stages. Mr. Urban has tested his field quite thoroughly and knows what he is able to do in the way of entertaining and instructing the millions.

His Movie Chats are assembled in an entertaining and delightfully informal way, very much like the screen magazines and reviews, except that he personally conducts the tour. He speaks to the audience through a brief sub-title occasionally, saying: "I visited this place or that place," and then throwing the scenes he witnessed upon the screen. In this way he keeps up the illusion of a personal lecturer, or perhaps of a chatty traveler just returned from interesting and exciting experiences which he wishes to share with the world at large.

Had Twenty Subjects on Reel

These Movie Chats will average about 15 to 30 subjects to a reel, depending entirely upon the importance of the matter. The "Eighth Series," one of those seen by the reviewer, contained a grouping of about twenty subjcts, leading off with scenes from the American occupation of the Rhine. This subject itself was subdivided into various parts and reached some high points of interest in the views of the ammunition dumps and the explosion of great shells with their mushroom smoke effects clearly outlined against the sky.

This subject covered in a satisfying way, the raconteur began telling about his visit to the Western Electric Studios in Chicago and the assembling of a desk telephone of 205 pieces took place before the spectator's eyes. The "Phenomena of Transformation of a Dragon-Fly" was pictured in a marvelous way, and here also the subject was divided into numerous sections of importance. Horse racing in Georgia, fishing in North Carolina and off Florida were treated, one exciting scene showing the landing of a 25-pound grouper with a slender rod. Ty Cobb was also pictured on a hunting trip in Georgia, accompanied by his dog.

Grouped Intelligently.

Outstanding scenes from the "Nineteenth Series" were the views of thousands of ducks, chickens, turkeys, hogs and food animals and birds generally. These pictures were all grouped together as a pertinent protest against the high cost of living, when there is so much food in sight in this country. Even a drive of rabbits on the western praries was made part of the argument, which must have been prophetic, as food prices are now tumbling. The building of a great White Star liner furnished many scenes of interest; likewise the visit to the famous Isle of Man. A strong feature of these Movie Chats is the intelligence of their grouping and the interesting news angles that many of them develop.

The Kineto Reviews are differently assembled, each running about a full reel, but devoted to one coordinated subject of special importance, such as those entitled "Unconquerable Paris,' and "Paris the Beautiful," with their myriad points of appeal. "Hunting the Sea Wolf,' "Surmounting Italy's Snow-Clad Peaks," and "Morocco the Mysterious," are among the early issues of this review, which also dips into Colorado, Manhattan, Brazil and other interesting places.

Variety of Views.

A typical number of the Kento Review, shown by Mr. Urban, was that entitled "Down in Dixie." This moved about from place to place in the sunny Southland, setting forth scenes from native life and industries. It led off with views taken in the far-famed Cumberland Gap, with its "Sixteenth Century" Americans. Pictures of the moss-hung forests, with oxen hauling logs to the river; steamboats plying up and down a stream spanned at intervals by arched bridges; rafts of logs floating down to the lumber mills; a black mammy with her piccaninies; bales of cotton on the wharves; transferring bannana shipments, and finally a number of scenes from the sugar plantations—all these combined to create an atmosphere that was genuine and instructive.

CHARLES URBAN

The Science Series includes a grouping of about four topics to a reel, each treating of some subject in natural history or physics.

The scenes in all of these issues were clearly photographed and presented in a way that anticipated a real human appeal and answered it in a satisfying manner.

President of American Cinema Is Wed to Bennett Johnstone

The marriage of Walter Niebuhr, president of American Cinema Corporation, to Bennett Johnstone, was solemnized at the home of Lucius J. Henderson, 33 West Forty-fourth street, New York, on September 16. The Rev. R. C. Niebuhr, a brother of the groom, from Detroit, performed the ceremony. Immediate relatives of both parties and the Messrs. Thomas Cochrane, Reed Landis of Chicago, and R. B. DeLacour, the last three comrades in arms with the groom during two wars, were present. Mr. and Mrs. Niebuhr will make their home at One Hundredth street and Riverside Drive.

The bride is a Texas girl, who in the past few years has established a splendid reputation for artistry in the theatrical profession. She was Otis Skinner's leading woman in "Kismet" and for the past eighteen months has been featured over the Keith circuit in the sketch, "On the High Seas." She was under contract with Arthur Hopkins for the present season, but has relinquished professional plans.

Purchaser of Powers Stock Sues to Get His Money Back

Suit to recover $453 from Thomas E. and Richard H. Donovan, brokers, who sold stock of Powers Film Products, Inc., to people of Rochester, N. Y., has been begun by Chris Christafferson, of that city, and the case is expected to come to trial at the term of the superior court beginning on September 27. The plaintiff says he bought forty shares of stock, twenty-five at $17 a share and fifteen at $20 a share.

A letter to the Moving Picture World from the Powers Stockholders' Protective Committee says: "Definite assurances have just been received that the district attorney of Monroe County will present to the September grand jury all the facts assembled by the committee relating to the methods used and the statements made in the campaign to sell Powers stock.

"The inclosed clipping is the first public announcement of the first civil suit to recover money paid for this stock. It is understood that this is the forerunner of several hundred similar suits for the same purpose."

Change in Cast of Melford Picture.

Charles D. Bennett has been selected to play the role of Dr. Sanchez in the George Melford production for Paramount of "The Faith Healer." He replaces Frederick Vroom, who has been assigned to the character of Mathew Beeler, left vacant when Charles Ogle was obliged to forego the characterization owing to illness in his family.

BUSTER

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ONE

and his other side-splittin
this whirl-wind two reele
of film will

S.R.O

Offered by Joseph M. Schenc
Buster Keaton an

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KEATON WEEK

omedies that will follow
ith a laugh to every foot
ut the

ON YOUR THEATRE

Written & Directed by
Eddie Cline

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BOOK 'EM & WATCH YOUR BUSINESS JUMP To CAPACITY HOUSES

KEEPING IN PERSONAL TOUCH

By SAM SPEDON

FORREST HALSEY, scenario and playwriter, has placed an original story with Famous Players-Lasky and is now putting the finishing touches to a new play, which George Broadhurst will produce about the first of the new year.

* * *

Lee A. Ochs, of Bryant Washburn Productions, went to London September 18 to be gone six weeks, until the completion of the first Washburn production, "The Road to London." The company will produce a second picture, scenes to be laid in Southern France, near Nice, where the climate and locations are favorable for producing at this season of the year. We are told that the Washburn pictures are a test of the claim that American scenery is at variance with foreign laid stories and is not acceptable to those who are familiar with localities shown in the pictures made here from substitute scenery. If the Washburn productions made abroad prove this claim then Mr. Washburn will continue to produce the balance of his foreign laid stories in the atmosphere and colorateur in which they happened.

* * *

Albert Ullmann, the well-known magazine writer, has gone to Europe for the purpose of obtaining the consent of an international celebrity to appear in a big international picture that will be a stupendous international propaganda in political history and diplomacy.

* * *

Charlie Phillips is in town, putting a new move in the movies. Must be some spurt.

* * *

Merwin Sniffen, formerly private secretary to Lee Ferguson, publicity director of Selznick enterprises, will leave motion pictures temporarily to attend Williams' College to take a general course in literature and special studies.

* * *

A. McArthur, formerly advertising director of the Moving Picture World, arrived in New York from the Coast on September 20, to remain here for two or three weeks.

* * *

E. T. Peter, national treasurer of the Theatre Owners' Association of America and president of the Texas Exhibitors Association left New York September 20 for his home in Dallas. Mr. Peter controls an extensive chain of houses in the South.

* * *

William Champion, formerly a well-known hotel man, is now established in the motion picture industry as owner of several picture houses in Washington, D. C. He was in New York for three or four days and returned to the Capitol City September 21.

* * *

F. G. Wallace, representing the World Motion Picture Company, Inc., left New York for Atlanta and the South September 21; K. G. Schmidt, former executive for Essanay, left for Chicago and the Middle West; Robert Birch went to Boston. All these gentlemen will permanently locate in these territories as exchange managers for the World Motion Pictures Company, Inc.

* * *

A. J. Moeler, business manager of the Michigan Motion Picture Exchange, was a visitor to New York to remain the balance of the week.

* * *

F. R. Kennedy, general manager of Gulf State Steel Company's Y. M. C. A. at Dallas, is in charge of a motion picture theatre, seating 500, for the exclusive use of the 500 employes of this organization.

* * *

Ike Libson has bought the property of the Columbus-Cincinnati Amusement Company, including the Colonial Theatre at Columbus, Ohio.

* * *

Carl F. Senning, of the First National at Richmond, Va., has been succeeded by Frank P. Bryan, formerly manager of the Vitagraph office at Atlanta. Mr. Bryan takes charge Monday, September 27. Mr. Senning will go to the Washington, D. C., office.

* * *

Joe Lee, formerly with the Educational Film Corporation, has just returned from an exploitation campaign for Mitchell & McCarthy of the Maurice Tourneur production, "The Country Fair," Neil Burgess' great stage play, at the Rivoli Theatre at Toledo, Ohio, where it made a record-breaking showing.

* * *

C. Granger Chamberlain, of St. Louis, is now manager of the Strand Theatre at Trinidad, Colo.

* * *

Max Schulbach, manager of the Mid West Greater Features, and his associates, has taken over the United States of America Theatre at Sydney, Nebraska, the Lyric at Starling, Colo., and the United States of America Theatre at Fort Morgan, Colo. He took possession on September 1, and reports business at all three surpasses his most sanguine expectations.

* * *

The White Swan Theatre at White Swan, Wash., under management of Miller & Schmidt, has recently been opened up. White Swan has a population of 2,000.

* * *

Thomas G. Vicroy, manager of the Tabor Grand Theatre at Denver, the oldest theatre in that territory, has changed its policy from vaudeville to pictures exclusively.

* * *

Inter-Ocean Film Corporation has acquired the foreign rights of "Below the Dead Line," a story by Henry Gooden, directed by James P. McGowan. Domestic rights not yet announced.

* * *

John B. Pryor, of Danville, Va., and William Snead, of Danville, a well-known financial promoter, arrived in New York September 21 to remain the balance of week at the Hotel Astor.

* * *

Morris R. Schlank, producer of the Hank Mann comedies, has signed with the Arrow Film Corporation to produce eighteen one-reel comedies called "Spot Light Comedies," featuring Billy Fletcher and Violet Joy, both formerly with the Christy Comedies.

* * *

P. T. Morehead, of the Morart Film Company of Baitimore, was a visitor at Arrow the week of September 21. Sam Flax, of Washington, D. C., was also a visitor at the same time.

* * *

R. S. Winger has taken over the Victory Theatre at Union City, Indiana.

* * *

Bill Cook, of the Fox publicity department, has just returned from New London and nearby resorts in Connecticut, where he has been spending his two weeks fancy free.

* * *

Elmer McGovern will start on a Western tour September 23 or 24 with his "Woman Untamed" to cover the state rights buyers.

* * *

"Smiling Jimmy" Kelly, of the World Pictures Company, was laid up last week with lead poisoning from doing his fall renovating and sleeping in the freshly painted room.

* * *

Maurice Wolf, president of the Motion Picture Board of Trade, now a lawyer, was manager of the Cozy Theatre at Houston, Texas, thirteen years ago.

* * *

P. B. Dana, sales manager of the Arrow Film Corporation, left New York on the Twentieth Century September 23 for Chicago, St. Louis and Kansas City to consummate several important Arrow contracts. J. S. Jossey, special representative for the Arrow, left on September 20 on a three months' trip through the West.

* * *

Alfred Walker, director general of the World Motion Picture Company, reports rapid progress in the erection of its new studio at Edgewater, N. J. He has employed Charles Brenner as cameraman and laboratory expert, Fritz Burgermann as laboratory manager, and Henry Daniels as still photographer at the studio.

* * *

Bert Ennis has started in the state rights market, with offices in Room 1111, Longacre Building, New York. The first picture he has secured is "Out of the West," a five-reeler with an all star cast, said to be different from all other stories.

* * *

A. L. Pratchett, general manager of the Caribbean Film Company of Cuba and the West Indies, sailed from New York to

(Continued on page 684)

Exhibitors' conventions will be held as follows: Southern Ohio, West Virginia and Kentucky will hold a general convention at Hotel Gibson, Cincinnati, on October 7 and 8; Michigan exhibitors' convention will be held at Lansing, Mich., October 5 and 6; Illinois Exhibitors' Alliance will convene at Springfield, Ill., September 29 and 30; California exhibitors meet at the San Francisco Auditorium on October 5, 6 and 7; Kansas State Exhibitors' Association will hold its meeting at Chamber of Commerce Building September 27 and 28.

"Over the Hill to the Poorhouse" a Hit; Fox Film Has Splendid Dramatic Material

By ROBERT C. McELRAVY

MORE than once William Fox has demonstrated his understanding of the common mind and heart in his selection of stories and poems for screen adaptation. In choosing Will Carleton's famous "Over the Hill to the Poorhouse" and its sequel of happier denouement, he has added another theme that will undoubtedly carry out his expressed hope of "making the world a better place to live in." This is a picture that can confidently take its place among the very best that the screen has yet given us. It is a vital and compelling film story, charged with wholesome, homely sentiment. A curious phase of its production is that Mr. Fox has, with the unerring instinct of a good showman, reached back into the dim and misty-eyed past and brought forth a story that is exceedingly timely in its message. It should be made a feature of "Mothers' Day" and "Old Home Week" celebrations everywhere.

The reviewer, with a rather hazy recollection of the Will Carleton poems, approached this picture with certain misgivings. For this the title, "Over the Hill to the Poorhouse," was largely to blame. It is, unfortunately, not the kind of a title that suggests good entertainment, having a doleful, lugubrious sound. But there proved to be nothing of this sort about the picture itself. It is full of that happy blend of hearty laughter and genuine sentiment which spells Art with a big A.

The story, which is told entirely in pictures and without a line from the poem itself, begins with laughter and ends with laughter. The central portion of it is filled with the trembling pathos which pays tribute only to the best acting. So skillfully does the large and extremely competent cast do its work, under the direction of Harry Millarde, that the effect upon the spectators can be plainly felt. The picture plays upon the emotions of an audience like wind blowing across a field of waving grain. This is not a story of sensational action or melodramatic moments, but there is a psychological thrill accomplished when John Benton starts dragging his brother to the poorhouse to apologize to their mother, which starts the spectators into outbursts of applause.

The work of Mary Carr in the mother role is a revelation of sympathetic understanding. She has created here a part that must be seen to be appreciated, and it is well that a subtitle makes it clear that she plays Ma Benton both in her younger and older years, for both in makeup and acting she has thoroughly differentiated the two. In the first scenes she is the young, but strong, mother of a growing brood of healthy children; in the later period she has not only taken on the outward appearance of a sweet-faced old lady, but conveys the sense of growing deafness, slowing faculties, and other less visible signs of age. The conception of mother love as embodied in this characterization is marvelously fine and true, and never more so than in the final scenes where she reaches out and gathers into the same embrace all of her children, forgetting the coldness and neglect with which most of them have treated her.

The characters of the various children are well defined and interpreted with conviction. John, the "black sheep," is the most lovable one, capably played as a boy by Jerry Devine, and in his later years by John Walker. The latter makes the most of the heavy demands made upon him and rises to fine heights at times. Isaac, the scripture-quoting hypocrite, is alive and thoroughly hateable; Vivienne Osborne is attractive as John's sweetheart, and the others fit readily in to the niches designed for them. William Welch, as Dad Benton, also creates a memorable part, his portrayal of the weak and lazy father being all that could be desired.

The production is remarkable in its consistent visualization of family life, as well as its picture of the amazing differences of temperament and character which may proceed from the same household. Every foot of the eleven reels would seem to be justified by the steady and suspenseful unfolding of the story. And here a word must be said for Paul H. Sloane, who wrote the scenario. One has only to go back to the original poems of Will Carleton, couched in their sentimental, bucolic phrases, to understand that a scenario writer may not only be a "brick layer" as he builds up these situations, but an imaginative architect as well.

Cast.

Ma Benton		Mary Carr
Dad Benton		William Welch
Isaac	as a boy	Sheridan Tansey
	twenty years later	Noel Tearle
Thomas	as a boy	Stephen Carr
	twenty years later	John Dwyer
John	as a boy	Jerry Devine
	twenty years later	John Walker
Charles	as a boy	James Sheldon
	twenty years later	Wallace Ray
Rebecca	as a child	Rosemary Carr
	twenty years later	Phyllis Diller
Susan	as a child	May Beth Carr
	twenty years later	Louella Carr
Isabella Strong		Vivienne Osborne
Agulutia		Dorothy Allen
Lucy		Edna Murphy

From Poem by Will Carlton.
Scenario by Paul H. Sloane.
Directed by Harry Millarde.
Length, Eleven Reels.

The Story.

Ma and Dad Benton, in "Over the Hill to the Poorhouse," are the parents of a family of six children, four boys and two girls. Ma Benton is a sweet, hard-working mother, but Dad is lazy and shiftless. The children all go to school, where Johnny is known as the "black sheep." He is also the family "goat," for he courageously takes a whipping from the teacher for a mischievous trick played by his brother, Charles. Isaac, the oldest son, is fond of quoting scripture, and is generally disliked.

Twenty years later the children have all grown up and married, with the exception of John, who is still a wild youth. There have been several cases of horse stealng in the community, and when John accidentally discovers that his father is concerned in them, he once more proves his mettle by going to prison for three years in order to save a more general family disgrace. No one believes in him except his mother, his sweetheart, Isabella, and his now repentant father.

Once out of prison John decides to go West, charging his brothers and sisters to look out for his mother, Dad Benotn having died. John sends money home to Isaac for his mother's support, but Isaac appropriates it and the children all treat her so coldly that she eventually seeks the poorhouse as a place of refuge. John, on his return, treats Isaac to a well-earned punishment, and then rehabilitates the old home for his mother, himself and Isabella, who has waited patiently for his coming.

Program and Exploitation Catchlines: An Adaptation of the Famous Poem.
A Sympathetic Story of Pathos and Humor.
A Compelling Drama on Family Life.

Exploitation Angles: Probably no poem in the English language is better known than this double poem of Will Carleton's. Hitch the poem to the title wherever it is used, and make your drive on that. Tell that it is a real story suggested by the rhyme and make an especial appeal to the older generation, to whom the poem is best known. Don't just announce this play. Start in early and put it over to the limit.

Davis Heads Realart in Charlotte

Realart announces the appointment of M. W. Davis as branch manager at Charlotte, N. C. Mr. Davis is well known in the motion picture industry and has a large following among exhibitors of North Carolina and other southeastern states.

PATHETIC SCENE FROM "OVER THE HILL TO THE POORHOUSE."
Adapted from the well-known poem and produced by Fox.

Selznick Enterprise Productions Meet with Exhibitor and Public Approval

THE popularity that is following in the wake of at least four current Selznick Enterprises productions in both bookings and public approval reveals that each picture tells an engrossing story enacted by many well-known players, it is announced.

The four productions in question are "The Valley of Doubt," a story of the far north, directed by Burton George; "The Servant Question," with William Collier, the popular stage comedian in a farce role; "Children of Destiny," starring Edith Hallor, and "Man's Plaything," co-starring Grace Davison and Montague Love.

"The Valley of Doubt," written by Willard Mack, playwright, is said to throw to the foreground one of the most powerful dramas of the north that the author has ever written. Thurston Hall, who plays the leading male role, is ably supported by Arline Pretty, Anna Lehr, Jack Costello, Bobby Agnew, John Ardizoni and other equally talented screen players.

In "The Servant Question," William Collier portrays the role of Larry Butler, a young man about town, and is said to render a capital characterization as the pseudo butler. Supporting Mr. Collier are "Buster" Collier, son of the popular comedian; Rapley Holmes, the stage and screen artist; Armand Cortez and Virginia Lee.

Edith Hallor, in the Rcpublic picture, "Children of Destiny," is said to give a splendid characterization as the wife of a paralytic and card sharp, and as the fiancee of a prominent Washington society lawyer. Miss Hallor is supported by William Courtleigh, Arthur Carewe, Elmer Johnson and a few other prominent screen artists. The story was written by Sidney Rosenfeld, the first editor of Puck, the humorous magazine, and is said to be based upon the prayer of Arabian children.

"Man's Plaything," with Grace Davison and Montague Love, tells the tale of a young girl who works as a flower vender in a famous resort frequented by the idle rich and society folks.

Included in the cast is Stuart Holmes, who plays one of his familiar heavy roles. The story was written and directed by Charles T. Horan.

Robertson-Cole Announces Release of "Occasionally Yours," Society Satire

ROBERTSON-COLE announces the release for general distribution of "Occasionally Yours," starring Lew Cody, which officials of the company declare is his best screen work.

The plot of the story is laid among the wealthy and leisure classes of New York. It analyzes the heart of a gilded young man, who dallies with art while making his chief aim the conquest of feminine hearts. Yet while setting forth this story, which has frequent touches of pathos, the production is nevertheless always light, with a veneer of good-humored fun.

The many affairs of Bruce Sands, the young dilettante, the lure of the bohemian world of New York, the flavor of high society, all will work to draw the widest circle of motion picture followers to his production, it is believed.

Mr. Cody first is seen in his studio, not far from Broadway, surrounded by alluring models. His aunt visits him, with an invitation for him to come down to a Long Island estate for a few days. While there the artist meets an unsophisticated girl, the daughter of his rich host, who falls in love with him. While trying not to let the attachment become serious, the artist is forced into a declaration of love, when the girl is apparently seriously injured.

Pursued by Widow.

Later it is found that her hurts are trivial, and the artist finds himself the possessor of a love that he does not want, afraid to tell the girl the truth, and also pursued by a widow who has followed him to the country. How "Bruce Sands" gets himself out of this complex tangle is interestingly told in the climax.

Mr. Cody is surrounded by a capable cast. Betty Blythe plays the leading feminine role. As a vivacious young widow she is at her best.

Elinor Faire, who scored a success as the invalid girl in "The Miracle Man," plays an ingenue lead.

Other members of the cast are Lillian Rambeau, mother of Marjorie Rambeau; William Quinn, Barney Sherry, Lloyd Hamilton, Dorothy Wallace, Cleo Ridgely and Yvonne Gardelle.

Also there are "Boots," a bull pup; "Julius," a mouse, and some rabbits which help in the comedy parts.

The picture was adapted by H. Tipton Steck from a story by Elmer Forst.

DEAD MEN TELL NO TALES

"The World Aflame" Is Again in Active Demand, Says Pathe

Pathe branch offices report a renewed interest in the big Frank Keenan feature, "The World Aflame," a strong drama dealing with the subject of industrial democracy which Mr. Keenan produced and starred in for Pathe. Owing to the number of strikes throughout the country at the time of its release, the picture made a great impression and won a reputation which is reflected again now when the dominant issues of the presidential campaign have again focused attention on such questions as collective bargaining and the other contentions between capital and labor.

A significant feature of this picture is the fact that it is said to have been applauded by capital and labor and by officials in the national and state governments, both for its intelligent presentation of the evils at the base of the industrial unrest and its freedom from the prejudice of propagandist pictures or writings.

The success of the Americanization campaign by the joint committee of the United States Senate and House of Representatives is also ascribed as a reason for the revived interest in it.

"Advertising and publicity is fifty per cent. of the motion picture business," says William Fox, and when a showman speaks the wise will listen.

"Daredevil Jack" Breaks Records

Charles G. Michaels, manager of the Jose Theatre, San Jose, Cal., has written the Pathe San Francisco branch that the first episode of "Daredevil Jack" broke all Monday and Tuesday night records at his theatre. The serial starring Jack Dempsey played on the day that the champion fought and defeated Billy Miske at Brenton Harbor, Mich.

Pathe branch managers advise that bookings on the film have been greatly stimulated by the interest taken in Dempsey's most recent ring venture. Manager Jack Auslet, of the New Orleans branch, states that, in his territory, the champion's victory on Labor Day has had a material effect in reviving interest in Dempsey's stirring serial picture.

"Law of Yukon" Has Premiere in Fourteen New York Houses

"The Law of the Yukon," which is based on Robert W. Service's famous poem of that name and presented by the Mayflower Photoplay Corporation through Realart, received its metropolitan premiere simultaneously in fourteen motion picture houses on the Loew Circuit in Greater New York and Brooklyn. Among the Loew houses which have been featuring it are the New York Roof, Seventh Avenue, Circle, Rio, Victory, Elsmere and the Spooner.

Closely following the picture's New York premiere, Mayflower will again be represented by a Broadway premiere when Allan Dwan's "A Splendid Hazard," released by First National, enters the Broadway Theatre on October 15 for a seven days' run. Mayflower will back the Broadway showing of the Dwan special with an elaborate publicity campaign.

With its New York presentation, "A Splendid Hazard" will have had a first run showing in every key city. Based on the popular novel of the same name by Harold MacGrath, the Dwan production has proved one of the most successful productions yet presented under the Mayflower standard and has maintained Henry B. Walthall's reputation as a brilliant character actor.

Three New Directors Hired By Fox for "Sunshine Comedies"

Following recently announced plans of William Fox to improve upon the two-reel Sunshine Comedies comes announcement of the engagement of three new directors. They are Harry Williams, Melville W. Brown and James Davis. Their acquisition is expected to strengthen greatly the directorial corps at the West Coast studios.

Harry Williams besides directing, writes scenarios. In his early career he was a song writer, actor and playwright. Almost from the beginning of his screen work he has been connected with comedies, having first written and later directed a number of short reel subjects for Triangle. Among his works are "Double Trouble" and "Too Many Nurses."

Melville W. Brown gained his first stage experience with the Baker Stock Company. After four seasons in vaudeville he entered motion pictures as a scenario writer for Triangle. Previous to being signed by Fox he was directing Montgomery and Rock.

Faversham Film Fair Week

What is proving to be a big attraction for exhibitors is "The Man Who Lost Himself," starring William Faversham in his first Selznick picture. This producton is said to be makng a hit everywhere. It is stated that the management of the Eckel Theatre, Syracuse, was so impressed with the Faversham picture that he booked it as the big attraction for the state fair week.

PANORAMA OF THE NEW CHRISTIE STUDIOS AS THEY NOW APPEAR.

Christie Company Passed the 400 Mark in Light Comedies Within Four Years

THE Christie Film Company, begun as a small independent single reel producing company four years ago this month, is celebrating its anniversary by passing a mark of 400 light comedy pictures, most of which have been known as Christie comedies, although several other brands of productions have figured in the four years' work of the Christie organization.

Starting on a very small scale four years ago, the company now figures in a large way among the foremost producers of comedies and also in production of legitimate feature pictures.

The Christies have already produced or have in production half of the twenty-four two-reel comedies called for in their contracts for the present season, which started in April of this year, and will run into releases for April of 1921. With these new two-reel comedies under way, the total number of Christie comedies produced numbers 220, of which 196 are Christie single reel comedies, which is the brand on which Al Christie established his fame as the leader in polite comedy.

Made 144 Others.

Besides this volume of business, the Christie Film Company is also responsible for 144 Strand and Supreme comedies, production of which was stopped in order to make room for expansion of activity in the Christie brands themselves, and for the occasional feature productions from the Christie studios, which will number about four a year.

Dozens of the players who appeared in early Christie Comedies have departed from the studios; many have since gained fame in other productions. When two well-known comedians left the Christie company two years ago, many predicted the failure of Christie Comedies because their chief funmakers were out of the pictures. But the following success of Christie pictures convinced the Christies that they were on the right track—i. e., presenting a certain type of comedy, with particular attention to stories and direction, featuring and popularizing various new players from time to time, but never losing sight of the type or brand.

Credit Due Directors.

Al Christie, who is supervising director, attributes much of the consistency of his comedies to his directors, who have been with him continuously for three years. Foremost among these are Scott Sidney and William Beaudine, who, next to Christie himself, have produced the greatest number of Christie pictures.

On anniversary week this year, Al Christie is directing "See My Lawyer," the second of his special productions, from the Broadway success by the same name. Sidney and Beaudine and Frederic Sullivan are each directing new two-reel special comedies, while James Clemens, the fifth of the directors, is making a single reel comedy for early release.

Formidable List of Players.

Players working in pictures at the studio on the anniversary compose a formidable list. In the feature picture are T. Roy Barnes, Grace Darmond, Jean Acker, Lloyd T. Whitlock, Ogden Crane, Tom McGuire, J. P. Lockney, Lincoln Plumer, Bert Woodruff, Ward Caulfield, Phoebe Bassor and George French.

In the comedies are Bobby Vernon, Eddie Barry, Neal Burns, Fay Tincher, Dorothy Devore, Earl Rodney, Helen Darling, Vera Steadman, Irene Dalton, Laura La Plante, Ray Gallagher, Francis Feeney, William Bletcher, Margaret Cullington, William Sloan, Lydia Yeamans Titus, Harry Rattenberry, Al Haynes, Bessie de Litch, Violet Grant, Florence Long and many others making up the corps of regular professionals who are engaged for good parts in single pictures.

Officers of the company have been re-elected as follows: Al Christie, president; C. H. Christie, treasurer and general manager; Fred L. Porter, secretary and vice-president.

To Have Broadway Showing

Louis B. Mayer has advised his studio executives by wire from New York City that the latest Mildred Chaplin production, "The Woman in His House," will have a Broadway showing within a few weeks at $2 prices.

This is the picture which the popular star spent five months in filming, and which is said to be the best of her career and one of the best stories ever filmed.

Mr. Mayer states that announcement of the date and theatre will be given out by the First National Exhibitors Circuit within a few days.

Levey Begins Production of His Second Feature Picture

Lillian Bonnie and Leslie Hull have been engaged for the leading roles in "The White Bottle," the second of the Harry Levey Productions features, which is being produced under the direction of Harry Fraser. Miss Bonnie is one of the Ziegfeld beauties, having been a principal in both the "Nine O'Clock Revue" and the "Midnight Frolic" during the season just past, under the name of Billie Dove. Lillian Bonnie, however, is the young woman's right name and she has decided that it is that one which she will perpetuate to fame on the silversheet. Mr. Hull, who is cousin to Henry Hull, appeared under the direction of D. W. Griffith both in "Way Down East" and "The Love Flower."

"The White Bottle" is the second of the series of eight feature dramatic photoplays "with a purpose" which Harry Levey is planning to produce each year. Production has been started on this production.

Easter Buys Jans Features.

George C. Easter, president of the Independent Film Supply Co., of Baltimore, Md., closed contracts last week with F. E. Backer, general sales manager of Jans Pictures, Inc., for three features for Delaware, Maryland, District of Columbia and Virginia—"Wings of Pride" and "A Woman's Business" as well as the Jans super-feature "Madonnas and Men."

AS THE CHRISTIE STUDIOS LOOKED IN 1916.

Heavy Advance Bookings on Tourneur's "Great Redeemer" Indicate New Records

BOOKING orders which officials of Metro declare to be almost unprecedented in volume are being received at the company's home offices for "The Great Redeemer," the Maurice Tourneur super special all-star production. This deluge of business more than a fortnight before the general release of the picture, leads Metro to anticipate that the feature will hang up new figures as a box-office attraction.

The big demand for "The Great Redeemer" that has been created among showmen in all parts of the country is one of the immediate results of the premiere that it had recently in California. The West Coast was the first section to see it because the Metro executives wanted to try it out on the Pacific slope and let Eastern exhibitors derive the benefit of the exploitation methods employed on the other side of the Rockies, as well as give them a correct line on the production as a drawing card.

Great Success in Los Angeles

So far as the exploitation is concerned, Metro officials discovered through the Western pre-release showing that the picture immediately established itself. "The Great Redeemer" had its world premiere at the new California Theatre in Los Angeles. It was greeted by press and public as a masterpiece, playing to capacity business for the entire week. It followed with another seven days at the Miller Theatre, on the same block with the California, and continued to turn them away, it is claimed.

Shortly afterwards prints were shown in the nearby California towns, such as Pasadena, Long Beach and Santa Monica. There also the picture won applause and Metro has been in almost daily receipt of letters and telegrams from satisfied showmen in these towns, sounding the praises of what they term one of the most powerful pictures of the year.

Has Handsome Press Book

At the conclusion of its showing at the Majestic Theatre in Santa Monica, A. H. Sterns, proprietor and manager of that house, sent an unsolicited letter of thanks and appreciation to B. F. Rosenberg, manager of the Metro exchange in Los Angeles.

Metro has issued a handsome press book and the company's exchanges have a full complement of accessories to go with the production, affording the exhibitor every opportunity to *make a smashing advance* campaign. A number of dignified but practical promotion methods are outlined in this book, and all accessories are listed and explained.

De Havens to Make for First National a New Series of High Class Comedies

CARTER DE HAVEN has signed with First National for a further series of big comedies starring Mrs. De Haven and himself, and to be produced by him. Following a showing two weeks ago of Mr. De Haven's picturization of the Selwyn stage success by First National officials it was announced that the executives were highly pleased. Steps were immediately taken to insure for the distributing organization the productions made by this comedian for additional high class comedies. The signing of the contract, through the Arthur S. Kane Pictures Corporation, brings the negotiations to a close and Mr. De Haven has left for his Los Angeles studios to begin on the first of the new series.

Mr. De Haven says:

"It is gratifying to find the earnest work of Mrs. De Haven, myself and our producing unit rewarded by such a thoroughly genuine and enthusiastic reception by officials of First National and the Arthur S. Kane Corporation. What we have accomplished in the line of better production and finer comedy in 'Twin Beds' will spur us on to higher things. We have gone from the beaten path, and having set a real mark for ourselves it is our intention to avoid anything ordinary. The comedy of class offers a tremendous field and with only the best at our disposal we are in a position to turn out photoplay comedy sensations worthy of the confidence of First National and the exhibitors of the country.

"With this conviction in mind I came to New York determined to buy nothing but famous stage comedies that have been money winners and whose titles plus their obvious story material should make them rare box-office hits. I have acquired the screen rights to several well-known stage hits."

Kane Predicted.

Several months ago, together with an announcement that Mr. and Mrs. Carter De Haven had effected a tie-up with the Arthur S. Kane Corporation, President Kane made the prediction that this talented duo were scheduled to make a new high mark in the comedy field. The First National organization contracted for the release of the initial production, "Twin Beds."

TWO LEADING EXECUTIVES OF THE CHRISTIE FILM COMPANY.
At the left is Charles H. Christie, treasurer and general manager, while at the right is Al Christie, president and supervising director of Christie pictures.

Reginald Barker Completes "Godless Men" for Goldwyn

Reginald Barker has just ccompleted a new picture for Goldwyn called "Godless Men." It was adapted for the screen from Ben Ames Williams' popular sea story, "Black Pawl," which appeared in the Saturday Evening Post. The entire action, with the exception of a few brief scenes on a South Sea Island, takes place aboard a two-masted schooner and includes a great fight on board the ship in a violent storm.

Action in Story.

Reginald Barker has brought every ounce of his skill as a director, of his imagination and of his broad sympathy to bear in the making of his film. He had a free hand from the selection of the notable cast to the retention or discarding of the scenes that had been "shot." Goldwyn is convinced that this picture represents Barker at his best, and describes the story as one of breathless action, of emotional climaxes and of gripping humanity. The continuity was prepared by Edfrid A. Bingham, who collaborated with Basil King in preparing his "Earthbound" for the screen. The photography was by Percy Hilburn.

Director Barker selected Helene Chadwick for the leading female role and because of her excellent acting decided to feature her in the picture. Russel Simpson appears as Black Pawl. James Mason was cast as Red Pawl. John Bowers plays opposite Miss Chadwick while Alec B. Francis is seen as the returning missionary. Others in the cast are Robert Kortman, Irene Rich and Lionel Belmore.

Blake Made General Manager of Harry Levey Productions

Ben Blake has been appointed general manager of Harry Levey Productions, the company launched by Harry Levey for the making of eight feature dramatic photoplays a year.

Mr. Blake's appointment comes as a fruition of hard and excellent work in the field of motion pictures. Entering the world of the films twelve years ago, first as a co-director to several well known men, he worked his way by marked stages to the posts of assistant director and technical director of the companies with whom he served, among them being the old Imp, and Reliance companies, Pathe, Famous Players, and Universal.

Mr. Blake has been an independent director for the past five years, and in his work he has directed most of the well known stars of the screen.

Three years ago he joined Mr. Levey's forces as a director, and since that time has directed many of the latter's industrial-educational features.

Pittsburgh's Fifth Avenue Is Paradise for Screen Fans, Reports Nat Bregstein

WHILE Nat Bregstein was attending the Atlantic City convention of exhibitors he heard Fred Herrington say: "One can come clean from Pittsburgh." Now the circulation enhancer of the Moving Picture World, returned from a trip to the city of flourishing laundrymen, agrees that "one can come clean from Pittsburgh—financially as well as physically."

However that may be, Nat's remarks in this journal must be limited to strictly business, and here's what he has to say about his trip:

"About a block or so from the William Penn Hotel you find yourself on the Fifth avenue of Pittsburgh. It is not only a shopper's paradise, but a hangout for screen fans. The Grand Theatre, with 2,500 seats and a thirty-piece orchestra, is the city's $1,000,000 house, and judging from the crowds it gets it ought to be paying dividends. It changes its program once a week and recently increased its prices from 20 and 30 cents to 22 and 36 cents. A neighbor of the Grand is the Lyric. Both belong to the Harry Davis Enterprises and are under the supervision of Manager Fred Mason. They get along together pretty well.

Theatres Clustered But Do Big Business.

"Antonopolis with his old stand at the Olympic still gets the crowds. We could also add that the M. P. W. is his best bet. But why encore? Pete Demos owns the Minerva, where the smoke eaters get thrilled aplenty. The crowds line up at the ticket window every night.

"The Columbia Theatre, managed by T. H. Schraeder, is another screen fan hangout. All of these theatres and several others are in one block, clustered together on Fifth avenue. I called on several exhibitors between the hours of 11:30 p. m. and 12 m. Inside, the fans were still getting thrilled; outside, the smoky atmosphere was still in evidence.

"Columbus, Ohio, claims a population of 300,000. During state fair week it almost doubled. 'Where can we stay?' could be heard all around the town. Beds were at a premium. To sleep at a third run hotel you had to pay a first run price. The exhibitors do not profit by fair week. To quote George Pekris, manager of the Dreamland Theatre: 'If it wasn't for the Sunday business we would all join a worry club.' The Dreamland has a seating capacity of 600 and an admission price of 20 cents.

Other Live Managers.

"R. S. Hamilton and Stewart Harrison are teamed up as managers of the Knickerbocker, a 950-seat, second-run house. They change the program every day. The prices are 17 and 22 cents. Both of these boys are on their toes and are out to make the Knickerbocker a winner. H. Frankel, of the Frankel Enterprises, is at the Majestic, an excellent theatre with an ideal location. There were lots of customers in evidence.

"James A. Maddox and his able young assistant manager, U. K. Rice, furnish another example of good team work, and are to be commended for putting the Southern Theatre on a paying basis. Although this house is a trifle off the beaten path, nevertheless it gets the business. I watched the crowd come and go, listened to some of the comments from the patrons and am satisfied that the customers enjoy every minute of their time here. 'Homelike atmosphere is the answer' chirped Rice.

"C. H. Weidner is the Moses at the Colonial, a 1,400 seater. 'How do you get the business?' I inquired. 'Less noise and more facts is what the patrons want in Columbus. When advertising I never elaborate, but just state what productions we are showing. I do not use a lot of space in telling them my story, but I tell them the truth. We get the business, that is the answer.'

Believes in One Piece.

"J. W. Swain, president and general manager of the Pastime and Hippodrome theatres, is a great believer of the one-price system for theatres. His reasons are that pink tea people come in the afternoons, having plenty of money to spend, and why charge them a minimum price and charge the working man who attends the evening performance a maximum price. Admission prices at the Pastime and the Hippodrome are 20 and 30 cents. All the salesmen talk big prices when selling productions in this town.

"Will D. Harris, one of the best exploitation men in the state, runs the Grand Theatre. Mr. Harris could easily write several pages of good, sound common sense on conducting a 'movie.' The Grand seats 1,600 and charges 30, 40 and 50 cents. It runs Paramount and First National. Mr. Harris uses page advertisements to exploit the productions and spends more money for pictures than any exhibitor in the State. Mr. Harris is a booster of all the film salesmen, having a good word for them all. Recently the Paramount manager, Fred Strief, of Cincinnati, made a special trip via airplane to the Grand Theatre to deliver the print called 'The Fighting Chance.'

"Here is a story from an attorney who runs the Vernon Theatre, J. W. Dusenbury. He wishes it to be known that he ran the first moving picture show in town at Tengy Park, Columbus. Mr. Dusenbury believes in a uniform price for the fans. He recently made a trip through Alaska and found the exhibitors running productions several years old. Among the towns he visited were Cordova, Fairbanks and Juno. The average admission prices throughout Alaska are from 20 to 35 cents. He soon will build a big suburban house in Columbus.

"The Strand Theatre, Columbus, is a suburban house seating 500, with an admission price of 15 and 20 cents. Fred Mason, formerly a New England exhibitor, is guiding this theatre and also runs the Piccadilly, another suburban house. He reports a good summer business at both theatres."

Warner's Niles Opera House Seriously Damaged by Fire

The Opera House at Niles, Ohio, was almost totally destroyed by fire on September 18. For several years it has been under the management and ownership of B. Warner, father of Abe and Harry Warner, the New York film producers and distributors.

The fire started in the booth when a film was ignited, but the audience, which was not large because the time was 7 p. m., was dismissed. Mr. Warner announced that his projectors had suffered a mishap and that he could not continue the performance any more that evening. The people filed out and found flames coming out of the third floor of the building.

Paul Powell Reaches New York.

Paul Powell, who has been appointed by Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, as one of the directors for the new Famous Players studio in London, has arrived in New York to consult with Mr. Lasky before sailing for London September 30 in company with Charles H. Bell, who is returning to England to be studio manager.

INSPECTION DAY FOR "THE TROUBLE HUNTER" AND HIS GANG OF "HUNTERESSES."

And they march to the step of vamp, vamp, vamp! Jimmy Aubrey is the leader in this new Vitagraph comedy.

Appeal to Patrons Who Appreciate Good Acting in Selling Them "The Stealers"

BECAUSE you have no established star to offer your patrons in the production of "The Stealers," do not get the idea that you cannot sell the acting to advantage; perhaps to better advantage than the story, for the chief value of this Robertson-Cole production lies in the production and the careful selection of types. If you sell the theme in preference to the treatment, you are throwing away your best selling point.

Make the production your chief appeal and sell the ensemble idea. Work on this hard, for it will bring you a return. Don't even call it an "all-star" cast or use the other excuses for the lack of a star. Don't offer excuses; offer acting.

Plug the Idea.

The time is coming when there will be more ensemble productions and fewer stage-hogging stars. Use this production to help you sell against that time. Let this pave the way for the less pretensious plays in which you will not have so much to offer. Use this as an argument for the ensemble. Try press work or, better still, start in with the appeal to the public style of advertisement.

The public appeal style of display has been used with success in New York and most of the larger cities and is valuable in that it differs so materially from the usual display that it gets immediate attention on a display page.

How to Display.

The best proportions are about two columns wide by six or eight inches deep. If you cannot afford twelve inches (six inches deep) or better, use a single column. Use such a heading as "To the Public" or "To the Amusement Loving Public" set in about a 24-point bold type. Below this use a body type of eight or ten point Roman, set well away from the column rules. If you have a double column space, mark the copy 24 ems wide. Use something like this:

One reason for the sometimes poor motion pictures seen upon the screen is to be found in the fact that pictures are largely sold upon the star system, and the stars are sometimes selected more for their ability to screen well than because of their artistic merit.

It naturally follows that it is not permitted the support to outshine the star in acting ability, and the result is a play distorted to give the star the fullest possibilities and the support is given no opportunity whatever.

If you will mentally review the real successes of the recent past you will find that **almost without exception the greater hits have been scored by productions in which no single player is materially exalted above the rest.**

You may be inclined to dispute this statement, but think it over. Make up a list of the plays which have pleased you most in the past three months. How many of them have offered stars and how many have presented ensemble casts?

We are about to offer for your approval one of the best ensemble casts you have yet seen in a production written and directed by William Christy Cabanne, and we want to ask you to make an especial effort to witness this performance.

In "The Stealers" produced by Robertson-Cole, we believe that we are offering a production which will merit your approval in every way, and yet you will find no player featured above his fellows, though, inevitably, the work of some of the cast must stand out above that of the others through the greater prominence of their roles. We believe that you will find the work of William H. Tooker, as "the Missioner," of Ruth Dwyer, as Mary, of Norma Shearer, as Julia Martin, of greater interest than the rest, but only because of the importance of their roles.

You will find as good acting in the work of Walter Miller, of Eugene Borden, Jack Crosby, Matthew L. Betz and others in the list of characters, and we believe that you will be delighted by the manner in which each player works for the good of the play rather than for his own glorification.

"The Stealers" is the wonderfully powerful drama of a good man gone wrong; of a minister who rebels against his God in his puny rage against the pricks of fate, and who, while still wearing the cloth, heads a band of card sharpers and confidence men who form his little party of supposed evangelists.

It is something new, something virile, strong, sensational and yet with no recourse to the cheap tricks of suggestion which too often are relied upon.

See "The Stealers" upon our recommendation. You will not regret it.

Sign this with your own name or as manager, and see that it gets a good display. Print it on your program or a throwaway, if you have no newspaper or if the rates are beyond your means.

Go to the Ministers.

Make a special appeal to the ministers. If you can get the use of the film a week or ten days before your opening date, give them a special showing, inviting also other leaders of thought. It will please them and they will gladly give you brief endorsements which you can use for exploitation.

If you cannot obtain an advance showing, get after the church people. Try and get the story before the Christian Endeavor and the Y. M. C. A., the aid societies and fraternal bodies.

You want to sell this to the better class of persons who are not picture fans. You can sell the fans easily, but do not rest content with the fan patronage. Seek to make supporters of those who are inclined to look askance upon the screen.

For the General Public.

Do not work crude ballyhoos, but use plenty of exploitation. The scenes of the play concern an evangelist who follows the fair circuits. "The missioner" is an odd phrase in most sections of the country. Use it.

Get out snipes merely announcing that "The Missioner is coming." Make this the first step in your campaign. Then on the opening date send around town a carryall or similar vehicle with several men and two women inside and with banners painted "The Missioner is here. See him in 'The Stealers' at the Strand Theatre this evening."

Paper Is Needed.

Double your usual supply of paper. Suggest bigness by the lavishness of your display. You cannot afford to put this over as a program feature; you must make more noise, while avoiding the jazz style. You must bring them into the house appreciating what you have to offer.

Play heavily on stills. Mount these on cards for window display, two or three stills to the card. Get the names of some boys and girls in the advanced art classes at the schools, give them some idea of what you want and let them sketch characteristic designs around the lettering. These designs are best carnival or fair scenes. Perhaps you can get some suggestions from the plan book or from the printing for your own county fair. Grey cards done in blue and yellow, brown cards with white and blue, black cards, done in white, and lavender with deep purple lettering are all good combinations.

Play Up the Fair.

Play up the fair angle in your advertising telling that the evangelist saved souls while his followers picked the pockets of the

(*Continued on page* 680)

IMPRESSIVE SCENE FROM ROBERTSON-COLE'S "THE STEALERS."

CATCH LINES

from

"THE STEALERS"

The story of good bad men.

Not until he was blind was he able to see.

The picture with a theme that arouses the world.

Do you know Trail's End? The Stealers will show you.

Why honest men become thieves and why thieves turn honest.

The clergyman's wife ran away. He continued to preach but—

The story of a man with a God-like tongue and a Satanic soul.

They were all crooks but one—and she was the daughter of the worst of them.

While the master crook preached, his confederates robbed the deluded crowd.

He was too good to his wife. So she left him and he became a puppet of Hell.

When man attempts to revenge himself on the Almighty there is only one result.

In the strength of his manhood be blasphemed God; in his weakness he found his strength.

He hated God, he cursed the world, but his hypocritical missioner had one redeeming feature.

The rich young man saw the girl pickpocket rob a drunken man—and he married her to reform her.

He believed in his wife even to the extent of permitting her old sweetheart to visit her in her boudoir.

He was a hypocrite, but a master orator, and the spell of his oratory saved those he inwardly cursed.

He caught the girl pickpocket red-handed—but he believed there was good in her and he gave her freedom.

In the violence of the storm, many saw cause for fear. The Man of the Dawn saw only the beauty of the elements.

The toil-hardened, simple folk of the farm crave simple amusement—that's how they become the prey of the stealers.

When he was sentenced to prison, the girl who had BELONGED to him married another. Then the convict escaped and went to her.

A lie is not the terrible thing—a truth is the demon. To know the truth and face it requires more control than to have heard the admission of the greatest lie.

SCENES FROM
"The Stealers"

CHICAGO NEWS LETTER

JAMES S. McQUADE

Wolfberg Well Pleased With Conditions in Famous Players' Minneapolis Office

HARRIS P. WOLFBERG, district manager of Famous Players-Lasky Corporation in the Central West, with headquarters in Chicago, attended the recent Minneapolis convention of the United Theatrical Protective League, in the interests of his organization. When seen, on his return to Chicago, he was very optimistic and highly pleased with conditions and the outlook for his company in the northwest territory.

"My visit to the Minneapolis exchange, of which Phil Reisman is manager, was a pleasure beyond my expectations," said Mr. Wolfberg. "I don't say this merely because there were many contracts awaiting approval and a lot of business closed up, far exceeding the record at this time last year. Contracts aren't everything. It was the friendly and confident attitude of exhibitors toward Paramount that made me exceedingly happy and cheerful. I went to Minneapolis to be present at the convention so that I might meet, personally, many of the exhibitors of the Northwest, from Minnesota, North and South Dakota and Wisconsin. Naturally, I expected a few difficulties to be straightened out, but I hardly expected to find so very few and to be able to adjust them so easily. The little business misunderstandings, which are bound to come up in a big organization, merely tended to bring us closer to many exhibitors. They were adjusted with very little difficulty and during the convention many contracts were closed. Exhibitors reported good business and an exceedingly good summer."

Big Rubin & Finkelstein Deal

Convention visitors were interested in the announcement of the big deal consummated between Famous Players-Lasky Corporation and the Rubin & Finkelstein chain of theatres in Minneapolis, St. Paul, Duluth and other cities. Rubin & Finkelstein have secured the entire output of Paramount for their houses. This deal is said to be the biggest, in point of money involved, ever closed in Minneapolis. "Humoresque" was included in the contracts, and will have its premiere in St. Paul and Minneapolis theatres simultaneously.

New Paramount Exhibitors.

One of the exhibitors who attended the convention and who remained to close arrangements with Famous Players-Lasky, was Oliver Whaley, of Harding & Whaley, owners of theatres in Bemedji and other Minnesota towns. Other recent additions to the list of Paramount exhibitors in the Minnesota territory are: Koppleberger & Burford, LaCrosse, Wis.; H. A. Schwahn, Eau Claire, Wis.; Thomas Roddy, Hibbing, Minn.; Archie Miller, Devils Lake, N. D.; McCarthy Brothers, Watertown and Aberdeen, S. D.; J. H. Toohey, Sioux Falls, S. D.; H. J. Uptegraph, Sioux Falls; G. E. Wintergreen, Bismarck, N. D.; V. B. Volleau, of Albert Lee, Blue Earth and Marshall; E. Dilley, North Field, and J. Hines, Pipe Stone, Minn.; J. B. Clinton, Duluth; H. L. Brown, Wahpeton, N D., and S. Braun, Austin, Phil Poof, Chisholm, and Smith & Johnson, Tomah, all of Minnesota, etc.

Robertson-Cole Business Increases in Middle West

District Manager O. R. Hanson for Robertson-Cole in the Central West, with headquarters in Chicago, during an interview recently stated that the offices in Chicago, Milwaukee, Minneapolis, Omaha, Kansas City, St. Louis and Indianapolis have shown a remarkable increase in business for the last three months. Some of these offices have doubled their business, while others show an increase ranging from 50 to 75 per cent.

Mr. Hanson attributes this remarkable showing to the fact that exhibitors have placed their approval on the open-booking policy of Robertson-Cole, combined with fewer and better productions.

The season just opened will have a maximum of thirty-six productions for the entire year, instead of fifty-two, as formerly, Mr. Hanson explained. He then drew the writer's attention to the care exercised by Robertson-Cole in the selection of pictures for the year just entered upon. A committee of not less than ten competent men in the home office, New York, is selected to pass on each picture. These men view each picture and all discussion of its merits is prohibited while the picture is being shown, so that each man shall give his independent opinion afterwards.

Immediately after the showing, each of the ten men fills out a printed questionnaire, which deals with the picture in the matter of story, direction, acting, photography, box-office value, etc. All these independent opinions are then compared and a two-thirds vote in favor of the picture is required in order to pronounce it fit for release by Robertson-Cole.

Mr. Hanson spent ten days in the city on his present visit and left for St. Louis, Saturday, September 18.

MARY JANE BLAIR
Starring in De Recat Productions of Chicago.

The Commercial Opened by Aschers in South Chicago

Ascher Brothers opened the Commercial Theatre, South Chicago, Saturday, September 18. This new house, seating 2,000, has been under construction for the past two years, but owing to labor union troubles there were many delays. The date for opening was not decided upon until the musicians' strike was settled, as South Chicago is a 100 per cent. union town and it was considered wiser to wait. The Commercial is located in the business district, in the center of the steel industry.

The Commercial Symphony Orchestra is composed of sixteen of the leading musicians of Chicago. Don Albert, one of the youngest orchestral conductors, who for three years directed presentations for D. W. Griffith throughout the country, will be the leader of the orchestra.

A color scheme of delft blue and gold had been used in the interior decorations. In the panels are mural paintings in attractive colors. The lighting system is of the most modern type and includes automatic dimmers which regulate the degree of brilliancy. There are many prismatic tints that will synchronize with special scenes, such as moonlight or water pictures.

Harry M. Crawford, formerly of Ascher's Metropolitan Theatre, has been appointed manager. For the opening feature Ascher Brothers selected a Robertson-Cole special, "Big Happiness," with Dustin Farnum.

DeMille Feature Closes Season at Orchestra Hall

"Something to Think About," Cecil B. DeMille's seven-reel production, featuring Gloria Swanson and Elliott Dexter, opened at Orchestra Hall, Sunday, September 19, following "Humoresque," which had just closed its sixth week.

"Something to Think About" will run for two weeks, and will close the picture season at Orchestra Hall. Mr. DeMille is said to have departed from his usual subject matter, that of matrimonial problems, in this feature, and to have chosen as a theme the power of good thoughts, around which he has woven an interesting drama. This picture marks Elliott Dexter's return to the screen, after an absence of over a year. Other notables in the cast are Theodore Roberts, Monte Blue, Theodore Kosloff and Mickey Moore.

"Humoresque" was shown to 225,000 persons during its six-weeks' run at Orchestra Hall. The box-office receipts for the first five weeks were $89,987.88.

Aschers Book Big Specials

Manager Lucas, of Robertson-Cole's Chicago office, states that "Big Happiness," with Dustin Farnum, and "Occasionally Yours," another of this season's special features, have been booked by the Ascher Bros. for their entire chain of theatres, including their Chicago houses.

Educational and Non-theatrical News

Conducted by Jessie Robb

Moving Pictures on Moving Trains New Use for Charles Urban's Movie Chats

CHARLES URBAN'S Movie Chats are now being shown regularly on the fast trains that run between New York and New Orleans.

An experimental moving picture show was given on the New York-New Orleans Limited out of Atlanta a few weeks ago and was so successful that it was made a regular feature of the trip.

Major A. Harrison, of the Harcol Film Company, distributor for the Charles Urban Movie Chats in the South, started the ball rolling. He took it up with the railroad officials and it was put into effect with great success.

Reports from the South say that the train passengers are delighted with this new entertainment angle. The shows are continuous and the audiences change constantly. There is no charge. The program starts immediately after breakfast and continues during the day and until about 11 o'clock at night. By that time the passengers have seen the show.

So popular have the train shows become that the officials in charge have determined to increase the number of projection machines and in the near future several shows will be given simultaneously in different parts of the train.

The railroad officials have determined to adopt as an advertising slogan, "Moving Pictures on Moving Trains."

It is likely that industrial films will be used as a very important part of these train programs. Georgia, for instance, can teach the travelers through her territory more about her cotton industy in a few minutes of a motion picture demonstration than they could learn by looking out of a train window all day.

The latest plan is to have a special motion picture program for each state that the train passes through.

Most of this material is already to hand on account of the great variety of the Urban Popular Classics. In his library, Mr. Urban has pictures that will satisfy almost every educational and industrial need and it is this type and quality of picture that the railroad officials intend to show their patrons.

Some Things Worth Knowing

That thirty-five prints of the public health film, "Our Children," Carlyle Ellis' production, are now working and orders are coming in for more.

Child Health Organizations, State Boards of Health (New York has four copies), in the United States and Canada have bought prints. Rockefeller Foundation, Serbia and Sweden are also circulating this picture.

* * *

That an important feature of the Pathe News is a collection of scenes of the latest Russian-Polish drive. The scenes were filmed in front of the Kremlin at Moscow, capitol of the Soviet Government. They show a large body of troops of the Red Army at a grand review as they are leaving for the Polish front. Lenine, head of the Soviet Government, and Minister of War Trotsky, the latter in his uniform as Commander-in-Chief, are distinctly seen at the front of the reviewing party. In the background is the Hotel Metropol, the official seat of the Soviet Government.

* * *

That the Goldwyn-Bray Pictograph No. 7056, called "Lightning," contains a variety of interesting subjects. Types and causes of lightning are shown. The effects are produced by animated drawings, but are so well done that one seems to view a photographic exhibition of atmospheric electricty in a great storm. Forked, sheet and globular lightning are shown. The film was made in conjunction with the U. S. Weather Bureau and the Dominion Astronomical Observatory at Ottawa, Canada.

That the second section, "People You'd Like to Know," is devoted to Hudson Maxim. The inventor is shown in his laboratory, experimenting with motorite, a smokeless, self-combustive compound for driving automobile torpedoes. Hudson Maxim, despite his sixty-seven years, is an athlete at swimming, golfing and horseback riding.

That the "Aristocrat of the Flower World," the orchid, is picturized in the third section. Many interesting facts are told about it. It is not a parasite, as commonly supposed, but an independent plant which lives upon air, light and water and conserves moisture, for a possible dry spell, in it's own little reservoir. The comic is "Jerry and the 5:15 Train," which closes the reel.

Films of West Indies for Kineto Review Through Service of University of Iowa

A VALUABLE addition has been made to the Urban Popular Classics of films of the West Indies, through the cooperation of the University of Iowa. The pictures show the islands of St. Croix, St. Kitts, Barbadoes and all interesting places of that part of the world. The first of the two reels is semi-historical; picturizing the principal places of interest both geographical and historical. The house in which George Washington lived when he visited these islands, in company with his brother Lawrence, is one of the views shown.

The title of the second reel, "The Naturalist's Paradise" easily suggests the subject matter; as the pictures in this reel treat of the biological and zoological features in detail.

The expedition, which the University of Iowa had in the West Indies for many months, returned recently with remarkable photographic records. This expedition was under the direction of Professor C. C. Nutting and the photography was made by Maurice Ricker, traveller, educator and welfare service worker.

Mr. Urban has edited and titled the pictures and made them a permanent part of the Kineto Review. They, therefore, through his co-operation, become available for use in theatres in addition to the distribution purposes for which the University of Iowa intended them.

Japanese Fish Industry and Soap Making in Pathe Review

An interesting and educational subject in the Pathe Review No. 71, released October 3; entitled, "Fooling the Fish," shows the methods of the Japanese fishermen in supplying the market demand of the Isles of Nippon. The fishermen are radical in their ideas of capturing the sea creatures, thinking they must be scared into the nets. Their method of "frighting" the fish is comical in its mock seriousness.

"Suds for Sunday" shows the manufacture of the higher grade French soaps. All the different processes are shown; from the moment the many thousand quarts of fat, cocoa butter, lard and caustic soda are boiled for a specified length of time to the perfuming and final shaping; when the "Savon Francais" is ready for the market.

Hy Mayer, cartoonist, has evolved in his "Capitol Travelaughs," "Such is Life Among the Dogs," a unique invention. Mr. Mayer's clever drawing fades into the actual photographic animal study and presents an amusing subject in an entertaining manner.

In rainbow coloring, Pathecolor presents "The Mountain Streams of France," exquisite scenery in the vicinity of the Isere.

New Lists of Film Subjects Prepared by National Board

For welfare agencies, schools, churches and motion picture houses, featuring special matinees for children, the National Board of Review has prepared careful and extensive lists of films covering various subjects; surgical and medical technique, the body, treatment of afflicted persons, sex hygiene, public health and sanitary measures, welfare work, industrial health and safety, prevention of disease and athletics; out-door activities, pictures with special appeal to children, and for churches and semi-religious entertainments. Most of the pictures are one and two reels, though a few are of "feature" length. Those covering athletics are slow motion.

Organizations interested can obtain information by writing to the National Board of Review, 70 Fifth avenue, New York.

Kentucky Organizing Anew.

Kentucky is organizing a new state exhibitor association to succeed the defunct Branch No. 7, Exhibitors' League of Kentucky. Louis J. Dittmar, president of the old league and head of the Majestic Amusement Company of Louisville, called exhibitors together at the Hotel Lafayette in Lexington on September 22.

RUBBERNECKING IN FILMLAND

Formal Opening of Skid Chain and Umbrella Season Staged by Pluvius

By GIEBLER

THIS week marked the formal opening of the umbrella and skid chain season in Filmland. We have had our first rain since last Spring. It wasn't much of a rain, just a modicum of moisture, but enough to muss things up and important to our fair city, because when J. Pluvius makes his debut this early in the season it presages a wet winter for the sunny southland.

Of course, the rain wasn't the most important thing that happened this week. A careful reading from left to right on the calendar of the week's doings discloses considerable dope and data of a newsy nature in addition to what the local press referred to as a "trace of precipitation."

Colonel Fred Levy, mogul of the movies for a large slice of map on the other side of Mr. Mason and Mr. Dixon's line, has gone back to his old Kentucky home. The population of our famous authors' colony has been increased by the addition of Perly Poore Sheehan.

Trust the Climate in Emergencies

Wallie Beery, Al Roscoe, Jack McDonald and Joe Singleton, all of whom shaved their heads in order to play noble red men parts in Maurice Tourneur's "Last of the Mohicans," a few weeks ago, are now able to take their hats off in company. Another glowing tribute to the remarkable growing climate of sunny California.

Doug Fairbanks is talking of going to France to make the "Three Musketeers," with himself as D'Artagan.

A. MacArthur, Jr., who has been in Filmland for the past two months, has grabbed off something good in the production line and beat it for New York for final formalities. Mac's got a come-back coupon to his transportation, and we expect to see him among us again soon.

"A Square Shootin' Guy"

E. W. Dustin, formerly manager of the Pathe Enterprises in St. Louis, has arrived in Filmland to engage in the production end of the industry. Mr. Dustin is an old timer in the film game; he knows the alphabet of the industry—producing, exhibiting, distributing—forward and backward with his eyes shut and both hands tied behind his back.

He can tell a good story, is a sympathetic listener to another fellow's gags, and on top of that he can make a post prandial speech that will cause anybody to forget and forgive the most expensive banquet food. We bespeak the kindness, the consideration and the home brew of the colony for Eddie Dustin—he's a square shootin' guy.

George Terwilliger of the Cosmopolitan Corporation is in town, but not for long. George will only linger in our fair city until he selects a cast for the new Marion Davies film, "The Brides Play," which he will direct in the American studios in Santa Barbara.

Numerous Arrivals

Maurie Meyers of New York is in town to do some special exploitation for First National, and the Sol Lesser and Mike and Abe Gore enterprises.

Speaking of important arrivals, we must not forget Miss Hix, who dropped in at the home of Don Hix, publicity director for the Willatt Productions. Miss Hix weighed twelve pounds when she arrived.

Colleen Moore gave a party at the Miliondollarug Hotel as a farewell to her cousin, Lisbeth Stone of New Orleans, who has been visiting her. Bessie Love, Marjorie Daw, ZaSu Pitts, Doris May, Carmel Myers, Pauline Stark, Grace Darmond, Dorothy Devore, Kathleen Kirkham, Lois Wilson, Agnes Ayers, May Kranzthor and Edith Roberts attended the doings, which were au fait, fine and dandy, and long to be remembered, from thin soup to lady fingers.

Will Rogers to Preach

Jay Chapman, head of the editorial and publicity department of the Benjamin B. Hampton studios, will depart for Chicago in a few days for a week's stay. Upon his return he will be accompanied by Mrs. Jay Chapman. In other words, Jay is going to "step off."

Speaking of marriages, Wallace MacDonald and Doris May, each, both, severally and collectively, deny the rumored report of nuptials in which it has been alleged they played the leading parts. When two people deny a report that way it must be not so; but on the other hand there is an old saying about two negatives making a positive.

Will Rogers, who took part in a debate before the ad men's club, with the Rev. James Whitcomb Brougher, one of our most popular parsons, as his opponent, on the subject "Who has done most for civilization, the preacher, or the cowboy?," made such a hit that the parson has invited him to preach a sermon to his congregation. Will is going to preach on "Humor in Religion," and a record attendance is looked for on the day that he occupies the pulpit.

His Suit of Clothes Pinched

A suit of clothes belonging to Kewpie Morgan was pinched from the Fox studios while Kewpie was working in a comedy one day this week. Considering the hicost of clothing and the fact that Kewpie has to pay according to acreage when he buys a suit, everybody is anxious to help the comedian retrieve his raiment. If anybody sees two guys occupying the same blue serge suit, they are a couple of crooks. Call in the police.

I paid a visit to the Goldwyn plant this week and found the big place looking pretty much like an ant hill in the matter of activity. Victor Schertzinger was directing Lew Ditrichstein's famous play, "The Concert," with Lewis S. Stone in the leading part.

"The Concert" is a sort of a reunion for Schertzinger and Stone. When Lew appeared in the speaking version of the play at the Mason Opera House a few years ago, Vic was down in the orchestra bossing the fiddlers.

Everything Going Full Blast

E. Mason Hopper was directing the Tom Moore company in Rupert Hughes' story, "Canavan," and Tom was feeling kind of "worse" for having just worked in a scene where he had to eat some sandwiches which had been decorated with property butter that had seen milder days.

Reginald Barker was busy with "Bunty Pulls the Strings," Clarence Badger was putting the Will Rogers outfit through the paces of "The Guile of Woman," Frank Lloyd was directing "Out of the Dark," and on top of all that Mason M. Litson

"THE NECK" SEEN IN CONSULTATION WITH "RUTHIE."

"Ruthie" is the young lassie in the center. At the left is Mason N. Litson, director of the Edgar series, while our own Giebler is executing hips firm.

had a circus going full blast for the eighth "Edgar" picture, which will be called "Fans" when it is finished.

"Fans" is going to be a good picture, probably one of the best of the Booth Tarkington series, because of the notable cast if nothing else. Little Johnny Jones, of course, plays Edgar, and Eduard Trebol, as his country cousin, is the chief support. There are a lot of others, including ten or eleven of the famous family of thirteen Trebols, in addition to Eduard, in the cast, but the chief interest will be in the atmosphere.

The Parade Is Good, But—

When you see "Fans" watch for the circus parade. Don't waste too much time on the parade itself, however; it's a pretty good parade and it looks mighty fine as it wends its way down the long straggling street of the country town, but if you want a real treat bend your eye over to the right cat-a-cornered from the court house and near to the First National Bank and you will see the real punch of the picture.

Of course, if you'd rather look at an elephant that needs to have the hose turned on him than at J. Stewart Woodhouse, director of publicity for Goldwyn, gaze on the pachyderm. Or if you find a battery of clowns more interesting than Julien Josephson, look at the clowns. If you think the sight of an Indian woman riding on a drag pulled by a pony is of more moment than Cleves Kinkead who wrote "Common Clay," go on lamping the squaw.

Under the Green Umbrella

Or if you find cowboys more to your idea of a grand sight than Elmer Rice, the author of "On Trial," don't look at Elmer. If your idea of eye warmers runs to cowgirls rather than to movie directors you can ignore Frank Lloyd and Paul Hern, and if you regard a coon band as a finer spectacle than a scenario editor, a film editor and a couple of press agents all in a bunch, there is no law to make you look at Arthur Statter, Walter Futner, Jack Gault and J. Ashurst Jackson.

All of the above named distinguished persons are included in the little group near the bank and—my keen sense of dramatic values causes me to keep the big news until the last—the shapely feet and long, slender, graceful legs that can be seen below the green umbrella carried by a country type in the front row of the onlookers at the parade, belong to none other than the Neck.

"Balmy" Atmosphere

No matter what else there may be in "Fans" to intrigue the interest and hold the eye, I am sure that the fine dramatic work of the little group of distinguished persons and the nether extremities under the green umbrella that can be seen near the bank will stick out like a sore thumb.

One assistant director made a remark that I didn't like very much. "Talk about 'balmy' atmosphere," he said, sizing us up, "I'll say it's balmy." However, the true artist does not allow little things like that to disturb him.

Mason Litson complimented us all on our fine dramatic expression, and to show how very much he felt indebted to me for my excellent acting he posed for a picture with me and the elephant as a centerpiece.

American Film's Work in Picturizing "Blue Moon" Delights Author of Novel

DAVID ANDERSON, author of "The Blue Moon," which has had phenomenal success since it was launched last October by the Bobbs-Merrill Company, spent the best part of a week at the Chicago headquarters of the "Flying A," titling the screen version of his book. Mr. Anderson has lived through every scene of "The Blue Moon" for the last fifteen years, writing and re-writing it chapter by chapter, and his interest follows his pearl fishers as they are given life and action by the players carefully selected by the American.

"The book," says Mr. Anderson, "has gone through three or four additions in the nine or ten months it has been out; it has been syndicated, it has been run as a serial, and everything has been done to it that can be. Now it has been filmed. I worked on it for fifteen years, and when it went out I knew it was right. The first publisher I sent it to accepted it and published it—so it must have been on account of the story itself and not because I am a well-known writer, for this is my first book. And it is equally true that the American Film Company was looking for a good story and not a name."

Under circumstances such as these, to meet the author's approval for the screen production was not an easy matter and the American feels it has reason for self-congratulations. Mr. Andrews is delighted with the picture as a whole. He is enthusiastic over the settings and with the cast. "The picture," he says, "has caught the magic of the book. Events follow one upon another very quickly in the book, but on the screen the action is wonderful.

While Mr. Anderson is known as an author only as "The Blue Moon" has grown in popularity, he has been a successful lecturer for many years and has entertained large audiences all over the country, and already his many friends are asking when and where they can see "The Blue Moon" on the screen. Like the author, the American has done careful work on every detail of this big story, and when it goes out they, too, will be sure it is right, and that it will be one of the season's hits.

N. Brewster Morse Has Signed for Three Years with Fanark

N. Brewster Morse, author of "The Crimson Cross," etc., the first big special to be made by the new independent Fanark Corporation, has been signed to a three years' contract to write exclusively for this company.

Morse is a New York boy, not twenty-one years old. He graduated from Berkeley Irving High School several years ago. Instead of going to college he went into a motion picture studio to observe the technique.

Having mastered the art of continuity, Mr. Morse wrote the synopsis and continuity for his first big picture, "His Brother's Keeper," the all star special just released by the American Cinema Company, with Martha Mansfield, Gladdon James and Rogers Lytton in the featured roles. Mr. Morse is a student and an unremitting worker, and now is adding the final touches to his second Fanark special, entitled "The Strength of the Weak," which will be produced early in October.

Special Pictures Occupies Hampton Hollywood Studios

Formal possession of the Jesse D. Hampton studios on Santa Monica boulevard, near La Brea road, Hollywood, was taken last week by the Special Pictures Corporation. The studio recently completed by Jesse D. Hampton at a cost of nearly $500,000 has been leased to the Special Pictures for a period of one year, with renewal options at the expiration of the lease.

The studio, which formerly housed dramatic productions starring Blanche Sweet, H. B. Warner and William Desmond, will now be the scene of the making of two-reel comedies starring Chester Conklin, Charlotte Merriam, Neely Edwards, Louise Fazenda, Ford Sterling, Harry Gribbon, Gale Henry, Milburne Moranti and other fun makers, who have recently been placed under contract by Special Pictures. J. J. Lanex has been appointed studio manager, succeeding Earl D. Shanks.

FRANKLYN FARNUM ON A LITTLE TEA PARTY UP IN THE "LAND OF VANISHING TRAILS."

The star of "Vanishing Trails," Canyon Pictures' fifteen-episode thriller, is seen enjoying a quiet moment in one of the later chapters.

ANOTHER NEW STAR

WINSOME
WINNING
WONDROUS

RESISTLESS
RAVISHING
RADIANT

Introducing another of the new stars, another talented beauty to light the milky way. Why, she is coming out under the auspices of The Man Who Lights The Stars, Himself.

Pathé
Distributors

Jesse D. Hampton

presents

H. B. WARNER

in

"FELIX O'DAY"

from the novel by
F. Hopkinson Smith

DIRECTOR
Robert Thornby

Felix O'Day was searching, searching everywhere,—
For what?

Was he seeking the truth in the soul of the woman who betrayed him?

Was he seeking a woman he could really love and trust with his name?

Was he seeking a man who could honestly be called a true friend?

Was he seeking the false friend who wrecked his fortune and stole his wife?

These are the great elemental things in human relationship that are powerfully dealt with in this dramatization of the magnificent work of F. Hopkinson Smith.

Jesse D. Hampton
presents

BLANCHE SWEET in HELP WANTED-MALE

From story by
Edwina Levin
Director
Henry King

Pathé
Distributors

Do men like a woman with a past, especially if she is a widow?

Does the sweet, innocent young thing land a husband first, or the dame with a Mystery who knows a thing or two?

Blanche Sweet, in a light and zippy role combining laughs with pure drama.

The Moving Picture World says: "Contains practically all the desirable attributes of light summer comedy. Story full of romantic happenings, sunshiny outdoor scenes and has a pleasing plot of the semi-frivolous sort. Makes good light entertainment."

The Exhibitors Trade Review says: "Blanche Sweet is most alluring in this farce comedy and more of this type starring her will be welcomed widely. Well done throughout. Allows abundant opportunities for a big ballyhoo."

Pathé
Distributors

A Pathe Serial

JUANITA HANSEN
IN THE PHANTOM FOE
WITH WARNER OLAND

Directed by
Bertram Millhauser

Produced by
George B. Seitz Inc.

Serial thrills and feature atmosphere.

Skeptics have said the two couldn't be done.

It can be. "The Phantom Foe" proves it.

Exciting, thrilling, fast moving, yet with the *best* class of feature production, splendid direction, excellent story and fine cast.

No theatre is too high class to run "The Phantom Foe."

Every audience everywhere will enjoy it,—and follow it week by week.

See it for yourself. You'll agree!

LOS ANGELES
NEWS LETTER
BY A. H. GIEBLER

Lois Weber Buys Studio She Has Leased for Past Three Years.

The studio on Vermont avenue and Santa Monica Boulevard, which has been the home of the Lois Weber productions for the past three years under lease, has been purchased outright by Lois Weber, and will continue to be used by the well-known woman director for her future film productions. Miss Weber is now under contract with Paramount to make four pictures for Paramount release. Two of these have been filmed and are now at the stage of titling and editing. Both these plays were written by Miss Weber, and produced under her direction.

"Roman Candles" Has Premier.

"Roman Candles," the first production of the Masters Pictures Corporation, was given its first showing on any screen at the Auditorium during the week of September 13. Master Pictures Corporation is a new film producing company composed entirely of western business men and of western capital. "Roman Candles," the first output of the company, was directed by Jack Pratt, with J. Frank Glendon in the featured role. The leading woman, Phalba Morgan, is new to the screen. Hector Sarno, Sydney D'Albrook, Jack Pratt and Edward Kimball were prominent in the chief supporting roles. The story deals with the adventures of a young American, son of a fire works manufacturer, who finds himself in a South American republic with little money but a complete line of sample fireworks.

New Production Manager at Kinema.

William D. Kirby has been engaged as production manager to succeed Jack Callicott at the Kinema Theatre, operated by Gore Brothers and Sol Lesser, on Grand avenue. Mr. Kirby began his duties by staging an elaborate presentation of Clara Kimball Young in "Mid-Channel" last week. Two novelty numbers on the bill besides the photoplay feature, consisted of an Oriental dance fantasie, and a visualization of a song hit from "The Only Girl."

Mission Theatre to Replace Victory.

The Victory Theatre at 838 South Broadway will soon disappear and in its place will rise what is to be known as the Mission Theatre, a transformation that will cost approximately $100,000. The new structure is to be the property of the Mission Theatre Company, of which Robert E. Wells is to be vice-president and managing director. The remodeled theatre is to be of mission architecture, with Mission chimes which will ring at stated intervals. The seating capacity will be about 900.

Big Film Vault Completed.

A large vault for storing raw film has just been completed by the Eastman Kodak Company at 6,700 Santa Monica Boulevard, Hollywood. The vault, which is 50 by 150 feet, with a capacity of 10,000,000 feet of film, is built of solid cement, is burglar proof and contains its own sprinkling plant in case of fire. J. E. Brulatour, New York representative of the Eastman company, spent three months in Los Angeles during the building of the vault, and will return from time to time.

Levy Bids Adieu to Movie-Land

After having had what he terms "the greatest holiday of my life," Col. Fred Levy has left Los Angeles today for his Louisville, Ky., home.

The Colonel has spent nearly two months in conferring with the independent producers who are releasing their product through First National Pictures, Inc., and has thoroughly enjoyed the hospitality of the various directors and stars of that program.

Besides being the franchise holder for First National in Kentucky and Tennessee, Col. Levy is a director of the B. F. Keith Vaudeville Circuit and also of the First National Exhibitors Circuit, Inc.

Quits Continuity for Creative Writing.

Mary O'Connor, for the past three years scenario and film editor for Famous Players-Lasky, has resigned that position to take up the writing of original scenarios for Paramount production. Lee Daugherty, once scenario editor for the old Biograph company, succeeds Miss O'Connor as scenario editor at the Lasky studio.

Hank Mann Ill.

Hank Mann, film comedian, who is suffering from a nervous breakdown following an accident, has closed down his studio for an indefinite period and has gone to Yosemite for a rest until he has completely recovered.

Renco Assembles All-Star Cast.

Playing the chief characters in the all-star Renco production of the Myrtle Reed novel, "Lavender and Old Lace," are Seena Owen, Marguerite Snow, Louis Bennison, Victor Potel, James Corrigan, Lillian Elliott, Zella Ingraham and Kittie Bradbury. Lloyd Ingraham is directing, and the production is being filmed at the Louis B. Mayer studios.

Miller's Projection Room Improved.

Roy Miller, proprietor of Miller's Theatre, has just installed over $3,000 worth of new equipment in the projection room of his theatre. The very latest type of projection machines, new style dissolvers, an up-to-date switchboard, rewinding machines and, in fact, everything that goes to make it the most modern of projection rooms is included in the equipment.

Art Director Off to Honolulu.

Mrs. Polly Ward, art director of the Lone Star Pictures Corporation, left Los Angeles this week for Honolulu, where she will select locations and assemble native costumes and other equipment in preparation for a seven reel semi-historical feature to be filmed on the Hawaiian Islands.

New B. B. Feature Begun.

Bessie Barriscale began this week on a new production for Robertson-Cole at the Brunton studio from the Mary Lerner novel, "The Living Child," under Director Paul Scardon. In the cast are Ethel Gray Terry and Margaret McWade.

WANTED: ONE PERFECTLY SOUND CHAUFFEUR, NOT SUSCEPTIBLE TO MOVIE VAMPS—REASON? WHY THIS GUY QUIT.

The line does not form because the writer of this has secured the "position." One of the many girl scenes taken from the comedy, "June Madness," made by Hal E. Roach for release by Pathe.

Five Special Productions Are Announced for Release by Selznick Enterprises

FIVE productions, each distinct in atmosphere and story, breathing at one moment the sharp, brisk bites of the north, sweeping down to an old home town onward to the brilliancy of society and from thence to the warmth and glamor of East India, is part of the roster of screen plays the Selznick Enterprises announces for fall release.

The five productions in question are "The Sin That Was His," a Hobart Henley production starring William Faversham in his second Selznick picture; "The Palace of Darkened Windows," a story of harem life in East India interpreted by a notable cast headed by Claire Anderson and Jay Belasco; "Wilderness Fear," a virile story of the Far North; "Red Foam," a special Ralph Ince production from the William H. Hamby story of the same name, and 'The Dangerous Paradise," a tale of the vicissitudes of a young society debutante who believes that only married women have any freedom, capably brought forth by a celebrated cast of screen players.

Faversham in Different Role

In "The Sin that Was His," William Faversham is said to play an entirely different characterization from his present Selznick success, "The Man Who Lost Himself," from the novel by H. DeVere Stacpoole. "The Sin that Was His" is a Hobart Henley production. Frank L. Packard is the author of the story.

In the supporting cast are included Lucy Cotton, who plays the leading feminine role; Pedro de Cordoba, the well-known screen player; Lule Warrenton, Robert Conville, and John Burton.

Henry Kolker, probably one of the best known actors on the American stage, and a director of repute, guided the most recent National Picture Theatres production, 'The Palace of Darkened Windows," to the screen. The locale of the story is laid in India. No expense, it is declared, has been spared to make this a big spectacle reeking with brilliancy, through which runs an absorbing tale of harem life.

Prominent members of the cast are Claire Anderson, Jay Belasco, Christine Mayo, Gerald Pring, Adele Farrington, Virginia Caldwell, Nicholas Dunaey and Virginia True Boardman. The production is an adaptation of the novel of the same name by Mary Hastings Bradley. Catherine Reed adapted the story for the screen.

A Story of the North.

"Wilderness Fear," as may be inferred from the title, is laid in the barren wastes of the far north. Burton George, who directed the production, is said to have added new laurels to his record of screen achievements with the completion of the picture. With a capable cast of players Director George went to the Canadian Northwest and took unusual scenes in and around Lake Louise International Park and at Banff, Canada.

The complete cast includes William B. Davidson, Hedda Hopper, who plays the leading feminine role, Maurice Costello, Betty Hilburn, Charles Gerard, Warren Cook and Red Eagle. The story was written by Michael J. Phillips, and was picturized for the screen by Edward Montagne.

"Red Foam" Is Next Ince.

Ralph Ince, in completing his latest Selznick special production, "Red Foam," has brought to light an unusual story of small town life. Mr. Ince's other Selznick special is "Out of the Snows." It is a drama of the Royal Northwest Mounted Police, and is released by National Pictures. "Red Foam" chronicles the workings of a small town community.

Zena Keefe plays the leading feminine role. Other members of the cast include Huntley Gordon, Harry Tighe, Peggy Worth, John Butler and Daniel Hays. William H. Hamby is the author. Edward Montagne picturized the story for the screen.

William P. S. Earle directed. The story deals with an eighteen year old society girl who has discovered a horrible truth —namely, that only married women have any freedom.

The story is from the pen of Edmund Goulding. The list of players included in the cast have appeared in many productions during the past season, and is composed of Ida Darling, Templar Saxe, Herbert Griffith, Roland Sweet, Louise Huff, Jay Raymond, Harry Benham, Norman Kent, Lola Stuyvesant and Nora Reeve.

National Picture Theatres Feature Now Being Edited

Of particular interest to National Picture Theatres, Inc., franchise holders is the announcement that the Max Brand story, "Who Am I?," directed by Henry Kolker, is undergoing the editing and cutting process at the Selznick Fort Lee studios. Harmon Wright, who assisted director Kolker in the direction of the production, is in charge of the editing.

Scenes for "Who Am I?" were taken at the Selznick West Point studios under the direct supervision of Harry Rapf, who has been this past season the Selznick production manager of National Picture Theatres. Claire Anderson plays the leading feminine role and Niles Welch has a prominent part.

"The Life of the Party" Is to Be Released in December

Paramount will probably release in December Roscoe (Fatty) Arbuckle in a five-reel comedy, "The Life of the Party," by Irvin Cobb, adapted by Walter Woods. The story first appeared in the Saturday Evening Post. It is a comedy of situation, dependent on character delineation, etc.

Joseph Henabery directed and Richard Johnson was his assistant. Karl Brown was the cameraman. Viora Daniel played the lead opposite the star. Winifred Greenwood, Roscoe Karns, Julia Faye, Frank Campeau and Allen Connor were members of the cast.

Lois Wilson to Play Noted Role

Announcement by William DeMille that he had chosen Lois Wilson and Conrad Nagel to play the leading roles in "What Every Woman Knows," Sir James M. Barrie's play which he is to produce for Paramount, is said to be a tribute to the talents of these players.

Miss Wilson will have the role made famous on the stage by Maude Adams and Conrad Nagel will interpret the character which Bruce McRae did in the original New York production, the unsmiling student whose success depended so much on his wife's cleverness.

The remainder of the cast will also be selected with care, it is said.

Will Probably Start Company

Plans for the formation of the Juanita Hansen Producing Corporation are said to be under way. It is reported the main purpose of the contemplated organization will be the starring of Miss Juanita Hansen in feature productions. Miss Hansen is now with Pathe, but it is understood her present contract expires the first of the year, when it is believed the new company will start operations.

It is said arrangements call for only four pictures a year, which will possibly range in length from five to seven reels.

THEY'RE STALLED AND STILL ABOUT TEN MILES FROM THE NEAREST MINISTER.

Helen Ferguson has been promoted so much that she is now in the romance class. Scene from "The Romance Promoters," released by Vitagraph, with Earle Williams.

Dead Men Tell No Tales

Advertising and Exploitation

By Epes Winthrop Sargent

Dancer's "Sample Copies" Roused Same Excitement in New York as On Road

NEW YORK is just a big small town. Small towns are just little New Yorks. Men and women are just about the same out "in the sticks" as they are in New York and Chicago and Denver and San Francisco. They respond to the same appeal. The only difference is that the traffic rules in the cities are apt to be more stringent, though publicity work can be done.

The latest to prove the point is Lee Beecher, of the Plaza Theatre, New York. The Plaza has had a varied career as cyclorama building, concert auditorium, bicycle academy, skating rink, vaudeville theatre, drama house, and now it is a picture theatre. It lies in a thickly settled section but in a territory where many of the residents go "downtown" for their entertainment, for it is not far from the heart of things on Broadway.

Dancers Were Scarce

Mr. Beecher remembered the way a hula dancer cleaned up for a medicine show in a 2,000 town in the days when the hula was newer than at present. He figured that a hula dancer could repeat, so when he booked "The Idol Dancer," rather belatedly, he looked around for a dancer.

But the dancers were all out playing the country fair circuits and the carnival shows. You can find most anything in New York, but hula experts just happened to be out of stock.

Beecher did the next best thing. He gave a chorus girl a one-day contract, hired a costume for her from Tams and showed her a three-sheet of Clarine Seymour with a command to "Look like that!"

In a couple of hours the girl could stand on one foot and wiggle the toes of her other foot without losing her balance, and Beecher was content.

Called a Taxi

He called a taxi, tacked a sign to sides and back, gave the driver a list of his stops and sent him out, with his blessing, just about showing time.

Just the Same

Forty-second street Hirams are just as susceptible as livery stable Jakes when a blonde actorine, the dimples in her knees showing, does a jelly roll on top of a taxicab.—Lee Beecher.

At each stop the crowd gathered, the girl climbed on top of the cab, struck the pose for a moment, climbed back into the cab, and the driver went on to the next stop, driving slowly so that those who wanted to could follow.

Part of them did and many of the remainder hustled right down to the Plaza, figuring that the "blowoff" would come on the stage of the theatre.

Those who chased the cab eventually landed up in front of the theatre, where the girl posed in front of the box office until the cop on the corner registered a kick, and then she and the crowd went inside together, only she did not have to pay and the others did.

It worked just like it did for the medicine show in that two-thousand town of ancient memory. It worked just like it does at the ballyhoos at Coney Island and at the country fairs and the Elks' and Eagles' carnivals.

It got the crowds to pay out their coin at the box office, and it added Beecher to the few other managers in New York who are not too hide-bound to try things.

It didn't cost much, and it brought results.

"Humoresque" Runs a Week in Good Window Dressings

Although he had never ventured to run a feature for more than three days, Manager Fitzgibbon of the Regent, Bayshore, Long Island, figured that with the summer business he would be able to do better with "Humoresque" an dhe put it in for a week.

H. Wayne Pierson, of the Paramount exploitation, gave him some help and they stretched a banner across the main automobile artery running along the shore. They also advertised in papers in nearby towns and, with a population of some 3,500, they ran the full week, with good business to the end.

Mr. Fitzgibbons built up his program with a singer, a violinist and a girl to recite a poem from the plan book and made it sound like a real city show.

It was taking a long chance, but exploitation won.

Coleman Signed for "Sentimental Tommy."

Harry Coleman, the promising young juvenile who has recently returned from Europe, has just signed a contract with Famous Players-Lasky Corporation to create the role of Corp in its forthcoming picturization of "Sentimental Tommy."

YOU DON'T NEED ROOM FOR A HULA DANCER, JUST GIVE HER ROOM FOR HER FEET.

Lee Beecher put in "The Idol Dancer" rather late in the season, but he wanted to sell her at the Plaza as strongly as they did downtown, and the crowds around the Madison Avenue section had a lovely time until the traffic cop interfered, darn him, so they went down to the theatre to see the rest of the dance, but the dancer had gone home. The sample copy was all she knew.

Here's a "Suds" Window That Is a Triumph

JAZZING THE MARQUISE FILLED UP THE HOUSE.

He told them this was better than "Sex." After that he could have told them to sneak in the back alley and the crowd would have been almost as big to see the new Hodkinson release, but the marquise helped not a little.

Cutout for Marquise Sold "Love Madness" to a Profit

Jazzing a house front with banners and keeping an auto perambulator around town sold Louise Glaum in "Love Madness" for B. I. Van Dyke and caused him to wire in that it was as big a draw as "Sex."

The play backed up the advertising, but it is jazz in the announcement which sells tickets, and this gives a very good sample of house front. The best line for the picture is "Greater than 'Sex'," which sells on past performances of known value.

Entire Window Display Is Built Around "Suds" Figure

Once the adaptation of the clinging figure of Gloria Swanson in "Male and Female" to a real piano was the last word. But things improve quickly in exploitation, as we learn from experience.

However, we think that this display for Mary Pickford in "Suds" is going to stand for some time before it is bettered. It is a simple layout, calling only for things easily to be had by almost any house, yet the effect is strong and compelling.

This original stunt was pulled by Ascher's Merrill Theatre, Milwaukee, which has done good things before, but which has set a new mark for itself in window display with this contribution.

Now All Albany Is Talking About "Up in Mary's Attic"

Don McElwaine is back in town after a violent assault upon Albany, where he worked all the stunts he gathered in New York and Philadelphia, and the city up the Hudson is still talking about "Up in Mary's Attic."

Street cars told she was at the Clinton, automobiles entreated the public to follow them to the Clinton, the attic scene truck paraded such streets as were not too hilly, and the Army recruiting service requisitioned an airplane from Mineola Flying Field.

The Army slogan ran, "See the California Bathing Girls at the Clinton and then see California via the U. S. Army." With the winter coming and recollections of last winter up that way, the line was persuasive.

The girls were all over town in their bathing suits and the personal appearance stuff was heavily stressed.

Newspaper ads were mostly silhouette girls with little clothing and about the same amount of text, and colored cards, miniature photographs and other accessories were freely used.

And it pulled them even from Cohoes.

New Stunts Still Found to Tell of "Deep Purple"

Jack Osserman, of the Duchess Theatre, Warren, Ohio, found a couple of new ones to help put over "The Deep Purple." He used the stock police matinee, and some stuff like that, but he added some originals.

The best scheme was including the telephone girls in the special audience and giving those who could not come tickets to the show for the regular performances.

Telephone girls are not as busy in Warren as they are in the large towns, and they had time to tell subscribers between calls that there was a good show at the Duchess.

This can be done for any picture, but the other stunt is purely one for "The Deep Purple." It was a jewelry store hook-up with South Bend watches, which use a band of purple ribbon as a sort of trade mark.

A display of watches and stills with a purple window card made an excellent showing. Other windows were tied up by dipping the lamps purple, a stunt also employed in the lobby.

Tell it to us and we'll tell the world!

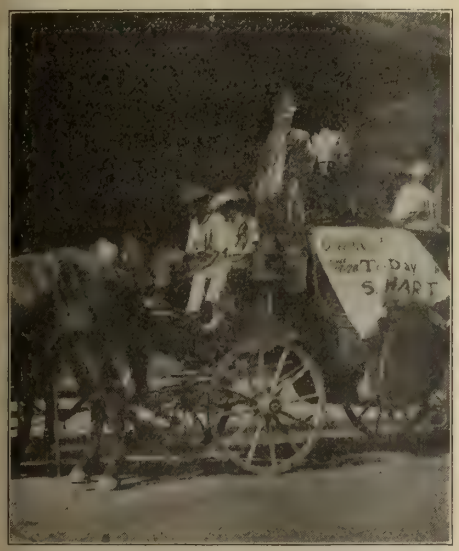
IF WE GAVE OUT PRIZES, THIS WOULD GET THE FIRST.

This is not a scene still, but the picture of a window display worked by Ascher's Merrill Theatre, Milwaukee, and we think it will take a lot of beating, don't you?

If You Cannot Pull a BIG Stunt, Try a Little One

Congress of Nations Used to Advertise "The Toll Gate"

Using Indians, Mexicans and a negro, along with a cutout, put over "The Toll Gate" at the Greenwood Theatre, Greenwood, Miss., one of the Saenger string. The nationalities were loaded upon an old-fashioned hack and sent around town by G. F. McCormick, the resident manager, and to good results.



THE MELTING POT.

Indians have no part in the Hart story, but this is beside the point. They gain attention to the banner. The banner sells the story. It does not offer to sell Indians, so no one has a well-defined kick, and they won't care about the lack of Indians after they have seen the story, so everyone is happy.

Exploitation does not consist merely in making a noise. It is making just that noise which will attract favorable attention to your house and your attraction.

Nathan Sells His Exploitation Ideas to Live Managers Up New York State

GIVING something for nothing is sometimes harder than getting a fancy price for it. Sometimes it is hard to realize that it is not easy to sell a ticket-selling idea, but talk to the exploitation men. They know.

A. S. Nathan, exploitation man for the Paramount's Buffalo exchange, has not met much encouragement in his section. The "up-state" exhibitors, outside of a few live wires, are most as dead as the average New England man, and in striking contrast to the western hustlers, but Mr. Nathan reports a gradual conversion to the exploitation idea, though he has to sell by sample.

Razors, for Instance.

Take the Amuzu, Elmira, for instance. The town had not done much, but "Why Change Your Wife" was booked back and it was felt that if Nathan could help build up on this it would not hurt any, so he got busy.

He figured that the shaving idea could be sold easiest and he got the leading hardware store interested. The Barker-Rose-Clinton Company prided itself on its window displays. They didn't merely load the spaces with axes and hammers and things. They had a reputation. Nathan got a receptive ear.

Building up the shaving stills with a couple of others, he got the foundation for a card, the chief argument of which was "Why change your wife? Change your safety razor," with an appeal for the particular self-sharpener which would obviate wasting ten feet of film on a patented sharpener.

This was backed with a circle of plush which ran down into a display of the razors in question. Potted plants on either side filled in the space and gave a mighty pretty display.

Then Took the Cars.

This helped business so much that they were ready to listen to him again when he suggested a street car perambulator for "On with the Dance." The traction company was not enthusiastic, but they admitted that perhaps what they never had done might be done, so they did it, as the cut shows.

The perambulator chased people all over town, for the motorman had a roving commission, and any time he came to a switch he tossed a penny to see which way he went. Mohammed did not have to go to the advertising mountain. The mountain came to him and clanged its gong that he might be sure to see.

Of Course the Army.

Over in Binghamton he worked the army hook-up for "Civilian Clothes" at the Strand. The recruiting station plastered their flivver and stuck a sign over the booth.

As the booth was located on the public square it came about as close to being a preferred position as one could demand. It's old stuff, but Binghamton didn't know that, so it was all new to them.

Now Nathen has two more houses won over to exploitation with more to come, for other houses are sold when they see how it works for an opposition theatre, and perhaps some day New York will rank with the Middle Western states. It will if Nathan's mileage book holds out.

Donkey and Elephant March to Tell of "Homespun Folks"

With the picture menageries in Los Angeles is was a simple matter for Tally's Broadway to use a donkey and an elephant in parade for "Homespun Folks" to call attention to the election in the new Ince drama.

Another election stunt was a straw vote in conjunction with local newspapers. This was the first straw vote in Los Angeles and attracted considerable attention. An essay contest and a prize for the best plugger song completed the exploitation.

The strongest advocate of exploitation is the man who has just discovered it.

AT LAST THEY ARE WAKING UP IN THE STRETCH BEYOND ALBANY.

Some of the stunts recently pulled on behalf of Paramount pictures by their Buffalo exploitation man, A. S. Nathan. That on the left is a street car perambulator used by the Amuzu, Elmira, for "On With the Dance." On the right is seen how the Army welcomed "Civilian Clothes" in Binghamton, where you could get out of civilian clothes and join the Army in one time and two motions. Sort of "On With the Dance" and off with "Civilian Clothes," as it were.

Government Helped in This Exploitation Idea

Louise Glaum Vamps Writers for 26 Columns of Stories

Twenty-six columns of space in the San Francisco papers was the most notable result of Louise Glaum's recent visit to San Francisco.

Miss Glaum was laying off after "The Leopard Woman" and ran up to see if the Golden Gate still had its hinges oiled. J. Parker Read heard from W. A. Crank, the Associated Producer's manager there that she was billed at three theatres, so he told where she was and Crank and W. O. Edmunds, the Hodkinson Exchange chief, and Sig Schlager, his exploitation man, all got busy.

She was playing at the Tivoli, the Strand and the Frolic, the latter in conjunction with the world-wide scenario contest, and with her name up in three places, it was figured that she could do all three some good.

She did.

She was elected "honorary colonel" of the Forty-fourth Infantry and was inducted into that office by Col. W. K. Jones before the regiment and a few dozen motion cameras.

She gave her expert advice to Judge Thomas Graham, sharing his bench in the divorce court.

She lunched with the newspaper men and exhibitors.

She was given the freedom of the city by Mayor Rolph and with him reviewed the Admission Day Parade.

She wore pantalettes.

She sported a pet black Minorca.

She let a newspaper special writer try to vamp her—and laughed at his wiles— the vamping being strictly for publication.

She lived in an Oriental suite at the St. Francis, the furnishings including some two thousand year old Chinese hangings, loaned by the Catholic Church, and she boomed the scenario contest.

Outside of this she had a nice, quiet, restful time.

Used Government Pictures Preceding "Homespun Folks"

Residents of Washington, D. C., saw themselves in motion pictures last week with the simultaneous showing at Moore's Garden Theatre of a one-reel picture, "Garden Gold," prepared by the Department of Agriculture in the interests of Washington's war gardens, and the first presentation in the nation's capital of "Homespun Folks," a Thomas H. Ince production, his first release under Associated Producers, Inc.

Tom North, managing director of the Moore chain of theatres, succeeded in obtaining the co-operation of Secretary of Agriculture Meredith in the presentation for the first time on any screen of the Department of Agriculture's own picture of Washington's war gardens, photographed, assembled and titled by government picture experts.

"Garden Gold" is a little comedy-drama in itself. Following out a carefully prepared scenario, it was photographed several months ago in the gardens along the Speedway that have become the pride of Washington and the talk of the Atlantic Seaboard. Some of the city's wealthiest and most dignified residents—Washington's homespun folks—are shown at work with hoe, spade and rake. The development of a war garden is shown from the turning of the first earth till the harvest—the golden harvest, to play upon the department's own excellent title—is in the tonneau of the lucky family's automobile.

The management of the Garden regarded the showing of "Garden Gold" as a particularly happy screen appetizer for the week's feature picture, which depicts the joys and troubles of life on the old homestead. "Homespun Folks" is from the original story by Julien Josephson, who wrote many of Charles Ray's screen successes when Ray was an Ince star. The featured player is Lloyd Hughes, who is capably supported by Gladys George in this first Associated Producers' picture.

THAT'S WES BARRY, THE ONE WITH THE FRECKLES.

Wes was run in to help put over "Go and Get It" at the Kinema, Los Angeles. He made personal appearances, scooted around town in this five-wheel ford and did about all a single kid possibly could to pack the house and annoy the ticket sellers.

So You May Know 'Em

Eventually we are going to show you all of the exploitation hustlers, but this week we again have to use a Paramount official because no one else has the courage of Victor S. Shapiro. Paramount still contends that only they have an exploitation staff. We know better, but they have the only photographed staff apparently. What's the matter with the others? They're not all homely.

WAYLAND H. TAYLOR, exploitation man at Seattle, like many of the exploitation men with Paramount, began his picture career with 'The Birth of a Nation." For seven years previously he had been with the sales and advertising department of the American Tobacco Company.

WAYLAND H. TAYLOR.

He opened with the picture at the Liberty, New York, and later took hold of the Chicago showing, then going on the road. A year later he handled "Intolerance" in Ohio. Later he managed "America's Answer."

He went to Famous Players in 1919, commencing with the run of "Fires of Faith," the Salvation Army film, at the Harris Theatre, New York, then he took hold of the advance publicity for "The Miracle Man," which ran at the Cohan Theatre.

In this connection, working on his old affiliation, he worked the national tie-up between this play and Murad cigarettes, one of the most sensational tie-ups in picture history.

With the formation of the exploitation department as a separate entity he organized New York and Buffalo, then going to Seattle and Portland, where he still remains.

Barry Went and Got It for "Go and Get It"

This kid looks liks a ringer for Wesley Barry, doesn't he? We'll say he is, for it is none other than the exuberant Wes himself, cavorting around town to tell the home folks that he is at the Kinema.

Sol Lesser had to take personal charge of the Los Angeles Kinema when Jack Callicott went away, and this is Sol's first personally conducted press stunt for "Go and Get It," in which Barry takes an important part. He made personal appearances at all performances with his gang.

Let Your Patrons Help Write Your Catchlines

Lem Stewart Makes a Hit with Many By "Dressing Up" His Lobby Displays

SINCE Lem L. Stewart returned to Asheville he has been getting some practical experience in house management, for it is vacation time and he has been acting as relief manager at the Strand that, through a system of checkering around, the other managers in the Carolinas may get their breathing spells. He knows how badly he wanted to get up to New York, and volunteered to let the others have their run arounds.

But it has been good experience for the publicity head to get into the routine for a time. tI gets him closer to the job and it will make it easier for him to do the general supervision this winter. It would, we think, be an excellent thing if all "directors general," "general managers" and similar officers could get down to the actual job for a couple of weeks once a year. They would know a lot more about their own jobs.

What Stewart Found Out.

But this is not what we started out to say. Mr. Stewart has been experimenting and he finds that to dress up his lobby displays helps a lot, particularly with the children. The kiddies, however, are by no means the only ones to appreciate something new.

Of Practical Help

You will see from the above that in at least two instances Moving Picture World has been valuable to me. Your columns are particularly valuable to all my men, I know that well, by actual experience.

—Lem L. Stewart,
Lynch Enterprises.

For example, he played Wallace Reid in "Sick Abed." He used the Jacksonville stunt of putting Wallie into a real bed with all the hospital trappings around him. That much is old. But he could not borrow a wax figure for the invalid so he had to use a cutout. This cutout had a clinical thermometer in the patient's mouth. Stewart painted this out, drilled a hole and inserted a genuine thermometer.

And all day long the kids helped the ballyhoo by extracting the thermometer, taking the patient's temperature and replacing the tube. Of course there is danger that they will drop the fragile instrument, but even at that, it is worth while.

Wallie on the Hood.

For "What's Your Hurry" he is using the one sheet which shows the star sitting on the hood of a Mack truck. He had a real hood and used two sheets so that the arms might be extended to more nearly assume the pose indicated by the drawing. In other words the hands come forward to the edge of the hood instead of being flat. Look up the press sheet and you'll get the idea and be able to adapt it to other poses.

And by slitting the pocket Wallie now has a "real" handkerchief, which the kids may take out and put back, he carries a "real" cigar instead of a painted one, and he has a real necktie.

This all sounds a bit childish, but you cannot realize how it pulls until you try it. It was recommended in Picture Theatre Advertising and was old stuff then, but it has been so seldom done that the idea is new again.

We're All Kids.

We all have something of the kid left in us, despite the grinds of life. We can still grin and appreciate a simple little trick, appreciate it, perhaps, more than a more elaborate stunt. Mr. Stewart is simply capitalizing this fact.

He reports good success with the "What's Your Hurry?" cards, suggested in the exploitation angles in this paper, and he had the title lettered and placed above the exit doors so that it caught the eyes of the departing patrons as they crowded out of the theatre.

He is using similar signs for the lobby and whenever the front becomes packed with an impatient standout, an usher comes out and hangs up one of these cards, and the laugh helps to restrain the impatience of the waiting line.

As the Strand usually has a standout from 7:30 to 9:30, this card has a real value.

A lobby display sells only to those who pass your entrance, but a lobby display will clinch the sale to those whom your other advertising has attracted.

Do not neglect your lobby.

Birthday Cake in Lobby Told of An Anniversary

Using a birthday cake in the lobby to tell of an anniversary was one of the stunts of the Circle Theatre, Indianapolis, on its fourth celebration.

This cake was a huge affair with four fat candles, but a cake in some form is practicable to any town even in these days of high costs, for the cake is generally made of plaster and not sugar icing, the plaster being worked on a cardboard foundation.

In a small town it would seem that a prize offer for the best cake, the cakes to remain the property of the baker, and the decision to be made by the audience, would be a decidedly good stunt for a theatre with a birth date. A ten-dollar prize would be ample to start the women working, and cases could be borrowed for the lobby display of the entries.

The cake stunt can be worked in any house and gives a definite punch to the anniversary suggestion. Cakes and candles and birthdays go together. Work them that way.

Try This Some Time

Some time when you have some heavy advertising you want your patrons to read carefully offer ticket prizes for any line contributed by a patron and incorporated into your advertisement.

A more permanent form of the idea is to offer tickets to anyone who will contribute a good advertising line at any time for any coming attraction.

NO ONE GOT STOMACH ACHE FROM THIS CAKE.

Good reason why. It was mostly plaster of paris with a cheesebox filling and not even a goat would tackle it, but it made a hit in the lobby of the Circle, Indianapolis, on its fourth birthday.

Glass Eyed Apes Make Good Ticket Sellers

HE ISN'T A HURDLER, THEY HOISTED HIM UP.

This is a window hook-up with Spaulding for Goldwyn's "Going Some" in Salt Lake City, where R. P. Allison pulled off some hundred-yard dashes right on main street.

Street Races in City Certainly "Going Some"

Holding races in the city streets for three days is one of the stunts used by R. P. Allison, and the manager of Loew's Casino, Salt Lake City, to put over "Going Some." Allison is the Goldwyn exploitation man in Denver.

The races were hundred yard dashes, two preliminaries and a final event, the latter staged the third day of the contest. All runners wore banners fore and aft, with the play title in front and the house name on their backs.

Another effective stunt was a window tie-up with the Spaulding sporting goods agency, which used stills and a cutout in connection with their showing of appropriate supplies. It all helped to put the picture over and most of the residents of Salt Lake City knew that the picture was in town.

The window stunt was good, but the race stunt was the big winner, for they were held in front of the house and the crowd was drawn to the proximity of the picture about showing time. The prizes represented but a small proportion of what the stunt was worth.

"Humoresque" Shares Window With Other Paramount Stars

Out in Portland, Oregon, the Woodward Clark Drug Company wanted something to help out a beauty accessories window in a "Floradora Beauty Contest," if you know what that is—we don't.

Anyhow, they wanted an attractor and E. O. Childs, Paramount exploitation man, had the wagon all hitched up ready to dash to the relief of any needy window dresser and he was on the ground in no time at all. He not only got a "Humoresque" panel, but he got up a "Floradora" sextette of other Paramount stars and added a few more in an overflow meeting on the right. This made people look in the window who would have passed up rubber-tipped vibrators, and it sold vibrators and tickets with equal ease and the satisfaction of all.

Work Less.

Shrewd window dressers are quick to appreciate the pulling power of motion picture material, and window stealers do not have to work half as hard as they once did to get a proper showing. Now, instead of saying "Please" they only have to say "Yes," but they had to work hard to get the window dressers into the proper frame of mind.

Try a Glass Eyed Ape for Booming "Go and Get It"

Among the stunts used by Earl Tait for "Go and Get It" at the Victory Theatre, Los Angeles, was a cutout of the ape which figures in the story, and which was perched over the box office.

If you try this stunt get a pair of the "cats eyes" sold for the rear of bicycles and for other uses. These are colored glass circles with cut facets, backed by a reflecting surface. They catch and reflect the light and seem to gleam with an internal illumination. If you cannot get cats eyes, try tinsel or coat bits of looking glass very lightly with lamp dip or try small electric lights with a flasher. Some animation to the cutout will very materially help the stunt and attract patronage to the house.

Mr. Tait also used a large frame of pictures taken in the local newspaper offices to emphasize the newspaper angle. This worked better than the regular stills, since the display had a stronger local interest—and also because it helped to steal extra space.

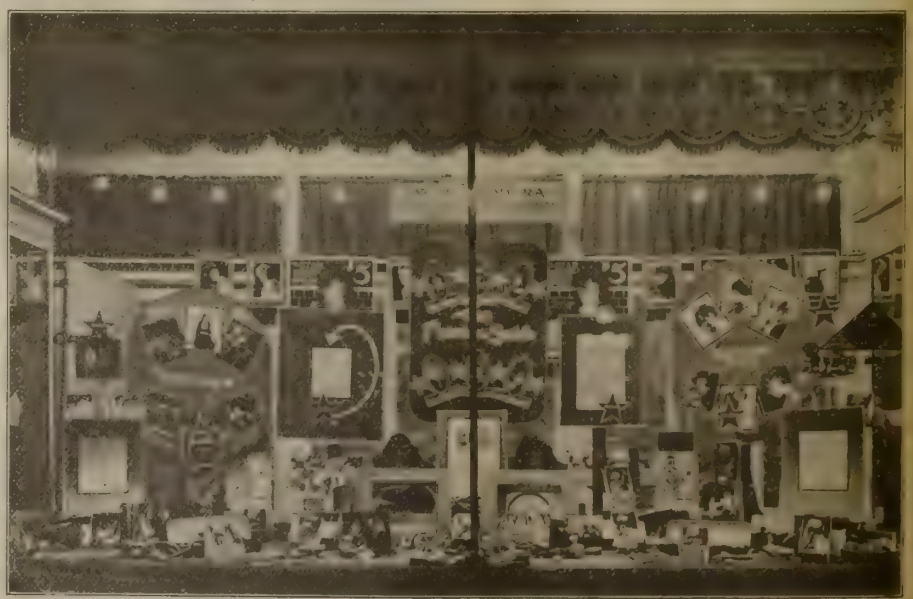
On this latter line he also gave a newsboy matinee to the kids on one morning and one afternoon paper, which means six or eight columns of space over two days. It all helped.

Hyman Making Friends.

Edward L. Hyman, of the Strand, Brooklyn, knows the value of making friends for his house. He knows that tickets can be sold long before they are taken up at the box office.

Brooklyn has the largest Y. M. C. A. building in the country, and at a rally lately he supplied the entire show, including all his soloists, the short features and "Married Life," which was loaned by First National.

The result was a rising vote of thanks to the Strand, and home mention that money could not buy.



STARS HELPED THE STARS OUT IN PORTLAND.

The toilet accessories were named the stars, so to help the drug store sell its star sprays and vibrators E. O. Childs requisitioned the Paramount stars and talked about "Humoresque" and all the rest. Maybe they gave him a spray or a vibrator, we don't know, but they did tell him thanks.

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When Business Gets Dull, Try a Friendly Scrap

THERE'S NOTHING ROCKY ABOUT RUTH EXCEPT HER TITLE.

But the title means something. The Rex Theatre used a girl rider and a perambulator and a few other things to tell them Ruth was in Bismark, and pretty near the whole town came down and visited.

Serial Exploitation Pays as Well as Feature Stunts

Using exploitation for a serial works as well as for feature attractions and lasts considerably longer. The Rex Theatre, Bismarck, N. D., put out a girl rider for the Pathe serial, "Ruth of the Rockies," and backed this up with a perambulator built on a delivery truck.

These stunts got the serial off to a big start, and George V. Halliday, the manager, wired in that it is cleaning up. Some managers look upon the serial merely as a two-part adjunct to the major program. They do not realize that it is a thirty part feature with fifteen sold tickets to each patron, if it be the right sort of serial and properly put over. Mr. Halliday put it over right and all he has to do now is to build up on the start.

Cutouts Still Work.

D. H. Schumann, of the Florence, Pasadena, is the latest to try cutouts away from the house.

He used six foot cutouts of Anita Stewart holding up a man in "The Yellow Typhoon," and he put them down on Main street instead of his lobby, with the result that the unusual placement helped to increase the attention they attracted and the tickets they sold.

Builds His Own Jungle Leading to "Lost City"

Showing what a man can do with a little paint, some cloth and a lot of gray matter, look at this trackless jungle only ten feet wide and thirty-five feet deep. It was built by Claude Lee, of the Piedmont, Charlotte, N. C., for "The Lost City," the Warner Brothers' serial.

It's the meanest sort of a lobby to work, for there is a balcony on either side, leading to the executive offices, and you have little real room, but you would never suspect that there were any handicaps to look at this neat bit of work.

The white patch at the back of the box office and on either hand are the entrances, properly labeled. The rest is cut wood wings, grass mats, roaring lions and ingenuity.

For the long and deep lobby it makes a capital study. Hang on to it. You may have a house with a lobby of this type some day, and you'll need this, among other things.

A Friendly Theatre Fight Packed Louisville Houses

Along toward the end of summer, just before the first fall winds give the air a nip, it sometimes happens that theatre-going takes a slump. This happened to the Strand and Mary Anderson in Louisville, and Joe Goldberg figured that it was up to him to do something about it.

He decided upon the old expedient of a scrap to arouse interest. He told the resident managers to put in good bills and leave the rest to him, but to be sure that all the seats were dusted.

The Mary Anderson booked in "What Women Love," and the Strand countered with "Go and Get It."

Then Goldberg started in to fight wtih himself. Apparently it was the two houses fighting each other, and the public got interested. The regular advertising spaces were discarded and extra spaces taken for both, and the row had all the earmarks of a genuine scrap.

As a result both houses, which are around the corner from each other, did an unusual business with the same crowds, for a majority of the play goers had been interested in both.

It's all old stuff to the veteran, but it always works, and it works so well that it will even pay real opposition to get together in a scrap for one week only. It will be found that not only is good business the immediate result, but that interest in pictures has been quickened for wee s to come.

MAKING MORE THAN THE MOST OF A TEN-FOOT FRONT.

Claude Lee, of the Piedmont, Charlotte, N. C., has only a ten-foot lobby and that is cluttered up with balconies, but look what he did for "The Lost City." It looks like a million dollars.

Used Eight Year Olds for Perambulating Ads.

Oregon Exhibitor Fertile in Good Window Dressing

Believing in the value of good window display, Clarence Hill, manager of the Antlers and Majestic theatres, Reseburg, Ore., gives a lot of thought to this form of promotion and gets big results.

As a sample of Mr. Hill's work, he got a pair of Japanese waltzing mice for a drug store window. These mice, through uneven development of the brain, have a tendency to run constantly in circles. They were shown with a card which read: "These mice were caught in the Antlers Theatre the day after the showing of Constance Talmadge in 'The Virtuous Vamp.' We'll say her shimmy dance is some gyration."

Similarly a toy dog was imported from San Francisco for "Back to God's Country." His kennel was placed behind a lithograph of "Wapi, the Killer," and access was had through the mouth of the painted beast. The sight of the tiny animal walking in and out of the ferocious painted dog held crowds fascinated all day long.

Mr. Hill makes a specialty of windows and looking at his window is a part of the semi-weekly routine of all inhabitants of Reseburg who are able to walk.

Hook Up with Bookseller Worked in New York, Too

Hooking up with the local bookstore is a line which has become hackneyed in exploitation advice, and yet it is always good because it always works when properly done.

This cut gives a suggestion of the display in Brentano's, the largest independent bookstore in New York, with a big Fifth Avenue frohtage. The entire window, which is some fifteen or eighteen feet wide, was filled with the cloth and paper bound editions of "The Man Who Killed," which is now printed as "The Right to Love" with the original title made the second.

The poster shown in the upper corner was originally in the center of the display, but H. Wayne Pierson, who arranged for the display for Paramount, persuaded them to raise it, that it might be seen by those who did not care to fight their way up to the window.

The crowd is caused not so much by the book display as by the stills which were generously used. This is what always gets the displays over, and a window without stills is not fully effective.

Prizes for Catchlines for "Don't Ever Marry"

Prizes for the best reasons for not marrying were offered by Herbert H. Johnson, of the Luna, Lafayette, Ind.

Mr. Johnson has so large a mailing list that he splits it in two and circularizes one half one week and the others the week following, but for "Don't Ever Marry" he used the full list and sent out cards which, after announcing the appearance of the play, ended with

Don't Ever Marry, because .....

Prizes were offered for the best replies and it was announced that these replies would be thrown on the screen at the opening performance. It was not anounced that the prizes would be announced then, because this would have made it a lottery.

The prizes were awarded on judgment and without reference to attendance, but most of those who contributed replies were in the audience in the hope that they would see their own words flashed upon the screen, and this served the purpose just as well as would a lottery.

A drive was made on the idea and it sold remarkably well, the idea being to get the crowd in for the opening show that the word of mouth advertising might accrue.

Chinese Make Protest That "River's End" Libels Race

Forty odd Chinamen who reside in Grand Rapids got the town all stirred up lately because they wanted "The River's End" suppressed.

It was to be shown at the Isis and they protested to J. W. Goodspeed against the showing of the picture. Other pictures with Chinese villains, they admitted, had been seen before and had gone unprotested because they were caricatures which even Americans could grasp.

Wanted It Withdrawn.

But in "The River's End," they contended, Marshall Nielan had given so accurate a drawing that they felt that the entire nation was being traduced, and they wanted the picture withdrawn and a statement to that effect printed in the Sunday papers.

The visit was made on Saturday night, and they explained that they appealed to him because recourse to the courts was not possible until Tuesday, as Monday was Labor Day.

Goodspeed looked from the thin laundryman to the plump chop suey caterer and assured them it could not be done. They insisted with Oriental politeness that something must be done. They had reports from the Chinese societies in San Francisco that this was even as they said and they looked more than their command of English could tell.

Papers Carry Story.

Then they bowed and departed and Goodspeed reached for the phone and told the police and the police told the newspapers, with the result that the Saturday afternoon late editions carried the yarn and the Sunday papers fell for it heavily. It was a good story. There was a follow story on Monday and again on Tuesday, but there was no court action and the story dropped, but it had done its work.

And no one remembered the row over "The Tong Man" in San Francisco about a year ago—unless Goodspeed remembered.

Used Child Exploitation for "Greatest Question"

Because he is only now playing Griffith's "The Greatest Question," E. Metzger, of the Strand, Creston, Ia., figured that it was a little too cold for C. L. Yearsley's graveyard sleeping stunt, and in looking about for something else, he hit upon the idea of having two children, a boy and a girl, neither of whom had passed the eighth birthday, parade the streets with an umbrella lettered:

"We are in love.

"We would be rich.

"See what we must pass through before our dreams are realized."

The house advertising with producer and title followed.

The unusual idea not only got the man on the street, but the newspapers picked up the stunt for special mention because of the novelty. This seems to be something new, but where children of tender years are sent out, they should be followed at a discreet distance by some competent older person who can not only direct their travels, but guard them from the onslaughts of the jealous and destructive small boy.

THE RIGHT TO RUBBER AT "THE RIGHT TO LOVE."

Brentano's, New York's largest bookstore, had an entire window filled with cloth and paper bound volumes of the motion picture edition of the story and all New York lined up to look at the stills.

Try Sayre's Futuristic Art Work for Novelty

New Haven Spaces Are as Black as Painted

New Haven has little on Boston when it comes to the looks of the advertising pages. They don't use solid pages of amusement advertising, and the spaces are larger, but they are stuffed just as full of type as though the copy writer was trying to tell it all in a couple of inches. Look at this page from the Register. It carries only two adver-

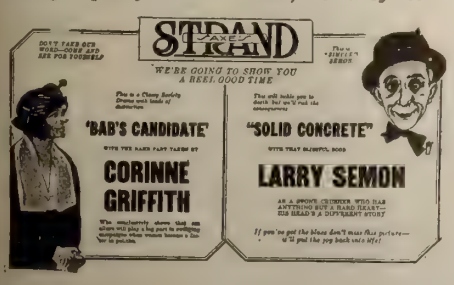
A NEW HAVEN PAGE.

tisements but the spaces are badly laid out, though it must be said that there is not an excess of hand lettering, for most of the stuff is mortised type. Both of these houses use vaudeville and the names of the players are stuffed in around the titles like packing in a barrel of china. Where such large spaces are employed, it would be an economy to make them sightly.

—*P. T. A.*—

Double Boxes Help Display Putting Over Two Titles

Getting proper display for two equally important titles is not always easy, but it can be done, and the Saxe Strand, Milwaukee, did it by means of parallel columns. They had Corrine Griffith in a feature and they regarded Larry Semon as being equally worth while, so they took



THE BEST WAY TO HANDLE DOUBLES.

double space and gave what was practically a double advertisement. This makes the two attractions equal and at the same time gives the best possible display. The space is five sixes, but the same proportions will work in smaller size if necessary. It is the layout and not the space which matters, and this can be done in a two-column where space requires. Stacking them one above the other will not bring the same results and even so small a matter as breaking in the middle of a column helps, so much so, indeed, that it would pay to take three columns rather than two to make the space break where the other advertisements do not. This does not show in the reproduction, but you can get the idea.

—*P. T. A.*—

Made It a Fit

Most managers try to get some feature which will work in with the film. Edward L. Hyman, of the Strand, Brooklyn, worked it the other way around. He had a Dutch dance interlude he could use, so he booked in an educational showing scenes in Holland, added some of it to his topical review, tailing the rest, and then ran into the dance. It fitted all right, but he booked the film to suit the specialty and not the reverse.

—*P. T. A.*—

Here's a Combination Which Is All Any One Can Desire

Almost always the America, Denver, bats a hundred per cent. in its advertising. They use reverse with unusual skill and put over their stuff so that it will show and read well. This space is a five ten and a halfs and the artist has suggested the story while the lettering is clear and the rest is set in type. The America apparently wants its advertising

A FIVE TEN AND ONE-HALF FROM DENVER.

read and not merely looked at. Anyone can get a black smudge which will attract attention, but the America does not smudge but puts it so it can be read and at the same time gets the ticket—selling attention without which no advertisement is worth the cost of the white paper wasted in its printing.

—*P. T. A.*—

McCuan Worked Hard for His Paramount Week Ads

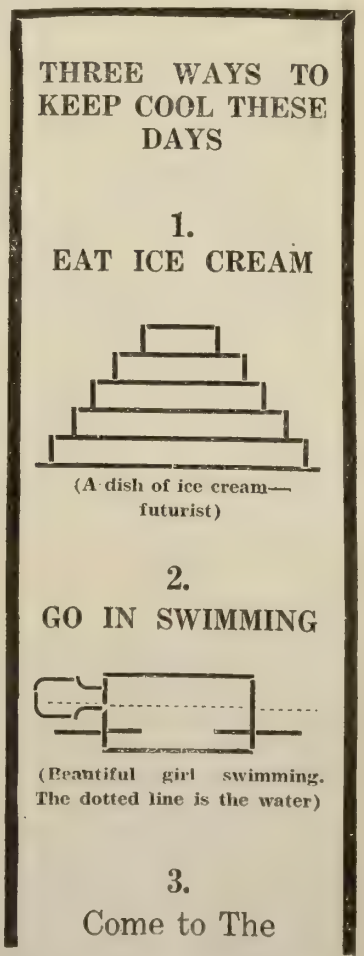
Almost every one bore down hard on Paramount Week. No one seems to have worked harder than L. W. McCuan, of the Kozy, Dresden, Tenn. He used a single eighteen for the program for the week, and then he used daily scatter ads. He has a supply of the single column portrait cuts in two styles, and he used the smaller with the house name above and "today" below. The larger singles he used with more detail.

He knew that Paramount Week was for the purpose of helping him to start the season right, and he went to it 100 per cent. He did not argue that there was no use advertising the brand. He was working for what he could get out of it for himself, which is the only way to consider the matter. Primarily the week is to put Paramount pictures on the map, but if it does that, it must necessarily put the houses using the service on the same map.

—*P. T. A.*—

Here Is a Good Idea for Next Summer's Campaign

Probably you have a scrap book. If you have not start one with this adaptation of the Jameyson hot-weather ad. It comes from Mr. Sayre, of Seattle, and is part of a single column space. This will get even more of a laugh than the



PIPE SAYRE'S BATHING GIRL.

original. It was probably worked because the proper cuts were not handy, but it is good for a strong smile at the very least and will attract a lot more attention than the space costs. Of course the third way was to go to the Liberty to see the particular attraction being shown, and you can make a picture of the theatre out of rule if you want to carry the idea to the end. Sayre stopped his impressionistic stuff with the bathing girl.

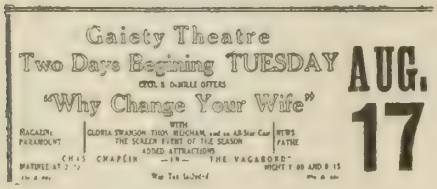
—*P. T. A.*—

Outline Letter Display Gives Emphasis to Ads

There are two ways to get emphasis with type. One is to use very black type and the other to use very light

This Operator's Report Saves Real Money

letters. This example from the Gaiety, Santa Maria, Cal., gives examples of both, for the date is in the blackest sort of letter and the rest in lighter faces and outline. The outline gives the display, and if you could see this on the page you would note that it fights other displays in which a black type is used much better than with more black type. It is contrast and not blackness which counts, and if your local papers have this type—and most of them should—you will be delighted with the change. There is another form of letter in which the outlines are so much heavier that instead of being white letters outlined with black they are apparently black letters with white centers to the lines. This is known as "inline" type, and will please those who desire a medium between the very light and the very black. The essential is to be different, and this display gives you that very thing. It does not show as



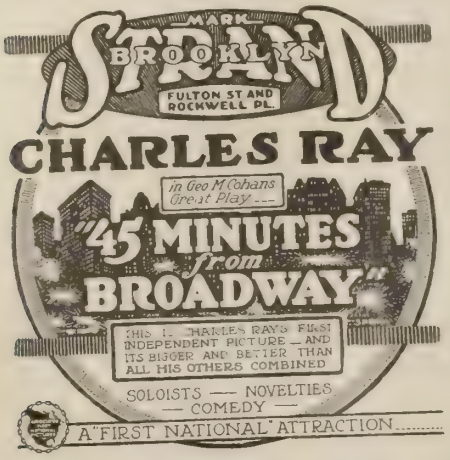
A Four Three and a Halfs, in Which the Major Display Is Gained Through the Use of an Outline Letter in Preference to Bold Faces.

well in the reduction as it does in the full size, a four three and a halfs, but you can get some idea as to how it looks, and if you are enterprising you will work this the first time you want something different with which to get attention to an out of the ordinary play. In the reproduction the rules show on two sides only, because the advertisement is set in the lower right hand corner of the page. Where you panel, use the parallel rule, which works more in harmony with the type than would a straight heavy rule. Santa Maria does not seem to be a very large place, but they know how to sling type better than in some of the larger cities.

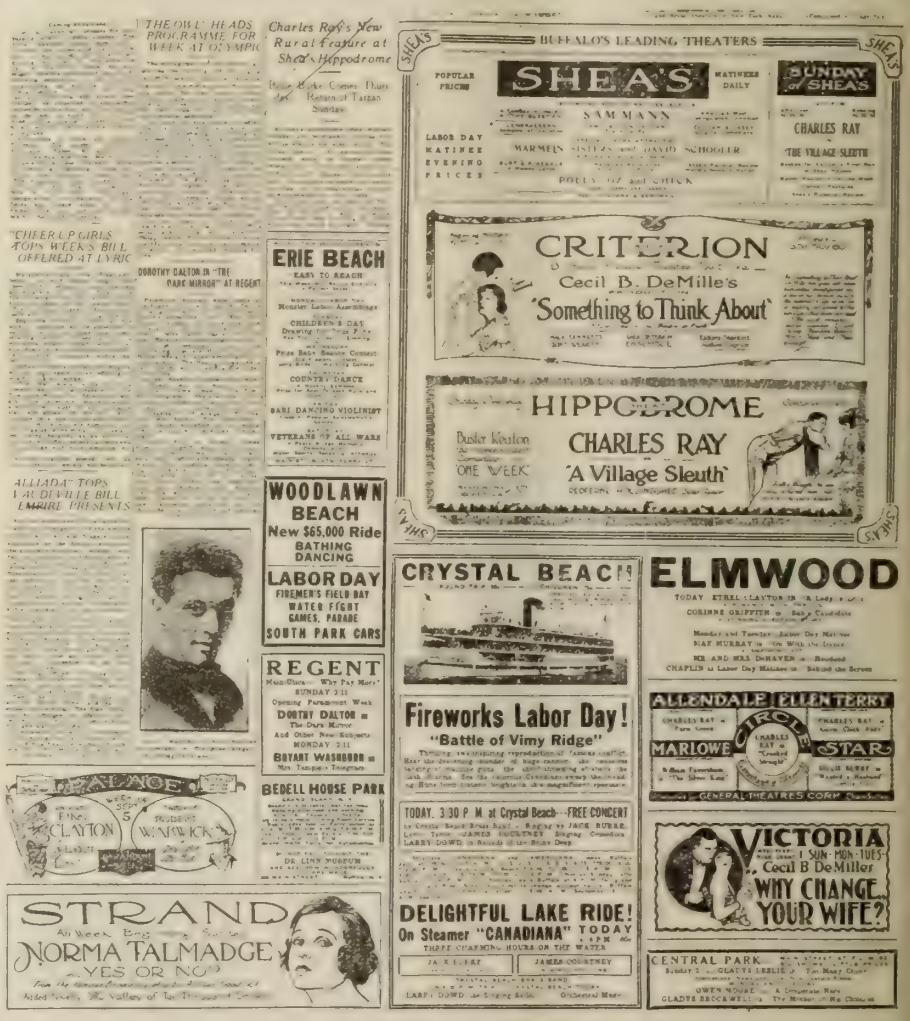
—P. T. A.—

Hyman Puts Charles Ray on Brooklyn's Play Map

Announcing the first Charles Ray picture on the First National program, Edward L. Hyman, of the Strand, Brooklyn, put him over for a homer, al-


MARK STRAND
BROOKLYN
FULTON ST AND ROCKWELL PL.
CHARLES RAY
in Geo M Cohan's Great Play
"45 MINUTES from BROADWAY"
THIS IS CHARLES RAY'S FIRST INDEPENDENT PICTURE AND ITS BIGGER AND BETTER THAN ALL HIS OTHERS COMBINED
SOLOISTS — NOVELTIES — COMEDY —
A FIRST NATIONAL ATTRACTION

A HYMAN ADVERTISEMENT.



FRANKLIN'S ADS AND THE COPIES.

though it was not "Homer Comes Home." If you will study this space you will note that the artist has put over the star name with unusual skill, though there is no apparent sign of forcing. It is done wholly through the handling of the masses. The name is not lettered as strongly as some of the other names used in these Strand spaces, but by giving it a white background where the spaces above and below are black, the name seems fairly to leap from the paper, while the title profits by the sketch of Broadway against which it is displayed. We think this one of the best Hyman displays yet, in spite of its apparent simplicity, or perhaps because of this. These Hyman spaces are a liberal education, though we think that a little more might have been done with the Cohan name.

—P. T. A.—

To Cut Exchange Bills Down

L. W. McCuan, of the Kozy, Dresden, Tenn., sends in an operator's report which he says has saved him several dollars already. It is merely a mimeographed slip reading:

Operator's Report.
Kozy Theatre, Dresden, Minn.
Feature ..... No.....
Received from.....
Condition—Good Medium Fair
Remarks .....
Date ..... In charge of projection

This report is filled out in duplicate by the operator. One copy is sent to the exchange with the misframes or other material cut out. The other is filed for future reference. It is simple and it works.

—P. T. A.—

Trying to Swell the Head of Franklin, of Buffalo

Since imitation is supposed to be the sincerest form of flattery, we shouldn't wonder but what Harold B. Franklin carries his cranium around in a sling. It will be remembered that some years ago Mr. Franklin invented a form of light line advertisement for Shea's Hippodrome, Buffalo. Lately he has adapted it to the Criterion Theatre, also under his direction. This portion of a page from a Buffalo paper shows two imitations, used by the Strand and Palace. It is a testimonial to the value of th display, but we think that if we ran a house in Mr. Franklin's home town we would try to do something different. We have recommended an adaptation of this style for other houses, but we did not mean Buffalo copies.

Get a—P. T. A.—
and Your Worries Are Over
Address Moving Picture World, either 516 Fifth Avenue, New York City; Garrick Building, Chicago, Ill., or Wright & Callender Building, Los Angeles, Cal.

Make Merchants Take Up "Go and Get It" for Slogan

Sayre in Kidding Mood Invites the Policemen

Inviting the detective to come and see Charles Ray in "A Village Sleuth" and improve their knowledge of police matters got a laugh for J. W. Sayre, of Seattle. He had the story at the Liberty and single nines to remark:

Special Notice

All Seattle city detectives displaying badges and a desire to improve their work and pick up pointers from an authority will be admitted free this week to see

Charles Ray
in
"A Village Sleuth"

We make this offer as a contribution to good government in Seattle.

No one took it seriously, everyone had a laugh, and most everyone—including the detectives—came.

For the Rex, Sayre, in another space, offered humble apology. He announced that 20,000 persons were to be seen in "A Daughter of the Gods." To his chagrin he had discovered that while 21,218 persons were actually employed in the picture, not more than 19,744 appeared in any single scene.

He got another laugh and more business. It's light stuff, but it sells wonderfully if only used occasionally.

Illustrates His Stunts for Plan Book Showing

Sanford Jarrell, who recently came to Realart's exploitation department from the Chicago newspapers, has something new in plan books. Realizing that what we have been saying for the past ten years about pictures being the best teacher, he is illustrating all of the stunts for "The New York Idea."

The double page includes a good street stunt, a couple of lobby ideas, something good for window dressing, novelties, a contest and some mail material.

All of the ideas are hinged on the ease with which the divorces may be obtained. Why not vary the summons stunt by printing up blank decrees of divorce with spaces for the names of the parties to the action? Your lawyer can suggest copy and by advertising "Divorces Free at the Capitol" you will have the entire town to the box office, or you can mail them out if you prefer.

Don't get close enough to the legal form to incur contempt of court, but make them look convincing.

Series Cutouts Give an Unusual Lobby Display

Here is something new in lobby cut-out displays from M. Rosenthal, of the Allen Theatre, St. Catherines, Canada. This was done for "The Girl of the Sea" and is made from lithographs.

The back is a combination of two different lithographs, merged, with the joining painted over. This is covered with coarse cheese cloth to give an under-water effect. Kalsomine was thrown over it to add to this suggestion.

The front strip is built up of canvas to give a wave effect and masks a strip of green lights which at night reflect upon the back cloth to heighten the effect.

Set into the lobby front, it gave a striking display and is far more pronounced than a mere cutout could possibly have been.

Increased Prices Gained Through Good Advertising

Fred S. Meyer, managing director of the Palace, Hamilton, Ohio, has lately increased his prices, without friction, through an educational campaign in the newspapers.

He quoted the Metro "fewer and better pictures" campaign and then announced that he was going to work along the same lines, pointing out that longer runs meant stronger attractions for the Palace, telling what he had booked and why it was necessary to increase the prices.

He not only increased his admission rates without complaint from the patrons, but he actually increased his patronage at the same time.

You can do anything you want, within reason, if only you advertise in the right way.

Killed a Buying Slump by Using "Go and Get It" Title

Fort Wayne, Ind., was pulled out of a buying slump by the use of the title of Marshall Nielan's last First National release. Credit for the idea belongs to Charles W. Mason, of the Orpheum Theatre, who was to play the picture.

He sold the editors and advertising managers on a co-operative drive on the reluctant patrons. The advertising managers, in turn, sold the stores, and presently the papers blossomed out with such displays as

If You Need a Fall Suit
"Go and Get It"
Now

Even a savings bank told the reader to go and get it now by starting an account. Every merchant used the idea.

Building on this, Mr. Mason started in to help popularize the slogan by incorporating it into the current phrases. Prizes were offered those who made the most apt use of the retort, and the newspapers published a lot of the entries because it made good reading.

Ticket rewards were offered and free tickets were sent a cook, who advertised "If you want a good cook and will pay fair wages, Go and Get It by writing Box 119, care of this paper."

She didn't apply for a prize, but Mason felt that she was entitled to the courtesies of the house.

It not only started the fall buying, but it sold a whale of a lot of tickets for the Orpheum and business has held better following the run of the attraction. It's a simple stunt. Try it, or something similar when you can get a good slogan like this one.

"Jack-Knife Man" Book Drive Planned in Popular Edition

Arranging with Crosset and Dunlap for a drive on a cheap edition of Ellis Parker Butler's book, "The Jack-knife Man," from which King Vidor derived the story for his play, Ed Grainger, Mr. Vidor's manager announces a campaign of co-operation.

Publishers Co-operate.

Instead of a "Here it is, take it or leave it" policy, the publishers will follow close upon the bookings of the film and endeavor to co-operate with the local managers and bookstores.

Special advertising, to match the theatre's printing, will be prepared and stress will be laid upon the fact that the book is illustrated with stills from the play.

Book campaigns have a real exploitation value to both seller and theatre and much more can be done along these lines than has been done in the past.

It is not enough that your advertising brings a crowd which lets you do better than break even. Keep after them until you have a turnaway. There is no better advertising for a house.

GOSH! EVEN THE MERMAIDS SEEM TO BE VAMPS.

Look at "The Girl of the Sea" chasing after the diver, and his pants aren't creased or nothing. How M. Rosenthal fixed up this display you may read on this page. It's good stuff.

Among Busy Film Exchangemen

Leading San Francisco Film Exchanges Now Housed in New Lurie Buildings

THE new buildings at Golden Gate avenue and Leavenworth street are now in a completed form and several of the leading film exchanges have already moved into new quarters, with others preparing to make the change within a few days. These buildings were erected by Louis R. Lurie, formerly of the Rialto Theatre. The Famous Players-Lasky Corporation and the Goldwyn Pictures Corporation have taken over the two two-story structures, while the large one-story building is occupied by Universal, Vitagraph, United Artists and Realart.

The general arrangement of each exchange is similar, each one varying the details to meet individual needs or ideas. The large structure is one story in height in front and two stories in the rear, where there is a broad driveway. The main floor of each exchange is given over to offices, paper display rooms and the like, while all film storage, inspection, shipping and reviewing is carried on before. Skylights give an abundance of natural light to the offices, while the inspection room on the lower floor is well lighted by large windows.

The Realart Exchange, managed by Ben F. Simpson, occupies quarters at 209 Golden Gate avenue, and is attractively fitted up in mahogany, a distinctive feature being the large size of all the offices. The poster department is maintained on the main floor, but is in close touch with the shipping department below.

Exhibitor's Reception Room.

Much thought has been expended on the arrangement of the Vitagraph exchange, 215-217 Golden Gate avenue, of which Frank C. Burhans is manager. A fine reception room has been fitted up in front, opposite the manager's office, and here exhibitors are expected to make themselves at home, tables, chairs and a telephone having been installed for their convenience. An office has been fitted up for the use of the district manager, who will make his headquarters here in the future, and in addition there are offices for the salesmen, bookers and other workers. At the rear of the main floor there is a sample paper room and a ladies' rest and lunch room furnished in wicker and equipped with gas plates for the preparation of light lunches. In the basement there is a projection room equipped wtih two Simplex machines, two vaults, storage, inspection, poster and shipping rooms. A special feature of this exchange is the fire alarm system on the lower floor. In the event of fire in the inspection room, shipping room, vaults or projection room an alarm is sounded by means of an electric switch placed by the door of each and a bell rings until this is turned off.

The United Artists Corporation is located at 227-229 Golden Gate avenue and a beautiful exchange has been fitted up under the direction of Manager E. B. Baron. Wicker furniture has been installed in the reception room and considerable other new furnishings added. Like the other new exchanges it has its private projection room in the basement, where all inspection and shipping of films is carried on.

Fox Manager Puts Over Some Big Sales.

Howard Butler, exchange manager for the Fox Film Corporation at San Francisco, has closed a contract with the Pantages Circuit for the showing of the first serial, "Bride 13." He has also succeeded in landing a contract from the Strand Theatre of this city for the showing of all special releases in this house during the season of 1921, and has practically every key city in the territory booked already.

District Manager Howard Sheehan has returned from a trip to Seattle, Butte and the Northwest in general and reports that conditions are very favorable in that territory. He has transferred John Dolezal, formerly assistant manager at Seattle, to San Francisco, where he will assist Manager Howard Butler. He has also made arrangements for the redecoration of the local exchange in order that it may be on a par in beauty and comfort with the new exchanges on the avenue.

Pittsburgh

Leo. F. Levison Resigns.

Leo. F. Levison, for the past two years manager of the Select exchange, Pittsburgh, recently resigned his position and the same day Morris Safier arrived in the city to take charge of the office. Mr. Safier formerly was manager of the New England offices of the same concern.

Mr. Safier was formerly in the "legitimate" show business, having been connected with the American Booking Offices here and having done work under the stage name of Max Stern. Eight years ago he went to work under Levison in the old World exchange. Subsequently Mr. Safier worked with Mr. McKibbin at the Triangle exchange here, and later went to the Cleveland office of the same company. There he soon became affiliated with Mr. Selznick in a business way. Two years ago he was put in charge of the two offices covering the New England states. He is now engaged in re-organizing the Pittsburgh office. He brought with him from New York, R. M. Baldwin, the auditor of the company, and Edwin C. Stueler.

HOWARD J. SHEEHAN
Pacific Coast district manager for Fox.

McGurty Takes Charge.

E. J. McGurty is now in charge of the American Film Company's branch at the Pittsburgh Pathe Exchange.

Arranging Bookings.

Samuel S. Bloom, Philadelphia film man, owner of the Vod-a-Vil Pictures in this state, was in Pittsburgh with his manager, Mr. Forrey, recently. Mr. Bloom has recently secured state rights on "A Child for Sale," which he will handle through the Vod-a-Vil exchange here. This picture opened at the Metropolitan Opera House, Philadelphia, August 30 and first run bookings are being arranged now in the western part of the state.

Kremer in Pittsburgh.

Victor Kremer, New York film broker, was in Pittsburgh recently en route east. He states that he sold the Western Pennsylvania and West Virginia rights to his feature, "Voices," to Richardson & Wasson, a new exchange in Pittsburgh.

Dallas.

Norfleet Resigns from Hulsey.

The Hulsey interests have announced that Hal C. Norfleet, manager of the Hippodrome in Dallas, has resigned to go into the moving picture business. Norfleet has been connected with the company for six years in the capacity as manager and advertising expert. Ray Whitfield, formerly prominent manager of the Interstate and Loew circuits of vaudeville will fill Norfleet's position.

Organizes Lone Star Pictures Company.

In order that the Associated First National Pictures may have an exchange in Dallas, F. M. Brockwell, of Chicago, has organized the Lone Star Pictures Company, located at 1930 Main street, on his own capital. Brockwell has applied for a $10,000 charter and is at present the manager of the company. He will return to Chicago when the organization is well under way.

Thomas Bailey Goes to Realart.

Thomas Bailey, formerly manager of the Paramount exchange of Oklahoma City has been appointed the manager of the Realart Picture Corporation in Dallas, Texas. The Realart was recently taken over by the Southern Enterprises, Inc. M. J. Sparks, manager of the First National Exhibitors, has been temporarily manager.

Old Mill Installs Pipe Organ.

Herschel Stuart, assistant general manager of the Hulsey Theatres in Dallas, Texas, has sent out the following statement.

"I am pleased to announce to the patrons of the Old Mill Theatre that we will install a new $20,000 pipe organ. The date for the installation is placed as October 1. It is the finest pipe organ in this part of the country and it compares favorably with instruments that have been installed in any of the larger theatres of the country."

NEWS *of the* INDEPENDENT FIELD

PRODUCTION By C.S. SEWELL DISTRIBUTION

Special Pictures Signs Louise Fazenda; Comedy Star to Come East for Vacation

RUMORS concerning the future plans of Louise Fazenda, the well-known Mack Sennett comedienne, were set at rest last week by the announcement from the West Coast that contracts have just been signed between Miss Fazenda and the Special Pictures Corporation, whereby the former will head her own company in a series of two reel comedies to be released by Special Pictures.

Miss Fazenda, who is perhaps best known for her stellar role in "Down on the Farm," will leave soon for a fortnight's stay in New York, and during her absence the Special Pictures scenario department will prepare several comedy starring vehicles for her use when she returns.

Miss Fazenda is the fourth Sennett star to join the ranks of the Special Pictures. The others are Ford Sterling, Chester Conklin and Harry Gribbon.

It is the plan of the executives of the Special Pictures to have ten releases in the short reel field by October 1.

The Special Pictures Corporation, which is a Los Angeles organization, is specializing exclusively in one and two reel subjects. This week the company formally took over the Jesse D. Hampton studios on Santa Monica boulevard.

Louise Fazenda was born in Indiana, but graduated from the Los Angeles high school. After a season in stock she entered the films at Universal City, and has appeared with Keystone and Sennett-Paramount releases. Some of her best known short comedy hits have been "The Kitchen Lady," "Her First Mistake," "Her Screen Idol," "The Village Chestnut," "The Village Smithy," "Hearts and Flowers," "Treating 'Em Rough" and "Back to the Kitchen."

Master Films Will Produce Comedies at Essanay Studio

Master Films, Inc., a new independent producing company, started work on a series of twenty-four one-reel comedies, at the Essanay Studios, Monday, September 20. Jack Kinsella, formerly director of Fox comedies, will direct the pictures in which Van Dyke is the featured player. Titles have been given to the first three of them as follows: "A Millionaire by Mistake," "Wet in a Dry Country" and "Captured By Cannibals."

The first will be released early in November, and after that they will be released at the rate of two a month. Western Feature Film Exchange, at 112 N. La Salle street, will handle this product.

Bert Lubin Enters Field; Offers Five-Reel Western

Bert Lubin, well known to exhibitors, exchangemen and state rights buyers throughout this country and Canada, announces he will head a new company which will enter the state-rights field with a series of specially selected feature productions.

A five-reel western feature will be their first scheduled release for the state-rights market. This picture has already been finished, and an advertising and exploitation campaign is now in preparation for it.

Mr. Lubin states his company will aim to provide the better class productions. Offices will be maintained on the eleventh floor of the Longacre Building at 1476 Broadway.

Mr. Lubin is not a newcomer in the state-rights field. He was general sales manager for "Virtuous Men." In addition he handled many other independent productions. He will shortly make a tour of the country to visit his state rights friends and acquaint them with the policy of his new company.

Berwilla Corporation Engages Ford to Direct the "Thunderbolt Jack" Serial

ANNOUNCEMENT is made by the Arrow Film Corporation that Francis Ford, who has long been recognized as one of the leading screen stars, actor and director, has been engaged by the Berwilla Film Corporation to take over the directorial reins that govern the sensational serial, "Thunderbolt Jack," which stars Jack Hoxie, the serial hero.

Joe Brandt, Berwilla's eastern representative, who is personally supervising the production of "Thunderbolt Jack," is credited with securing Francis Ford's signature to the Berwilla contract.

Very favorable progress is reported by Mr. Brandt on this serial, the first three episodes of which have already been received at the Arrow offices. Arrow officials are enthusiastic over it, stating that thus far it is superior to Jack Hoxie's previous serial, "Lightning Bryce," which proved one of the big money-makers of 1919. Arrow states that they believe that "Thunderbolt Jack" will be one of the biggest money-making serials ever offered.

An attractive line of advertising accessories is being prepared by the advertising and publicity department of the Arrow Film Corporation, and every aid will be furnished the exhibitor to properly exploit the production. The serial is in fifteen episodes and will be released in the early fall.

"Attic" Film Sold for Wisconsin.

The Kay-Bee Distributing Co., Inc., has purchased territorial rights for the comedy drama, "Up in Mary's Attic," from Fine Arts Pictures, Inc., for Wisconsin.

In a letter to Fine Arts Pictures, Inc., Walter A. Baier, of the Kay-Bee Company, says that the direct to the exhibitor advertising campaign, which Fine Arts has been conducting, is proving valuable in arranging for advance bookings.

"OUT OF THE DUST" CAME WHISPERS OF THE PAST.
Two scenes from this new Apex production, with Russell Simpson. Pat Moore, the little fellow, does excellent work.

Clark-Cornelius Offers on State Rights Lejaren Hiller's "The Devil's Angel"

THE DEVIL'S ANGEL," a romance of Bohemia, filled with intrigue, occult influence and Oriental mystery, will be released through state rights exchanges, according to an announcement from S. J. Rollo, secretary of the Clark Cornelius Corporation.

"The Devil's Angel" was produced under the direction and supervision of Lejaren A. Hiller, a magazine artist of national reputation, and the originator of what is known as "photographic illustration." Educated in America, this noted artist has had the additional advantage of years of study under great masters in Paris and other great art centers.

Has Unique Photoplay.

In "The Devil's Angel" he is said to have brought before the camera the eye and skill of the artist in beautiful and picturesque lighting effects and unique photographic scenes.

Mr. Hiller also appears in this production, in which he plays opposite Helen Gardner.

Another artist of unusual attainments who has an important role is C. D. Williams, well known as a painter; and included in the cast are a half dozen beautiful young women who have been models for famous artists.

Hypnotism and its mysterious phenomena provides the basis of the theme in "The Devil's Angel." As a beautiful girl who, escaping in the night from the house of the Hindoo hypnotist, takes refuge in the atelier of three struggling young Bohemian artists, and in turn for their hospitality becomes their model and queen of their humble household, Miss Gardner is said to portray a daringly ingenious and appealing role.

With this background Mr. Hiller forms the foundation of a quaint romance, through which runs a thread of mystery, hypnotic influence and Oriental intrigue.

How the beautiful girl who had become dominated by the hypnotic powers of a Hindoo mystic succeeds in throwing off the malevolent influence and freeing herself so that she might be free to join her artist lover is portrayed. Speaking of the production Mr. Rollo says:

"'The Devil's Angel' is something entirely new and original in motion picture production. The story is unusual and artistic. Delving into the mystics of the Orient, it nevertheless maintains its American atmosphere throughout.

"Its notable cast, including such artists as Templer Saxe, Lejaren A. Hiller, Helen Gardner and many others, will prove a powerful appeal at the box office anywhere. The innumerable striking scenes and the beautiful lighting effects will long be remembered as really the first of their kind.

"The picture is made up of every element necessary to create the greatest appeal to the lovers of motion pictures—mystery, romance, human interest, thrills, heart-throbs, a colorful theme and adventure from beginning to end.

"It has innumerable exploitation angles, striking presentation possibilities and a timely subject combined with its dramatic quality, artistic effects and a superlative production."

Clark Cornelius Corporation is distributing the picture in America, with the Alexander Film Corporation controlling world's rights.

Joan Forms Service Bureau to Assist State Rights Buyers with Advertising

THE Joan Film Sales Company announces the formation of the Joan Service Bureau, intended to assist state rights buyers in advertising, publicity and exploitation of the Joan pictures in their respective territory. This means that the brain of the Joan forces in New York will be at the disposal, gratis, of all purchasers of its pictures, and that the Joan staff will be kept busy lending its time and experience in mapping out stunts and circularizing among the exhibitors of the respective territories of the buyers, so that the latter may reap the full harvest out of a Joan picture.

This new step was taken as a result of Joan's decision that the purchase of any of its pictures by an exchangeman does not end Joan's responsibility then and there, but that Joan does not consider its part of the contract fulfilled till it sees pictures through to the finish. According to the details of the plan announced to its buyers, Joan will have its exploitation and publicity staff "on the ground" in any territory where its buyer secures a first-run and desires to make an unusual campaign.

It goes further. If a state rights buyer desires any special advertising or exploitation, Joan will cheerfully have it done gratis. It should be added that this service bureau holds good for the outright and percentage buyer alike, and is simply Joan's expression of good faith.

The announcement of this bureau was made last week by letter to all exchange men who have bought Joan pictures, and within the course of three days the welcome this innovation received has been very gratifying to the Joan company and has made it all the more certain the bureau was sorely needed.

Gaumont Reports Unusual Success with Sale of Rights on Six Special Films

ENTHUSIASTIC reports of the Gaumont series of six special features are being received. The entire Eastern territory and a large part of the West have been sold, and the state rights buyers are said to be warm in their praise of the productions.

The pictures were made under favorable circumstances and it is announced no expense was spared in the making; at the same time, they are being offered at an attractive figure so as to enable buyers to realize on their investments.

Especial attention has been paid to the stories (adaptations of famous novels), casts and sets, and some very unusual artistic effects have been attained in the way of photography and lighting.

These pictures are being so well received that the Gaumont Company plans to release another series of six after these are finally disposed of.

MILDRED S. ROSENFIELD

M. S. Rosenfield Establishes Special Service for Buyers

Mildred S. Rosenfield, who has been active for several years in the state rights field as purchasing representative for Sol Lesser and his various associates, announces the establishment of an independent service for the benefit of state rights exchanges.

Based upon her intimate knowledge of marketing and purchasing of film, her clientele, she states, will be kept in constant touch with the market and assured first opportunity to purchase desirable independent releases.

Miss Rosenfield is well known throughout the industry. Her service includes reviewing, negotiating and buying and handling any matters of interest to them.

Among those already lined up with Miss Rosenfield are Sol Lesser, De Luxe Feature Film Co., of Seattle; A. H. Blank Enterprises, of Des Moines; Joseph Skirboll, of Pittsburgh; Doll-Van Film Corporation, of Illinois and Indiana; Mozart Film Company, of Baltimore; Masterpiece Pictures Co., of Cleveland.

Offices have been established at 117 West 46th street.

Joe Brandt to Exploit Sales of Feature Film, "The Victim"

Joe Brandt left the Coast recently to return to New York to give his attention to the exploitation and sales, in the independent market, of the super-feature, "The Victim," which Jack Cohn has just completed cutting and titling.

It is a six-reel production that is announced as containing many dramatic possibilities, and tells a story that hides its solution in suspense to the last five minutes, it is said. It is a preachment against the dangers of circumstantial evidence.

Christie Features New Series

Director William Beaudine is laying out an elaborate two-reel Christie Comedy in the new series to be distributed through Educational Film exchanges, which has to do with aviation.

The leading players will be Bobby Vernon, Neal Burns, and Laura La Plante. The latter has gained fame as the pretty daughter from "Bringing Up Father," and although she is only seventeen, has played in a number of Christie Comedies and had a part in a recent dramatic feature produced by Christie.

FRITZI RIDGEWAY
Starring in pictures being made by Capitol Film Company.

Capital Films Will Release Two "Westerns" Every Month

The first of the twenty-four "Westerns" starring Fritzi Ridgeway, will be released October 4, according to W. D. Russell, general manager of the Capital Film Company.

This first picture will be "The Bandit of Hell's Gap," and is said to have a strong plot with an element of mystery.

Fritzi Ridgeway, who has played opposite William S. Hart, and has been associated with many producers releasing "Westerns," here makes her debut as a film star in her own right.

Two Ridgeways will be released every month. "The Bandit of Hell's Gap" is by William Pigott. It will be followed by "The Girl of the West," "Traitor's Vengeance," "Almost An Outlaw," "The Avenging Trail," "Western Ray," and "Shadows of the Past." It is also reported that Capital will put out several one-reel comedies starring Bobbie Ray.

Buyers Predict Great Demand for New Fanny Ward Feature

Aaron M. Gollos, of Chicago, who recently purchased the Illinois and Indiana rights to Joan's state rights feature, "She Played and Paid"; Sam Zierler, of the Commonwealth, who bought the rights to New York state and Upper New Jersey, and Sam Grand, who has the New England rights to the Fanny Ward feature, agree alike that this Joan production will be in heavy demand with their exhibitors and the public.

According to Mr. Gollos, who operates in a teritory that is already well provided with features, there are never too many good pictures on the market. "Despite the advance bookings of some of my exhibitors," he declared, "they will always make room for a better production, such as 'She Played and Paid,' as this picture has great money-making possibilities for them.

Latest "Hallroom" Titled.

"All Balled Up," the latest Hallroom Boys comedy, produced by Harry and Jack Cohn, is a story of camouflaged "high balls," that takes the boys from their store and boarding house to the golf links, the country club, the police court and jail, with no diminution in the constant succession of hard luck. This film completes the present series of releases.

Arrow Has Elaborate Plans for Future of "Bitter Fruit," Made by Dramafilms

BITTER FRUIT," the six-reel special production which is soon to be issued to the state rights board by the Arrow Film Corporation, is said to be one of the most remarkable productions ever made. It was produced by Dramafilms under the direction of Will Bradley, an artist of note.

Mr. Bradley's training as an artist has stood him in good stead in directing motion pictures. He has secured artistic composition and beautiful settings. The entire action of the picture lies on a tropical island off the coast of Africa, and the luxurious foliage of the palms and rare tropical plants provided by nature have been utilized by Mr. Bradley in a manner which stamps his work as a director of the highest rank.

A splendid cast headed by Jane Gail and John Charles give the picture splendid interpretation and the story is one of exceptional power and thrilling action, maintaining the spectators' interest until the final foot of film, it is said. Arrow is preparing a special advertising and publicity campaign, which will soon be ready for the independent exchangeman.

The lithographs, which already have been prepared by Ritchey Lithograph Company, are said by those who have seen them to be the most remarkable paper ever prepared for an Arrow production.

Arrow states that "Bitter Fruit" will be an early fall release. An extensive advertising campaign, through the medium of the trade papers, will be inagurated and carried on to the limit.

"The Women Men Love" to Be Released in Six Reels by Bradley Film Company

SAMUEL R. BRADLEY, director general of the Bradley Film Company, arrived in New York recently, bringing with him the domestic and foreign negatives and prints of a feature which will be published in six reels, called "The Women Men Love," written by Charles T. and Frank Dazey, the former the author of one of the three plays recording the longest runs in modern stage history—"In Old Kentucky."

Those who have seen the first prints run are said to be enthusiastic in their praise. The cast is headed by William Desmond, Margaret Marsh, Evan Burroughs Fontaine, Denton Vane, Josephine Dempsey, Alice Fleming and Doris Noldie.

This production was photographed by Harry Gerstad, the cameraman of "The Spoilers" and "The Ne'er Do Well" for Colonel Selig, "Jack and the Beanstalk" and "Cleopatra" for William Fox, and all of the Jesse Hampton productions.

One big feature of this picture is said to be a very originally staged cabaret scene in which Evan Burroughs Fontaine appears in a dancing feature supported by six well-known artists.

This production is the first of a series of pictures to be produced by Mr. Bradley.

Speaking of his experience in this production under the direction of Mr. Bradley, William Desmond said: "Bradley is a fine chap; I like him because he does not yell his head off, because he is always open to suggestion, and because he has excellent ideas and knows how to put them across."

Robert W. Priest, president of The Film Market, Inc., will act as sales agent and manage the release of this picture, for which he is planning an extensive advertising campaign, it is said.

Arrow Reports Rapid Territorial Sales on "Thunderbolt Jack," Starring Hoxie

REPORTS from the Arrow Film Corporation indicate that its latest serial, "Thunderbolt Jack," will prove one of the most striking serials ever produced. It stars Jack Hoxie, who is supported by Marin Sais, and is said to contain numberless sensational incidents and situations.

"Thunderbolt Jack" is a western serial, and as both Jack Hoxie and Marin Sais are expert riders, it was possible for the director, Francis Ford, to secure some of the most sensational scenes possible to execute. For genuine daring and absolute nerve it is said that "Thunderbolt Jack" will meet the wildest hope of the serial fan.

The serial is in fifteen episodes and it is stated that each one carries the spectator in breathless suspense from one thrilling incident to another, and Arrow states that the serial fans will experience a genuine surprise in the thrilling denouement of this, the most sensational serial it has yet released.

Territory on this production is rapidly being sold and it is stated the picture will be released in the early fall. An intensive advertising campaign is being conducted, and a special line of advertising and exploitation accessories have been provided for this picture.

Fidelity to Produce Two-Reelers.

William G. Smith, of the Fidelity Pictures Company announces that "Love's Flame," featuring Thomas J. Carrigan and Vivienne Osborne, has been sold to the Twentieth Century Film Company, Eastern Pennsylvania and Southern New Jersey; Morart Film Exchange, District of Columbia, Delaware, Maryland, Virginia, and North Carolina; S. Griever Security Pictures, Illinois and Indiana; Elk Photoplays, Inc., Greater New York and Northern New Jersey. Balance of territory is being closed rapidly, it is said.

The company will announce shortly a series of two reel semi-slap-stick comedies featuring Bessie Eyton and Robert Bruce.

Calls Attention to Cast.

Attention is being centered by critics and state rights buyers who have seen Equity's Edith Taliaferro production, "Keep to the Right," on the excellent supporting cast of the picture. The film has a plot of such a nature as to call for artistic support from almost all the members of the cast, as each one of them plays an important role in the action.

Chief among the members of the cast is Gladden James, a screen actor who bears a long career of successes, in most of which he has taken the male lead. E. Coit Albertson, Frank Burbesk, Paul Panzer, Elizabeth Garrison, Edith Stockton and Elizabeth Kennedy are also in the cast.

Seaboard Policy of Expansion Includes Special Department for Arrow Releases

THE Seaboard Film Corporation of Washington, D. C., has announced a change in policy whereby it departs from its previous policy of distributing short subjects exclusively.

Under the new arrangement, as announced by President Coleman and Secretary White of the Seaboard, a special department will be opened for the handling of features and serials. This will be installed at once and will be supervised by N. Bobys, who until last week was connected with Pathe's Washington exchange. He has been installed as serial and feature manager and will devote his time exclusively to the handling of this new department.

President Coleman announced that the Seaboard has been exceptionally fortunate in concluding a contract whereby it secures the exclusive distribution rights on "Thunderbolt Jack," the new Arrow release starring Jack Hoxie and featuring Marin Sais. This is said to be the greatest serial that has ever been produced and to abound in mystery and thrills, each episode containing a terrific punch that is sure to make the serial one of the greatest money-makers ever offered the exhibitor. It was produced by the Berwilla Film Corporation under the supervision of Ben Wilson and Joe Brandt.

Announces List of Features.

Mr. Coleman also announced a list of high class features with which to start the new department. Among these are "The Golden Trail," starring Jane Novak; "Bachelor Apartments," starring Georgia Hopkins, and "Before the White Man Came," a picture with an all-Indian cast.

In speaking of the new department, President Coleman said: "My experience as a distributor of short subjects in Washington and vicinity has shown me the necessity of supplying the exhibitor of this territory with high class features and serials. I find that there is a strong demand among the independent exhibitor for production of this nature.

"In making a careful search of the independent releasing organization we were fortunate enough to secure a line of features and a serial which we consider far superior to anything that is on the market. These are productions handled by the Arrow Film Corporation and include, 'The Golden Trail,' a five-reel dramatic production starring Jane Novak and Jack Livingston. This is a picture of the frozen north and is, in my estimation, one of the biggest productions of the year.

Remarkable Indian Feature.

"'Bachelor Apartments' is a five-reel comedy starring Georgia Hopkins, a young woman of undoubted ability who shows much promise as a comedian and who will undoubtedly be a big favorite with the fans. A most unusual picture entitled 'Before the White Man Came' completes the list of features. This production is an authentic picturization of one of the most dramatic chapters in the history of the American Indians. It is portrayed entirely by full-blooded Indians, there not being a single white man or woman in the entire production.

"To meet the serial requirements, we contracted with the Arrow for their newest and biggest serial, 'Thunderbolt Jack.' This serial stars the popular favorite, Jack Hoxie, who is supported by one of the most popular leading women in the serial business, Marin Sais. Before contracting for this serial, I witnessed the first three episodes and I want to say that for genuine thrills, terrific punches and breathtaking action I have never seen anything like it. We have set November 1 as the release date of this serial and we anticipate that it will prove one of the most sensational successes of the year."

Seaboard is preparing to inaugurate an extensive advertising campaign on behalf of the features in this serial.

Many Bids for Territory on "Up in Mary's Attic"

The success of the comedy drama, "Up in Mary's Attic," is resulting in a demand for rights in the states remaining unsold. Fine Arts Pictures, Inc., who are distributing the picture, announce numerous offers from Illinois, Michigan, Ohio, Western Pennsylvania, Washington, D. C., and the New England states.

Virtually all of the exchanges, who have made offers for territory, have agreed to play the picture as a road show preparatory to distributing it as a regular release. Word from all parts of the country state that the picture is not only scoring a big success for the state rights buyers, but that exhibitors everywhere are reaping a harvest at the box office and all-week runs are the general rule rather than the exception.

The unusual opportunities that the production offers for contests, exploitation stunts and unique presentation possibilities has prompted exhibitors everywhere to play the picture in a big way.

The accessories also have proved of great value and the demand indicates that the exhibitors and state rights buyers are taking advantage of every possibility to exploit the production.

"BY HECK, I'M JUST A GONNA SHOW MY KNEES TOO—JUST WATCH ME," Says Gale Henry, preparing to sever the upper portion of her "home-made" hosiery in this Special Pictures comedy.

Reelcraft Offers Bonus Plan for Its Salesmen

Beginning October 1 the Reelcraft Pictures Corporation will inaugurate a bonus plan that will enable salesmen in Reelcraft exchanges to not only increase their earnings, but win a monthly prize that will be measured by the increase in business derived at all offices.

President R. C. Cropper has had the plan under advisement for some time, and after compiling figures covering the past six months, a plan has been formulated that gives every salesman an equal chance.

The results of each week will be mailed to every salesman showing not only his standing, but the standing of every salesman in the form of a "batting average."

Raver's "Virgin of Paris" Based on Anthony Hope Novel

The spectacular six-reel feature, "The Virgin of Paris," which will soon be released on the territorial plan by Harry R. Raver, is an adaptation of Anthony Hope's famous book, which was printed in seventeen languages. It is said that more than three million copies of this book had been sold.

The vivid and wonderful imagination of the author was given full play in this work, and he injected into the story the sort of action that is found valuable in picture-making. Previous pictures which were made from Hope books have all proven big successes. Among them are numbered "The Prisoner of Zenda" and "Rupert of Hentzau."

The leading role in the picture—The Virgin—is played by Diana Kareni, the famous Polish actress, whose name figured in many Associated News dispatches during the regime of Paderewski. She is said to be Poland's greatest actress.

Miss Kareni was given capable support by Walter Gordon, William Creswisk, Clara Denvil, Philip Ashley, Lewis J. Mortimer, Florence Temple, Marjorie Strickland, J. R. Phelps and Marie Paton.

Finish Hank Mann Comedy.

W. E. Shallenberger, president of the Arrow Film Corporation, is in receipt of advice from Morris R. Schlank, producer of the Arrow-Hank Mann comedies, that work has been completed on the latest Hank Mann comedy, "Up in the Air."

The scenes in this comedy were taken on the roofs of various skyscrapers in Los Angeles, and the comedy is said to be one of the most exciting, as well as the funniest the comedian has made.

Two Comedies Finished.

Chester Conklin has finished his first two reel comedy to be released through Special Pictures Corporation. "Home Rule" is its title. Harry Edwards directed, Jack Martin supervised and Frances Conrad played the leading feminine role.

Charlotte Merriam has completed her first "Comiclassic" release. Reggie Morris directed the story, "Up in Betty's Bedroom." Jay Belasco played the masculine support.

Walter Miller Heads Cast in Film, "The Unfair Sex"

According to advance notices from Artclass Corporation's offices, their latest production, "The Unfair Sex," will hold several distinct bids for favor in the way of variety and contrasting themes.

The story is a society drama, opening at college and voting its first two and a half reels to some elaborate background. The Loft estate at Rockwell Center, Long Island, and the Glen Curtis place at Garden City, serves as setting for these episodes.

The action next moves to Turkey and to picturesque harem interiors. Dancers, headed by Donna Rameriz, are introduced into the action of these scenes.

Following is the African jungle portion of the tale, where lions, chimpanzee and other animals come into the plot. Messrs. Weiss, of Artclass Corporation, are said to own a collection of acting animals, and the entire lot is said to be used in the present story.

The cast is headed by Walter Miller, with Anne Luther, Dorothy Bernard, Armand Cortez, and Mr. and Mrs. Walter Beckwith, the last two, the trainers in charge of the animals, in support. John Joseph Harvey is directing, and John K. Holbrook is supervising.

Canyon Names First of Six Franklyn Farnum Features

Canyon Pictures announce for release on a state rights basis a series of six western features, the first of which is "The Galloping Devil," starring Franklyn Farnum and directed by Nate Watt, who acted in a similar capacity for Annette Kellerman's "What Women Love."

Based on a story by B. M. Bower, widely known for his Saturday Evening Post stories and novels of the great West, "The Galloping Devil" is said to contain every element calculated to appeal to admirers of virile, red-blooded people.

Canyon is firm in the belief that, by reason of the western picture's popularity in the early days of the industry, the same character of photoplay, if produced in the modern manner, would offer strong competition to the society dramas.

The character of Andy Green (played by Franklyn Farnum) is said to be rich in human interest and appeal from the moment he makes known his pride in his fancy vest to the proof he gives of his physical prowess, and, later, his courage and splendid daring.

Arrow Closes Contract for Schlank's Latest Comedies

Announcement is made by W. E. Shallenberger, president of the Arrow Film Corporation, of the closing of a contract between Arrow and Morris R. Schlank whereby Mr. Schlank will make a series of eighteen one-reel comedies starring Billy Fletcher and Violet Joy, both formerly members of the Christie Comedies. These comedies are to be known as Spotlight Comedies, and will be released one a week. Morris R. Schlank is the producer of the Hank Mann Comedies, which are also being released by Arrow.

Will State Right "The County Fair" as Result of Hit at Toledo's Rivoli

AS a result of the hit scored by the Maurice Tourneur picture version of "The County Fair" at the Rivoli Theatre, Toledo, last week it was decided yesterday to state right this feature and release it for special exploitation in the distributing centers.

The premiere of this famous stage story was a great success. With such opposition as "Humoresque" and one or two other strong features the Rivoli broke its attendance record. The house has a capacity of over 3,000, but this is said to have been too small to take care of the crowds the latter half of the week, when the new production swung into its stride.

Managing Director S. Barret McCormick, of the Rivoli, gave it one of his special settings, and made a happy lobby display along with the use of a Husking Bee Band and a Village Choir, which augmented the natural pull of the Tourneur production. The combination proved effective.

Twenty-four hours after the decision was reached to state right the picture production two deals for territory were closed and many other inquiries received. State rights buyers can secure further detailed information through Joe Lee at the offices of Guy Croswell Smith, Ltd., 807 Longacre Building, New York City.

C. H. Christie Notes Improved Method of Showing Comedies

House managers and orchestra directors in a few instances are to be congratulated on their recent recognition of the comedy, says C. H. Christie, who has just returned from another trip to the Eastern cities. "One of the best examples of this was here in Los Angeles, however, where last week the California Theatre, under the direction of Fred Miller, put on the two-reel Christie Comedy, 'A Seaside Siren,' with a special musical accompaniment arranged by the house musical director, Carl D. Elinor.

"In many instances, where houses used to slide the comedy through as if it were a disagreeable part of the program to be gotten rid of as quickly as possible, every effort is now being made to present a comedy with just as much care as any other part of the program. Instead of flashing the first part of the comedy on curtains which were just swinging back at the close of a feature picture, the comedy is now given an opening all its own, which is deserved and which makes for a more pleasing number on any program."

Fred Miller, after the week's run of "A Seaside Siren," commented that it was one of the most pleasing numbers recently seen.

Aywon Company Has Several Features Ready for Release

Nathan Hirsh, president of The Aywon Film Corporation, announces that considerable interest is being shown in his new policy of making a number of features available for the independent exchanges at the same time.

At the present time Mr. Hirsh has ready for release, in the order named, "The Woman Above Reproach," starring the emotional actress, Florence Chase; "The Evolution of Man," a picture play based on the Darwin theory with the man-ape Jack playing the leading role; "The Woman of Mystery," a startling drama with Frances Ford and Grace Cunard as the featured players; and "Thirty Years Between," a photodrama that depicts the life of a girl of twenty who marries a man of fifty. Each of these features Mr. Hirsh states is a real box office attraction and each has a fine line of paper and advertising accessories.

Loew's New York theatre recently played one of the famous Joy Comedies, "The Wampum Hunters."

Dana Goes West.

P. B. Dana, sales manager of the Arrow Film Corporation, left on Friday, September 24, for Chicago and Kansas City on important business for Arrow. The officials at the Arrow offices state that Mr. Dana is going west on one of the most important deals of the year, details of which will be announced later.

JACK HOXIE PULLING THE BACK TO NATURE STUNT WHILE ON LOCATION.
He is making "Thunderbolt Jack," a new Arrow serial.

Commonwealth's "Hidden Light" Booked Heavily by New York State Exhibitors

THE HIDDEN LIGHT," starring Dolores Cassinelli, is establishing a booking record in upper New York State for in dependent productions, according to information received by Sam Zierler, president of the Commonwealth Film Corporation, who controls the world's rights to the subject, from F. M. Zimmermann, president of the Nu-Art Pictures Corporation, Buffalo.

Although Mr. Zimmermann has had prints of the picture only a few weeks, his salesmen have booked it widely through western New York. Harold B. Franklin, manager of Shea's Hippodrome and Criterion, Buffalo, will play the production for a long run.

The same success that is greeting the production in upper New York is also being met in Greater New York, handled by Mr. Zierler, and his exchange representatives have been lining up long runs on the production.

Scores of inquiries have been received by Mr. Zierler from leading state rights operators in all the territories of the country and Canada.

President Zierler will soon announce the sale of various territories. President Zierler has made arrangements whereby he will control the world's rights to several other important independent productions.

Seven More Productions Finished for Reelcraft

Seven more productions have been completed for the Short Subject program of the Reelcraft Pictures Corporation.

The first release in the new "Bud and His Buddies" series of single-reel comedies featuring Bud Duncan has been completed, and the producing unit is at Bear Lake in California working on the second and third releases. The title of the first releases is "Spooky Spooks."

Matty Roubert, the juvenile star, has completed "Summer Days," under the direction of William L. Roubert. This unit is now working on "A Bold Bad Pirate," the fourth release of the series.

Billy Franey has completed three more single reelers in his comedy series titled "The Pest," "No. 13" and "The Kidnapper."

Alice Howell has completed another two-reel comedy, "Squirrel Time," under the direction of Dick Smith.

Doll-Van Film Company Buys Rights to "Fickle Women"

Continued increase in the sales of "Fickle Women," bringing it closer to the 100 per cent. mark among state rights purchasers, was affected recently, it is said, when D. W. Vandewalker, of the Doll-Van Film Corporation of Chicago, closed negotiations for the rights of that feature for northern Illinois.

In addition to northern Illinois, it is also announced by Joseph Klein, general manager for the D. N. Schwab productions, that Messrs. Roberts and Varlay of New York have closed a deal with him whereby the film will be handled by the former in the states of Maryland, North Carolina, District of Columbia, Delaware and West Virginia. Messrs. Roberts and Varlay purpose playing this production in the manner of a road show.

Radiosoul Offers "You and I."

The Radiosoul Films, Inc., are now completing a picture which, it is expected by its makers, will be one of the most unique productions on the screen. The name of the picture is "You and I," a comedy-drama enacted partly in America and partly in Europe.

The cast will consist of Victor Seastrom, who as a director and actor made a hit in "A Man There Was"; Lillian Walker, Edith Erastow, one of the foremost European dramatic actresses; Jack Ratcliffe, Smiling Duffy and Nona Adair.

The picture will be in seven reels.

Direction of Victor Seastrom.

Photography by J. Julius and William S. Cooper.

Jans and Backer on Special Trip for "Madonnas and Men"

H. F. Jans, president of Jans Pictures, Inc., and F. E. Backer, general sales manager of the organization, left last Monday on a trip through the West.

The purpose of the trip is in line with the announcement that Jans Pictures, Inc., would arrange for first runs of indefinite length and put over high class exploitation campaigns on "Madonnas and Men" in the principal cities of the country. In each instance an extensive exploitation campaign will be carried out that will not only make the super-feature well known in the city itself but throughout all of the territory surrounding, so that the various exchanges and exhibitors will derive benefit from this method of promoting a picture.

It is expected that Mr. Jans and Mr. Baker will make an extensive trip and that on their return will have several announcements of considerable interest to make.

First Sterling Feature Will Be "Fighting Kentuckians"

The first of the series of photoplays to be released under the banner of the Sterling Feature Pictures, Inc., will be "The Fighting Kentuckians." The locations used in the pictures were never before photographed, it is said. They are in the heart of the Cumberland Mountains, a region exceptionally picturesque and ideally adapted to the needs of the story.

J. Harrison Edwards, who wrote and directed the story, is pleased with the results attained and says that nothing was spared in making it a story which every audience will like. The cutting and titling was done by Charles T. Dazey, the author of "In Old Kentucky." All inquiries should be addressed to the offices of Sterling Feature Pictures at 407 Orange street, Wilmington, Del.

MABEL BALLIN

Playing in "The Honorable Gentleman," and to have a leading part in the next Hugo Ballin picture.

Plymouth Productions Buy Rights to "Parish Priest"

Plymouth Picture Productions, located in Suite 318, Erie Building, Cleveland, of which Herman J. Garfield is the head, announces the securing of world rights on "The Parish Priest," which is now being produced at the Jesse D. Hampton studios in Los Angeles.

This picture is said to contain all of the elements necessary for a succesful film production, having an intensely human story, with plenty of action and heart interest. It was for a number of years a success on the stage, and is being produced with an excellent cast. The method of marketing this production will be announced within the next few days.

"Whispering Devils" Prologue.

After several weeks of effort on the part of Equity's advertising and exploitation staff a detailed prologue for "Whispering Devils," Equity's state rights feature starring Conway Tearle and Rosemary Theby, has been incorporated in the press book on the picture.

The delay in putting the final touches on the prologue was due to the fact that Equity's staff was awaiting the opinion of the state rights men who bought territorial rights as to the adaptibility of the prologue to their respective territories. As "Whispering Devils" is to open in a first-run house in each of their territories, and as the demands of different theatres vary, it was necessary to make the prologue adaptable to the needs of all of them.

"Screen Snapshots" Shows Stars.

The last motion pictures of the late Olive Thomas are in Issue Number 8 of "Screen Snapshots," having been taken when she and her husband, Jack Pickford, were sailing to Europe and were released shortly before the news of her death reached here.

Issue Number 9, just released, includes a series of the pastimes of popular screen stars when they are not working, the home life of several favorites and a subject showing Marshall Neilan and how he got his aeroplane and railroad train shots for his recent feature. The stars included in this issue include Pauline Frederick, Gale Henry, Rubye de Remer, Herbert Rawlinson, Helen Jerome Eddy, Jim Corbett, Colleen Moore, Mary MacLaren, Grace Darmond and others.

Jack Cohn announces that another novel feature will soon be added to each issue, the subjects now being taken on the Coast by Lewis Lewyn, his associate producer.

Craig Made Business Manager.

C. C. Craig, prominent in the West Coast film industry, has been appointed business manager of the Special Pictures Corporation. Mr. Craig, who also is well-known in commercial circles, handled the business end of producing "Julius Caesar," the open air spectacle with film stars in the leading roles, two years ago.

McGovern Reports Sales.

Elmer J. McGovern reports the sale of the following rights on "The Woman Untamed," starring Doraldina: To Specialty Film Company, Dallas, for Texas and Arkansas, and to H. C. Simeral, of Pittsburgh, for West Virginia and Western Pennsylvania.

Live News from Everywhere

San Francisco

All Night Show Denied.

The recent application of the Edison Theatre for permission to operate an all-night show has been turned down by the Board of Supervisors, although recommended by the Public Welfare Committee of that body. The present ordinance specifies that there shall be no performances in theatres between the hours of one and six in the morning and protests on the part of various women's organizations caused the Board of Supervisors to refuse to amend the law.

Seeks Dissolution.

The United Motion Picture Industries of Northern California has applied to the Superior Court for a voluntary dissolution of the corporation. It has been succeeded in its activities by the Allied Amusement Industries of California, recently organized with a large membership and including all branches of the industry.

T. & D. Head Returns.

Fred Dahnken, Jr., president of the Turner & Dahnken Circuit, which operates the Tivoli Opera House and eight other large moving picture theatres in northern California, has returned from a six months' tour of the United States on which he inspected the leading theatres of the country to secure ideas for the big new house to be erected in this city. Mrs. J. T. Turner, vice-president and treasurer of the concern, returned recently from a similar mission.

New Lyceum Theatre Nears Completion.

The New Lyceum Theatre of Robert A. McNeil and Charles Moser, on Mission street near Thirtieth, is nearing completion and will be opened in October. This house will have a seating capacity of 1,750 and will be a handsome addition to San Francisco's theatres. A large Wurlitzer Hope-Jones organ is being installed.

Walter Warren's Versatility.

Walter Warren, owner of the Granada Theatre of Yerrington, Nev., and one-half owner of the Palace Theatre at Fallon, Nev., was a recent visitor in San Francisco. In addition to keeping in close touch with his theatrical interests, he finds time to superintend work on a 640-acre ranch. One of his hobbies is trapshooting, and in this sport he has won many Pacific Coast honors, holding various championships. He recently returned from a national tournament held in the East, where he cleaned up the field.

L. C. Hutt Returns from the Orient.

L. C. Hutt, for several years Pathe cameraman at San Francisco, has returned from a five-months' trip to the Orient, where he secured more than 25,000 feet of educational and news film for Pathe. He visited the leading cities of Japan, the Philippine Islands and China, and filmed many places never before visited by a cameraman. A number of pictures were made from the air and while flying over the river district at Canton with a Chinese aviator the plane in which he was a passenger became unmanageable and dived into the stream, resulting in the breaking of three of his ribs.

Moore on Tour of Investigation.

A. M. Moore, of the U. C. Theatre, Berkeley, is making a tour of northern California to investigate possible sites for a chain of theatres planned by interests he represents.

Two New Houses Planned for Visalia.

The owners of the Theatre Visalia, Visalia, Cal., are planning the erection of a 1,200 seat moving picture house on the main street.

The Crescent Theatre interests are also having plans prepared for the erection of a new house there, to have a seating capacity of 1,400.

Convention Plans Near Completion.

At a meeting of moving picture theatre owners held at San Francisco on September 14 plans for the convention of the Motion Picture Theatre Owners of America, California Division, were outlined and various committees appointed. C. C. Griffin, national vice-president of the organization, was selected to visit Los Angeles and interest producers and their stars in the convention to be held here October 5, 6 and 7. The sessions will be held at the Exposition Auditorium and headquarters have been established at the St. Francis Hotel, where a banquet will be held on the second evening. The convention will be brought to a close with a grand ball at the Scottish Rite Auditorium.

Harold Lloyd in Clay Now.

Through the efforts of W. W. Kofeldt, manager of the San Francisco branch of the Pathe Exchange, Inc., Jean Lafrenz, the noted French sculptor, has been induced to make a statue of Harold Lloyd. Ordinarily this artist works from life, but in this instance modeled a miniature from photographs. Not content with the great array of "stills" offered he insisted in viewing many moving pictures showing the comedy star in action and his finished work is a startling likeliness, set off with the famous shell-rim glasses and the Ascot tie.

Sol Lesser Takes Over Equity in $100,000 Deal.

The All Star Features Distributors, Inc., of San Francisco, of which Sol Lesser is the head, has taken over the California exchange of Equity Pictures Corporation, buying its interests outright. In addition, it has entered into a new contract with Harry Garson and Clara Kimball Young for five new pictures, the first of which will be "Hush." George Davis and Jack Brehany, former owners, have retired from the exchange end of the business, and the latter has been engaged to take charge of the Pacific Coast presentation of "Way Down East," the David Wark Griffith production to be shown soon at the Curran Theatre. Harry Garson and Clara Kimball Young came up from Los Angeles in connection with the transfer.

Philadelphia

Annual Meeting Held.

Annual meeting of the managers of the Stanley Company of America and all other employes, numbering more than 1,000, was held at the Academy of Music September 17. It was presided over by Frank W. Buhler, and the principal speaker was Jules E. Mastbaum, president.

Mr. Mastbaum told plans for the coming year. The Stanley Beneficial Association was formed after Attorney Schoor, of counsel for the company, had explained the workings of such an organization. An orchestra played and "Humoresque" was shown.

Elect Officers.

The Moving Picture Sales Club of Philadelphia gave a luncheon recently at the Vendig Hotel and elected officers. W. Kitchen was elected president; Sam Rosen, vice-president, and Allen May, secretary. The following were made trustees: C. Schwarz, Harry Ertle and Earle Sweigert. S. Perlsweig was named sergeant-at-arms. The club is looking for permanent quarters.

B. Amsterdam and L. Korson, of the Masterpiece Film Attractions and the Equity Film Corporation, are temporarily located at Thirteenth and Vine and are resuming business after having lost heavily from water damage during a fire at their former quarters. A new building is being made ready at 1329 Vine street which they expect to move into shortly.

Omaha

Features Without Music

The Moon Theatre of Omaha, Neb., celebrated its anniversary week recently without music to accompany its offerings. Orchestral renditions were dispensed with on account of the musicians' strike.

Other theatre managers say their business has not been harmed by the lack of music. They say it is impossible for them to grant the 60 per cent. increase in salary asked by the musicians. The theatre musicians are prepared, they say, to continue indefinitely in their stand for higher wages. The smaller houses have not felt the lack of music at all, as music was not an important part of their programs.

Receives Responses

Leland Wooters, director of advertising and publicity of the Moon, Sun and Muse theatres was recently left without a residence in the hurry and scurry for living places. He tried out his theatre advertising, running a slide advertisement offering to pay $10 reward for information that would lead him to a suitable residence for rent. He had seventy-five responses—and Omaha is as keenly hit by the scarcity of homes as in any city.

Will Show at Rialto

Constance Talmadge will appear at the Rialto in her latest picture during the week of October 17.

Predicts Prosperous Season

October will be a First National month in Omaha, said C. E. "Doc" Holah, manager of the A. H. Blank enterprises, First National distributors for Iowa and Nebraska. "It means something when the leading houses of the key city in our territory open the most prosperous season in history with so many of our pictures."

Sends Invitations

An invitation from the A. H. Blank enterprises, First National exchange in Omaha, and approved by the Missouri-Kansas exhibitors organization, has been sent to all exhibitors in Iowa and Nebraska, inviting them to attend the exhibitors' convention in Kansas City, September 27-28. "Matters of great interest will be discussed," said Manager C. E. Holah of the A. H. Blank enterprises.

Louisville

Simpson Succeeds Carter

George F. Simpson, formerly with the Keith Circuit and manager of the "Carnival of the North" at Syracuse for some time, has come to Louisville as manager of the Mary Anderson, a Keith house which runs pictures in the summer and vaudeville in the winter. He succeeds Harry Carter, who had been in poor health.

Await Settlement

The old contracts between exhibitors and the Louisville Motion Picture Operators' Union expired September 1, and a new contract, with a higher wage scale was asked. Action was deferred by the union for two weeks. On September 15, at a meeting, Virgil Winters, president of the union, stated that action had been deferred again due to illness of J. J. Murdock, of the Keith interests, who would be in Louisville soon, with James Lamke, president of the International, when it was hoped that the differences would be settled.

The opening of the Kentucky State Fair, September 13, filled Louisville with visitors, and business with the moving picture houses has been very active as a whole. Country people who have been paying low prices for county shows don't like the idea of paying twenty-five cents for matinees and thirty for night shows, but Louisville hasn't kicked much over the increased prices and houses report good business.

Threatened strikes of moving picture operators and house workers have been held in check. The employes are endeavoring to secure higher wages, but nothing definite has been done.

Alterations costing about $1,500 have started at the Walnut Theatre, Louisville, including interior improvements, which will be completed shortly.

Colonel Fred Levy, of the Big Features Rights Corporation and First National Exhibitors, is expected back this week from California, where he has been for two months.

Macauley's Theatre, which is now running moving pictures on Sundays, has installed a large electrical sign, and has met with good business on the nights films are shown.

Louella and Ivory Ethington, Shelbyville, Ky., have started work on a new moving picture house on Main street, between Sixth and Seventh. The plans were drawn by Joseph & Joseph, Louisville. The house is to be ready within ninety days.

Baltimore.

Movies for Baltimore Schools.

Moving pictures are to be introduced in the Baltimore public schools for teaching purposes, it has been announced by Dr. Henry S. West, who has recently been installed as the Superintendent of Public Schools in that city. It is not certain just how soon the innovation of moving pictures in the schools will take place.

Macklin Elected Commander.

Captain Charles F. Macklin, a member of the Maryland State Board of Moving Picture Censors, was elected Maryland State Commander of the American Legion at the annual state convention which was held in Cumberland, Md., and adjourned on Tuesday, September 14.

Picture Garden Reopened.

After having been extensively remodeled and renovated inside and out the Picture Garden Theatre, 31 West Lexington street, which is owned and operated by Joseph Blechman, was reopened to the public on Monday, September 20. A marquee has been built over the entrance and the lobby has a marbel floor, from which velour panels rise to a beautiful domed ceiling.

Canada.

Regal Announces Plans.

Regal Film, Limited, with head office at Toronto, has announced its plans for 1920-1921. This company recently absorbed Exhibitors' Distributing Corporation of Toronto, the head of which, Arthur Cohen, has become vice-president and general manager of Regal. Mr. Harry A. Kaufman, formerly with the Exhibitors' concern, has become general sales manager. By the acquisition of the Exhibitors' Distributing company, Regal Films has secured the distribution rights for Robertson-Cole pictures throughout the Dominion.

Regal will also have the Metro and Realart features as well as World-Brady productions and a wide variety of short news, scenic, educational and comedy subjects.

Law Now Sales Manager.

Harry Law, a prominent exchange man of Canada, has become sales manager of the Canadian Exhibitors' Exchange, Limited, which is operated at Toronto and Montreal under the auspices of the Motion Picture Exhibitors' Protective Association of Ontario.

Montreal News Notes.

E. H. Wells, of New York, has been appointed Montreal manager of the Select Pictures Corporation, Limited.

Maurice West, for many years the Montreal manager of the Fox Film Corporation, has been appointed manager in charge of the Montreal office of the Regal Films, Limited.

J. A. Gagnier, who was Montreal manager of the Vitagraph for a considerable time, is now with the Fox Film Corporation at Montreal.

Joe Gorman, formerly manager of the Exhibitors' Distributing Corporation, has been appointed manager of the new Montreal office of the Associated First National Exhibitors' Company of Eastern Canada.

Loew's Uptown Theatre Opens.

Loew's Uptown Theatre, the second of the Loew theatres in Toronto, was opened Monday, September 20, the feature film attraction being "The Love Flower." The theatre will be operated each day except Sunday from 1 p. m. to 11 p. m., and both pictures and vaudeville will be presented.

This was the fifth of the Loew Theatres to be opened in Canada, Loew houses being in operation in Toronto, Hamilton, Montreal and London, Ontario. A sixth theatre is rapidly nearing completion in Ottawa.

Pantages' Second at Hamilton.

The second Pantages Theatre to be opened in Eastern Canada will be at Hamilton, Ontario, announcement regarding the building of this theatre having been made recently. The first Pantages house in the East was opened at Toronto on August 28, under the management of Mr. N. K. Miller.

Montreal Operators Win Increase.

Moving picture projection machine operators in Montreal have been granted a wage of $45 per week by local exhibitors after a conference which was attended by nearly all of the local exhibitors and representatives of the men. This pay is comparatively higher than that received by operators in some other Canadian centres but the difference is partly made up by the fact that Montreal exhibitors are able to conduct Sunday shows.

Operators employed in vaudeville houses in Montreal where continuous performances are given will receive $50 per week while those at vaudeville houses where only two or three shows are given daily will receive $46 per week.

Davis and Amalgamated to Co-operate.

The Davis Amusement Enterprise of Toronto and Montreal and the Amalgamated Exhibitors' Circuit, Limited, with head office in Montreal, have effected a co-operative arrangement whereby the two organizations will make use of the same offices in Toronto, Montreal and Halifax. In Toronto the Davis office at 96 Bay Street is retained while the two companies will use the Amalgamated office at 309 Bleury street, Montreal. The Davis company will operate through the Amalgamated office at 102 Hollis street, Halifax. Both companies will continue with their separate sales organizations but overhead and office expenses have been greatly reduced by the arrangement.

Announcement is also made that the pictures controlled by both the Davis and Amalgamated companies will be released in Western Canada through the Peerless Films, Limited, with offices in Winnipeg and Calgary. It is stated that the two concerns will carry out a combined distribution of four hundred one and two-reel pictures during the coming year. Davis will distribute Horsfall pictures in Ontario while these productions will be handled in the Province of Quebec by the Horsfall Productions, Limited, 40 Burnside Place, Montreal.

Buffalo.

Quicksand on Loew Site.

A quicksand pocket has been found on the Mohawk street side of the new Loew State Theatre site, according to officials of the construction company and will require attention. A new method of steel construction will be used in the Loew house. The steel work will be started within the next month. The building will extend east in Mohawk street 110 feet, with a Washington street frontage of The new theatre will have an average height 200 feet. The seating capacity will be 3,600. of 120 feet with a three story office building facing Mohawk street. Its general architecture will be Gothic. The cost will be more than $1,000,000.

Carr Joins General Theatres.

Henry Carr, manager of Shea's vaudeville theatre, has been appointed treasurer of the General Theatres Corporation, of which Harry Marsey is president. Mr. Carr is one of the best known theatrical men in Buffalo and recently became associated with the General company. Theatres under the control of this firm include the Allendale, Marlowe, Star, Circle and Ellen Terry. Harry G. Ess and Al Becker are also associated with the corporation.

Hanny Motors to Gotham.

George Hanny of the South Park Amusement Company, operators of the Maxine Theatre in Seneca street and the Capitol Theatre in South Park avenue, has returned from a motor tour to New York, Philadelphia, Atlantic City, Asbury Park and other eastern points. Mr. Hanny took the journey in his new automobile. He reports business starting off well for the new season.

New Strand in Oswego.

Charlie Sesonski will soon open the new Strand Theatre in Oswego. The house will seat about 1,300. Mr. Sesonski has contracted for Metro for first run in Oswego. The new house will adjoin the Pierce Theatre.

Milligan to Quit Business.

C. A. Milligan of the Broadway Theatre, Saratoga Springs, is going out of business November 1, because of difficulties he has had with city officials over rent for the shows in the town hall.

Indiana

Strand Theatre Remodeled.

The Strand Theatre at Fort Wayne, opened its 1920-1921 season on Sunday, September 12. The theatre, owned by W. Clyde Quimby, was closed for several weeks and during that time was remodeled.

Company Incorporated.

Articles of incorporation for the new South Side Theatre, to be located in South Michigan street, South Bend, have been filed with the secretary of state and the sale of stock to the amount of $50,000 will be started immediately. The incorporators and officers of the new company are Vernon C. Hastings, president; Grant Lewis, vice-president and general manager; Gus Haslanger, secretary and treasurer; Samuel Z. Gilbert and Clifford Lontz. The new theatre will seat 500.

Showing for Teachers.

A private exhibition of educational motion pictures was given at the Circle Theatre last week for Indianapolis school teachers, members of the board of school commissioners and others interested in education. The exhibition was given by the Society for Visual Education, which has headquarters in Chicago.

Carl H. Mote, secretary of the Indiana public service commission, introduced Dr. Rollin D. Salisbury, president of the society, and professor of physiography in the University of Chicago, who explained the uses and advantages of visual education by means of moving pictures.

Will Build Theatre.

A new moving picture theatre, with a seating capacity of 1,000, is to be erected at Whiting, Ind., by the Venus Amusement Company, of Gary. A. J. Obreshk, president of the company, which operates several theatres in Gary and the Star in Whiting, has purchased a site for a new building.

Barton Loses Letter.

B. V. Barton, manager of the Strand Theatre at Crawfordsville, Ind., is trying to find out who stole a letter containing a check for $400 from his automobile, which was parked in front of the theatre.

Appointed General Manager.

Lord Galligan, manager of the Grand opera house at Terre Haute for the last several years, has been appointed general manager of the Frank J. Rembusch circuit of theatres, with headquarters in Indianapolis. Four of the theatres, the Ohio, Manhattan, Gem and Irving, are located in Indianapolis, three in Marion, two in Martinsville and one each in Columbus and Shelbyville.

Washington, D. C.

Celebrates Anniversary.

Corbin Shield, manager of Moore's Garden Theatre, recently celebrated his thirty-second anniversary as a showman, he having entered the business as a boy in Richmond, Va. His first work in the moving picture industry was as publicity manager for the Washington exchange of Famous Players. Later, he became manager of the Leader Theatre.

Forms Bowling League.

Plans are being made for the formation of a duckpin bowling league from among the employes of the various local moving picture houses. The first team has already been formed, being composed of employes of Moore's Rialto Theatre. The team's dates and other arrangements will be made through Louis Stahlberg, assistant manager.

Pittsburgh

New Theatre Nearly Ready.

With only a few minor details to be arranged, the new theatre at Richwood, W. Va., to be called the Oakford, will probably open within ten days. It has a capacity of 550. The Richwood Amusement Company, capitalized at $150,000, are owners, and Paul D. Hollen will be manager.

Al. Sheperd, of the All-Star Film Company, has contracted with the theatre to take the entire output of his company.

Blind Men "See" Picture.

Something unique in the way of picture "audiences" was seen in the Metropolitan Theatre, Bloomfield, August 30, when two blind men sat through and enjoyed a showing of "Mickey." The men had brought along a small girl, who explained the story and, with the aid of the orchestra, who handled the effects in a realistic manner, the blind men said they thoroughly understood and enjoyed the picture.

Theatre Sold.

Max Engelberg, of the Strand Theatre, McKees Rocks, Pa., has bought the Castle Theatre in the same town, a house seating 350 and with standing room for 150. Isadore Mandelbaum bought the house last November and a short time ago sold to Adolph Roth, from whom Engelburg purchased.

Shows Same Picture.

The Variety Theatre, North Side, will play a repetition of "Mickey." The film had a four-day showing last spring. The Carnegie also has a repeat date after a four-day showing. The Colonial, Sharpsville, played the picture two days and will repeat, while Grove City, nearby, contracted for two days, but held the picture over for an additional day.

Des Moines

Majestic Reopens.

The Majestic, which reopened a month ago after general remodeling, is now one of the most popular theatres in the city. A. H. Blank has inaugurated a policy of four acts of vaudeville and one feature film. Prices are 25 cents. This is Blank's first venture with vaudeville. The Majestic was originally a vode house. Mr. Adams also converted the Empress, the city's largest theatre from vaudeville to vode-pictures when he purchased it from Elbert and Getchell last June.

Becomes Business Manager.

J. L. "Jack" Shipley, former owner of several Des Moines movies, and later publicity and advertising man for the Frankle theatres, is now business manager and publicity representative for the Adams Theatres Company, Des Moines houses, the Empress, pictures and vaudeville, Princess, stock and Berchel, legitimate.

Leased by Loew.

Work is being rushed on the new Alhambra Theatre, which will be ready late this season. The house has been leased by Marcus Loew and will be operated on a pictures-vaudeville policy, making the third house in the city on that policy and the fourth, including the Orpheum, playing vaudeville.

Coming to Des Moines.

William Jamieson, formerly of Shenandoah, Iowa, and now living in Washington, D. C., will soon move to Des Moines to take an active part in directing the affairs of the Adams Theatres Company of which he is president. He was formerly representative in Congress from Iowa, and has been Democratic National Treasurer. J. J. Adams is managing director of the Adams Company which now has control of 30 Iowa movie houses in addition to three large Des Moines theatres of all types. Headquarters are in the McCune Building, Des Moines.

Rebuilding Unique Theatre.

The Unique Theatre, which A. H. Blank purchased from Elbert and Getchell last spring, is being entirely rebuilt and will be opened about January 1, as a big-time movie house. The Unique maintained a five-cent policy until it was sold last spring. The new theatre will be one of the largest and finest in the city. A stage is included in the plans, to permit vaudeville or stock.

Minnesota

Busy Days in Northwest.

With more than fifteen changes in management, plans for new buildings or reopenings of theatres reported, the last few days have been the busiest in the history of early fall motion picture business in the Northwest. The unusual activity this early in the season is indicative of an unprecedented amount of activity throughout the Northwest, according to theatre managers and exchangemen.

Following are the activities reported:

Elmer B. Berger, of Dubuque, Iowa, has purchased the Amuse Theatre at Fennimore, Wis., from Roland Hernandez.

The motion picture theatre at Montpelier, N. D., has been purchased by David Debra. Mr. Debra, who has taken over the lease and the equipment, will reopen the house as soon as work on remodeling has been completed.

David Leonard has assumed control of the motion picture house at New Ulm, Minn.

The Electric Theatre at Hampden, N. D., has been purchased by J. R. Williams.

The North St. Paul Amusement Company, with a capital of $25,000, has been incorporated to engage in the motion picture business. Among the incorporators are: G. W. Youcum, president; J. A. Newman, vice-president, and F. J. Schouweiler, secretary and treasurer.

The motion picture house at Motley, Minn., has passed into the hands of Elmer Morgan.

Gerald Doig has purchased the Pleasant Hour Theatre at Walnut Grove, Minn., from Henry Wiecks.

M. H. Nelson, of Willmar, Minn., has purchased the O. K. Theatre at Kerkhoven, Minn., from A. M. Jacobson.

As soon as the Odd Fellows' Hall at Huron, S. D., is completed a motion picture theatre will be opened in the building by S. A. Goethals, it was announced this week. Mr. Goethals has already purchased equipment for the building.

The Happy Hour Theatre at Phelps, Wis., has been purchased by Herman and Kenneth Chase. The new owners plan extensive changes in the theatre.

A new amusement organization has been incorporated in Minneapolis. It is to be known as the Broadway Amusement Company. The incorporators are Frederick Holzapfel, J. J. Thompson, M. H. Ruff and C. Almstrom. It is incorporated for $50,000.

A. C. Cohrs has bought the Lyric Theatre at Westbrook, Minn., from E. L. Parsons.

The New Strand Theatre has been opened at Berlin, Wis., by the A. R. Amusement Company. The A. R. Amusement Company is headed by A. L. Robarge, of Wausau, Wis., who controls a string of theatres.

Edward Rhoda has purchased the Bon Ton Theatre at Froid, Mont.

A. Cassner, of Austin, Minn., has announced plans for a new motion picture theatre in that city with a seating capacity of 1,200. It will cost $8,500. The theatre is to contain a stage sufficiently large for productions of all types, although it will be primarily a motion picture house. Work on the building is scheduled to begin soon.

"OH, CHESTER! I'M AWAY OVER HERE."

Says Frances Conrad to the fellow on the opposite page, appearing in Special Pictures comedy, "Home Rule."

Paramount's English Studio Praised by Bertram Burleigh

Arriving in New York this week on his first trip to America, Bertram Burleigh, the English actor, who played the lead in "The Great Day," the first Paramount picture made in England, has much praise for American producing methods and the new Famous Players-Lasky studio in London.

"'The Great Day' should prove extremely successful, in my opinion," he said. "It is full of strong dramatic situations, and contains scenes that could have been taken nowhere except in Europe. For instance, the scenario called for scenes at a girls' school, a typical British village, a big industrial plant, the Alps and a cafe in Paris. For the girls' school, Director Hugh Ford took us to one of the most famous girls' schools in England; for the scene in the foundry, he took the company to one of the big plants in Glasgow, where, by the way, I was obliged to hold a ladle under a stream of molten metal pouring from a blast furnace; for the typical British village, he took us down into Devonshire, one of the prettiest spots in all England; for the Alps he took us to Switzerland, where the scenes were taken in the Alps themselves, and for the cafe in Paris he took us to a famous Parisian restaurant.

"Because of the efficient layout of the new Famous Players studio in London I firmly believe Paramount Pictures have got the jump on other producers in England. When I left, arrangements were being made for the production of pictures by Henry Arthur Jones and Edward Knoblock."

Mr. Burleigh plans to visit various American studios.

Morris Appoints New Branch Heads

In accordance with the policy of promoting all executives of Selznick Enterprises from the ranks, Sam E. Morris, vice-president and general manager of Select Pictures, announces the appointment of two new branch managers.

Morris Safier has been made branch manager of the Pittsburgh office of Selznick Enterprises, and Louis Green, formerly of the Boston office, has been appointed manager of the New Haven branch.

DEAD MEN TELL NO TALES

"Kismet" Will Be Shown to the Trade October 6, in Ball Room of Hotel Astor

BEYOND the fact that its star is one of America's most representative actors, that it is a story in which he won the greatest fame upon the stage, and the masterpiece of one of the greatest living playwrights, the Robertson-Cole production of "Kismet," with Otis Skinner, shortly to be released, will claim distinction because of the tremendous fashion in which it has been produced, its owners say.

"Kismet" is to be shown to the trade at a special performance to be given on the evening of Wednesday, October 6, in the grand ballroom of the Hotel Astor.

Few spectacles, it is reported, have offered the exhibitor attractions such as this picture will be from the standpoint of lavishness, color and far-flung detail. A reproduction of the ancient city af Bagdad was only one of the tasks of Gasnier, the director, and his staff of architects, costumers, artists, electricians and other technicians. The making of the picture took the entire summer and came to a close only recently.

Built Entire City.

Building of the sets required more than three-quarters of a million feet of lumber. In the building of the city of ancient Bagdad it was not only necessary to construct the great mosques, temples and other buildings, but to pave the streets as they were paved in the days of old Bagdad. A staff of architects co-operated with the research department in designing the buildings from old prints and ancient Persian porcelains. Weeks were spent in this research work before the actual building of the sets was started. It has been estimated that in all the buildings used in these scenes more than two thousand people could live comfortably.

The interiors of these buildings show the Caliph's palace, the Mansur's palace, the interior of the mosques, the prison, the harems and scores of other interiors that were required for the telling of the story upon the screen. These interiors were built with all the luxuriousness for which the ancient city of Bagdad was noted. Decorators spent many weeks upon this work, studding the walls and inlaying the floors.

Costuming Department.

Many thousands of people were required to portray the inhabitants of the city. Beggars, merchants, police, soldiers, retainers of the royal courts, girls of the harem and the pompous rulers of the land had to be furnished with the proper costumes. To supply these many costumes a special building was built to house the designing and costuming departments.

Silks, brocades, velvets and laces were purchased in wholesale quantities, while iridescent trimmings, beads and other ornaments were bought by the case. In the same building was housed a department in which special batic designs were made upon silks to supply difference in the designs used today and the old style.

Walsh Celebrates Completion of Second Independent Picture by Starting Third

FOREGOING the customary ten days' lapse between the completion of one picture and the beginning of another, R. A. Walsh has signalized the completion of his second independent production for Mayflower by making preparation for the filming of his third. According to present plans, actual camera work on the new offering will be well under way within the ensuing ten days.

With his story already selected, Walsh is now supervising the construction of sets and assembling his cast. Although no official word has come from the Biograph studio, where Walsh is working, relative to the origin of the story, it is understood that, in line with his avowed intention of featuring foreign locales in his forthcoming subjects, an internationally famous French novel has been selected.

According to a recent statement, Walsh subscribes to the belief that there exists a ready market for films depicting Continental life.

"The recent world war," said the producer, "has forged between this country and its allies in the Old World a bond of sympathy, mutual understanding and respect. We are no longer strangers as we were before the war. We share a common ideal. Our interests are inextricably interlinked.

New Interest in Europe.

"Hence we have taken a new interest in European affairs and particularly its people. We want to know their habits, customs and their countries. As someone once remarked: 'One half of the world never knows how the other half lives.' But the late unpleasantness on the other side of the pond has brought about a new order of things—in this country, at any rate. We want to know how the other half lives, and we look to the motion picture to show us. A visit to Europe is beyond the reach of most people, but the motion picture theatre is accessible to all."

That Walsh is losing no time in putting to practical use his theory on the foreign picture is evidenced by the fact that his second independent feature for Mayflower is set in an English background and is peopled exclusively with Continental types. The picture will present to American theatregoers their first glimpse of the famous Old Bailey Courthouse in London and the notorious Empire Room of the gambling palace in Monte Carlo. The picture, which is yet untitled, will be released in October as a First National attraction, with Miriam Cooper, Anna Q. Nilsson and Conway Tearle in the leading roles.

"A Slave of Vanity" Will Be Released by Robertson-Cole

"A Slave of Vanity" is the title under which Robertson-Cole will release the screen version of Sir Arthur Wing Pinero's famous spoken play, "Iris," starring Pauline Frederick.

Considering the power of Miss Frederick's name as a drawing card, the fame of the story in which she is appearing, and the care and expense which have been lavished on this, her first Robertson-Cole picture, the exhibitor in, "A Slave of Vanity," will find an attraction which will be surpassed by none in drawing power, it is said.

Its background is the most exclusive plane of English social life, contrasted artfully with snatches of other scenes, a story which analyzes the soul of a woman who has won fortune and love and is now fighting to hold them, and settings which are chosen from the most luxurious modes.

Promise Exceptional Exploitation Aids on Geraldine Farrar's "Riddle: Woman"

WITH the release of "The Riddle: Woman" on October 3 the Associated Exhibitors, Inc., makes its initial release through the Pathe Exchange. After a year of preparation, the company is confident that a great public reception awaits the film, that Geraldine Farrar is appearing in the best picture of her career and that "The Riddle: Woman" will find its place as one of the really great pictures of the season.

The previous successes of Edward Jose with Norma Talmadge, Anita Stewart, Pauline Frederick, Robert Edeson and Eugene O'Brien are considered by the director to have been stepping stone to this, his zenith creation. He was given free rein in the making of the production and did not spare time or money.

The uncertainties of a woman's heart forms the theme of the picture. Three women come under the love spell of an attractive but unscrupulous man. One of them is the dominant character, "The Riddle: Woman," in the person of Miss Farrar, and all her emotional ability is evidenced in her work. The presence in the cast of Montagu Love, William Carleton, Adele Blood, Madge Bellamy, Frank Losee and Louis Stern gives assurance of the care with which it was selected.

The picture will be backed by an extensive advertising campaign and an exceptionally large variety of posters and accessories. The campaign book is one of the most elaborate prepared for any picture and this is in accordance with the Associated Exhibitors' plan of complete co-operation with all who book the picture. The reproduction in five colors from the 24-sheet painting of Miss Farrar is, according to Harrison Fisher, one of the "most exquisite bits of designing and color printing that has been contributed to the cinema art."

A feature of the exploitation campaign is a brochure in several colors and in rotogravure. It is a distinct departure in the supporting literature of motion pictures and was prepared under the skillful direction of several well known artists.

"IT'S THE ENGRAVER'S FAULT!"

Says Chester Conklin. "He split the photograph," looking over at Frances, another principal in "Home Rule," a Special Pictures comedy.

Overcoming Opposition, Theatre Owner Puts Pathe Pictures Ahead of Rivals

THE lasting effect of a strong initial impetus given to a new feature picture is well understood in the motion picture industry. How a prosperous future in Canada was secured for two recent Pathe releases is told by L. Ernest Ouimet, president and general manager of the Specialty Film Import, Ltd., of Montreal, who visited New York recently. The features in question are J. Stuart Blackton productions, "Passers By" and "Man and His Woman."

"Too much cannot be said of the value of intelligent enterprise on the part of the exhibitor," said Mr. Ouimet. "If the merits of a given picture back him up the exhibitor is warranted in going the limit in exploiting his coming attraction. This is what Manager Nicholas of the Strand Theatre in Montreal did for 'Passers By,' and the result was more than anyone would have been justified in anticipating.

Overcame Handicap.

"For that week the Strand had powerful opposition at four other theatres, at each of which was booked a standard popular attraction. These opposition houses have a capacity of from 2,500 to 3,000; the Strand a little less than a thousand—which places in still a stronger light the efforts and expense risked by Manager Nicholas in the attempt to overcome his handicap. The leading Montreal newspapers for the preceding Friday and Saturday tell the best part of the story. The Strand display advertisements of 'Passers By' not only were double in space those of the opposing houses, but gave the most attractive promises regarding the new attraction advertised.

"At the opening on Monday evening the Strand was packed to the roof with a long line still waiting for a chance at the ticket window. After that every performance was to a packed house, and the news had gone forth throughout the province that 'Passers By' was a sure hit. Its battle in Canada had been fought and won."

Sent Out Cards.

In the case of "Man and His Woman," which opened at the Auditorium Theatre, Quebec, on Sunday, September 12, Mr. Ouimet reported similar managerial tactics, with the addition of another exploitation method utilized on the spur of the moment. The management mailed letters to the residences of a large number of the most representative citizens of Quebec, setting forth in a simple and earnest manner the high qualities of the new attraction, ethically as well as in all details of picturization. In the meantime a particularly fine specimen of window card had been reprinted in miniature, and one of these was enclosed in each letter.

"The result was," said Mr. Ouimet, "that for the four nights of 'Man and His Woman' all Auditorium Theatre attendance records were broken. It was another case of managerial enterprise being fully backed up by the merits of the attraction. Everybody in Quebec was talking about the new picture—and when that happens in any city of importance, the rest of the country gets the news very promptly, and in the most effective manner—which is mouth to mouth testimony of disinterested observers."

Robertson-Cole Reports Big Booking of "The Wonder Man"

Attention paid by the press of New York City and of the United States to the arrival a few days ago at the port of New York of Georges Carpentier, the pugilistic champion of Europe, is only another phase of the eagerness which the public is displaying to see the famous war hero and aviator on the screen in "The Wonder Man," the Robertson-Cole release of which Carpentier is the central figure, the producers say.

Since it was announced the French fighter would meet Battling Levinsky on Ebbett's Field, Brooklyn, October 12, Robertson-Cole is said to have felt a steadily increasing demand for "The Wonder Man" which has reached, at present, a capacity booking. Between September 15 and October 15, the sales department estimates that 150 prints of the picture are booked solid, return engagements being of wide occurence.

Newspaper reports are said to indicate that Carpentier is more popular than ever. He was met by a crowd of thousands. He says he has come on a strictly fighting errand and will fight Dempsey as soon as a match between them can be arranged after January 1, 1921.

Paul Must Get a Little Tougher If He's Going to Manage the A. M. P. A.

The well-known face of Paul, Gulick publicity director for the Big-U, was missing in the picture at last Thursday's regular meeting of the Associated Motion Picture Advertisers, and in his place at the head of the table sat Paul Lazarus, recently made sales promotion manager for the United Artists and also recently elected president of the A. M. P. A. Paul handled the gavel in a way that proved he was never cut out for a knocker.

The most important business that came before the meeting was eating lunch, after which several checks were paid and a number of I. O. U.'s made out. There being no official speaker on the schedule, the various members were given an opportunity to ventilate their throats. Several matters of much consequence to the organization were discussed, and it is believed that public announcements concerning the business now under consideration will be made at the next regular meeting.

President Lazarus announced the following committees, who will wear the yoke of bondage for the ensuing year:

Entertainment Committee: Tom Wiley, chairman; Paul Serazan, George Landy, J. Irving Greene, H. Phyfe.

Publicity Committee: Mark Larkin, chairman; Ben Grimm, Al Feinman.

Ball Committee: Jerry Beatty, chairman; Tom Wiley, Harry Reichenbach, George Landy, Burton Rice.

Speakers Committee: Bert Adler, chairman; Harry Poppe, M. Ryskind.

Finance and Auditing: E. O. Brooks, chairman; Hopp Hadley, P. B. Dana.

Bulletin Editor: September, Vic Shapiro.

Capable Scenario Writer Coming

Jesse L. Lasky announced at the Lasky studio in Los Angeles that Waldemar Young would leave for New York as the first appointee of Tom J. Geraghty, Eastern Production Editor of the Famous Players-Lasky Corporation, to the scenario and editing staff of the new Long Island studio.

Mr. Young is a former newspaperman and dramatic critic. He has also played the Orpheum circuit in his own sketch, "When Caesar Ran a Paper." As a member of the writing staff of Universal he has done some particularly successful work.

Famous Players Studio Operating; Smith Moves His Staff Overnight; Many Innovations in Big Building

ARTHUR VICTOR SMITH, general manager of the Famous Players-Lasky Corporation's eastern studios, has established his headquarters in the new $2,500,000 studio of the corporation which has just been completed at Long Island City. The immense task of moving his staff from the three studios which were in operation at the time of moving was accomplished without a hitch. It was done on Friday, September 17, and on Saturday the entire staff was at work in the new quarters.

The first picture to be filmed on the floor was the George Fitzmaurice production, "Money Mad," from an original story by Ouida Bergere, the work on which was started on September 20. The elaborate set which was constructed by the art and decoration department for Mr. Fitzmaurice, which under the old conditions would require an entire studio, seemed particularly small on the enormous stage of the new building.

Many Innovations Seen

Moving into the new studio has been going on for some time. The properties, which have accumulated for eight years, after being inventoried, catalogued and photographed, were moved to the studio as fast as completed, so that now the property rooms are in excellent shape. The scenery has been transferred gradually, until now there is a complete file in the scene dock.

The electric installation, one of the principal innovations, which consists of a substation which receives 7,600 volts from the main station direct and is transformed and distributed to supply the Cooper-Hewitts, Kleigs, Wohl lights, Sunlight Arcs and the general lighting, in addition to running the heavy machinery used in the shops, is now in perfect working order. Another innovation in the electrical equipment is the remote control of the lighting of a set.

The carpenter shop is divided into two parts. Adjacent to the lower stage is the shop housing the heavy machinery, and directly above, with ample space and facilities for passing material to and fro, is the assembling and finishing shop. Both parts have access to the stages through doors large enough to permit passing of assembled sets through to the stage and separated from the stage by great sound-proof sliding doors. The shop is in full operation.

Ten Thousand Stills a Day

The wardrobe department, situated between the dressing rooms for the men on one side and for the women on the other, and occupying an entire floor, has closet room for 10,000 gowns. At each end are two fitting rooms where the elaborate wardrobes required by the stars and leading women may be designed and fitted.

The still photograph department is gradually working into shape until within a week it will have the equipment to turn out 10,000 stills a day, using all modern equipment. A photograph gallery in charge of an experienced man contains every innovation. The gallery is within easy access of the stage and has three dressing rooms for the convenience of the stars.

The art and decoration department, with a personnel of eight architects under the direction of Robert M. Haas, occupies a suite especially constructed to provide abundant light. The research department, a subdivision, has been established in an adjacent room.

Safeguards for Treasures

In a special property room are stored the sets of silver for dressing table or dining room, expensive vases, china and cut glass, tapestries and jewelry, the room providing every safeguard against theft.

The scenario department, which has recently been placed in charge of Thomas J. Geraghty, provides a private office and consultation room for the scenario writers and another room for the readers of script. The cutting room is adjacent and the title department will have a specially constructed room.

The purchasing department occupies a beautiful office extending over the entire front of the studio on the second floor. The casting and cashier's department are situated on the ground floor on the left entrance with a special entrance for the casting department. This will permit the crowds to be concentrated in one corner of the building.

Directly above the casting department is situated the suite of offices of Adolph Zukor and Jesse L. Lasky and a room for the board of directors. Mr. Zukor's offices will be the last word in comfort and convenience as applied to modern business. Within easy access of the executive's suite, by means of a balcony leading to a marble staircase, will be found the model theatre constructed for special showing. It seats 100 persons.

The directors have private offices and there is a projection room for every four. Their offices are within convenient distance of the cutting room and the stage. A green room in which they may confer, equipped in club room style, forms an additional convenience.

The suites provided for the stars, each consisting of a secretary's room, reception room, dressing room, bath and ample closet room, have been decorated to suit their individual tastes. The dressing rooms are modern and are comfortable.

The offices occupied by Arthur V. Smith and his assistants are situated at the right hand of the building, permitting easy access to the stage or the street.

The restaurant, which is located in the basement, is being rushed to completion. It will be modern in every respect. The seating capacity will be 600. In addition to well equipped washrooms on all floors of the studio there are shower baths for the employes. It is Mr. Smith's estimate that the enormous stage can accommodate twenty companies at one time.

UNLEASH OUR UNCLE!
Demands the crowd in "Uncle Sam of Freedom Range," a Harry Levy production soon to be released.

ALBERT E. SMITH
presents
'TRUMPET ISLAND'
A TOM TERRISS PRODUCTION
From the Story by
GOUVERNEUR MORRIS

"Trumpet Island" is one of the big exhibitor pictures of the season. Excellently produced, at once strikingly unique and dramatically powerful, it merits the wide exploitation necessary at this time. Exhibitor's Herald of August 28

LOVE AMONG THE ROSES
Bit from "Who Am I?" with Claire Anderson and Niles Welch and made for Selznick release.

Ince to Star Florence Vidor

Thomas H. Ince has announced the signing of Florence Vidor as the star of his next super-special, "Magic Life," to be directed by John Griffith Wray under the supervision of Ince. Co-starring with Miss Vidor will be House Peters. Ince, who has been casting for some time on this special, awarded Miss Vidor this contract as a result of her good work in his latest picture, "Beau Revel," and her good work in "The Jack Knife Man," the King Vidor first national picture.

Upon completing work in "Magic Life," she will immediately start work on her first independent production for the newly organized King Vidor Productions.

Heavy Bookings for "Revenge of Tarzan"

"The Revenge of Tarzan," produced by Numa Pictures from Edgar Rice Burroughs' novel depicting the further adventures of the Ape-man, and released by Goldwyn, is announced as growing continually in popularity. Its three weeks' run at the Broadway Theatre, New York, two weeks at Barbee's Loop Theatre, Chicago, and two weeks at the Rialto Theatre, San Francisco, gave the picture great initial publicity and started it on a promising career.

Pathe Prepares Great Expansion of Its Serial Program for 1921; Two Complete and Three in Work

A GREAT expansion of the serial business is planned by Pathe for 1921, according to announcements from that company. Confirmation of the recent observations of film men is found in the statement that the Pathe serial department is at present in a more flourishing state than at any time in its history.

Owing to this condition plans are under way for the launching, next January, of a serial program based upon a determination to improve the artistic quality of productions and to submit measures designed on lines of a high efficiency, which will bring the distributor and exhibtors mutual benefits and work for the common good of the industry.

Reports from the Robert Brunton studios, where two serial companies are producing Pathe serials, and the George B. Seitz plant in New York show that the Pathe production department is far enough ahead of the releasing schedule to permit independence of the time element. The Pathe 1921 serial program will open with "Velvet Fingers," which will be issued in December of this year. This serial, a fifteen episode Seitz production, has already been completed.

Other Serials Scheduled.

The first Charles Hutchison vehicle, "The Double Adventure," is another of the 1921 releases that has been completed. Two productions which will follow these are "The Avenging Arrow," starring Ruth Roland, and a Seitz production with Juanita Hansen and Warner Oland. Miss Roland is now filming "The Avenging Arrow" at Brunton's and Miss Hansen and Warner Oland are working on their picture under the direction of Bertram Millhauser at the New York plant. Hutchison's second picture, "The Fortieth Door," also is in production now at Brunton's.

As soon as George B. Seitz finishes his feature, "Rogues and Romance," he will start a serial in which he is to co-star with June Caprice. The present list of serial stars for next year includes Ruth Roland, Juanita Hansen, Marguerite Courtot, who will appear with Seitz in "Velvet Fingers," June Caprice, George B. Seitz, Charles Hutchison and Warner Oland.

Present Favorite Players.

As announced so far there will be two Ruth Roland serials in 1921, two with Hutchison, two with George B. Seitz, the first of which he will star with Marguerite Courtot and the second with June Caprice. Juanita Hansen's picture, which will be her second Pathe offering, is to be a fifteen episode play by James Shelley Hamilton, who wrote story and scenario. Bertram Millhauser is directing.

"Velvet Fingers" has a New York locale. It is a crook story. The heroine is Marguerite Courtot. The story was written by Bertram Millhauser. In "The Double Adventure" Charles Hutchison will be supported by Jose Sedgwick, Ruth Langston and Carl Stockdale. A dual role is given the star. The picture was written by Jack Cunningham and directed by W. S. Van Dyke.

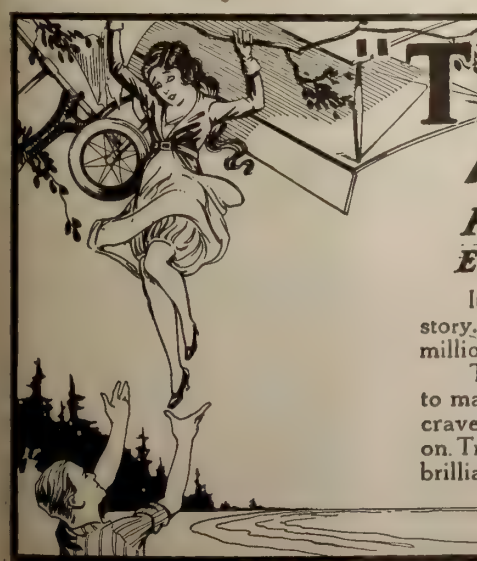
Hutchison's second picture is to be a screen adaptation of a popular novel by Mary Hastings Bradley. "The Fortieth Door" is to be given an especially pretentious and costly setting. It is laid in Egypt. Ruth Roland is another star to have a scenarioized novel for her vehicle. "The Avening Arrow" is adapted from the novel, "The Honeymoon Quest," by Arthur Preston Hankins. This film is being produced by Robert Brunton under the direction of William Bowman. Eddie Hearn will be Miss Roland's leading man.

Count on "Broken Gate"

It is confidently expected that a great welcome will be given "The Broken Gate" when the W. W. Hodkinson Corporation releases the picture in December. It is a picturization of Emerson Hough's novel and was produced by Hutton and Frothingham. Bessie Barriscale is the star and supporting her is a strong cast of players. The direction was in the capable hands of Paul Scardon.

Promise Big Press Book

In view of the fact that "Down Home," the first Irvin V. Willat independent production which Hodkinson is to release in October, is considered an exceptional picture, the publicity department of the W. W. Hodkinson Corporation is giving to the preparation of the campaign book an indefinite amount of careful work.



"TRUMPET ISLAND"
A TOM TERRISS PRODUCTION
From the Story by GOUVERNEUR MORRIS
Edited by LILLIAN *and* GEORGE RANDOLPH CHESTER

It is an ill wind that gives the supreme dramatic fillip to this simple, powerful story. It is of a girl, forced into unhappy marriage; of a man, drunk with sudden millions. They should have mated, but barriers of money stood between.

The girl went for a honeymoon trip in the clouds, the man to a lonely island to make himself over. Disaster overtook the girl, but instead of the death she craved, it gave her life and true happiness in the arms of a man of her choice—on Trumpet Island. A virile narrative, natural, fascinating, impressively scened, brilliantly enacted.

VITAGRAPH
ALBERT E. SMITH, President

Fred Warren Pays Tribute to Louise Glaum's Rapid Rise in Popular Esteem

MOTION picture fans as well as the thousands of exhibitors are witnessing what might be termed 'The Louise Glaum Phenomenon,'" says F. B. Warren, general manager of Associated Producers, who, perhaps, more than any other individual, is in a position to give facts regarding the rise of Louise Glaum as a box-office attraction. As former vice-president and general manager of W. W. Hodkinson Corporation he handled the distribution of "Sahara," "The Lone Wolf's Daughter" and launched the sales drive on the special production, "Sex."

"Screen stars have their orbits or paths, like the sun," continues Mr. Warren. "Louise Glaum in a twelvemonth has attained full power as a star under the fine name and imprint of J. Parker Read, Jr., and in this time there has accrued to her all the popularity and public proofs thereof that a public favorite wins through her efforts and her personality.

"Picture fan approval and liking are singularly intense. Fan judgments are often slow and deliberate. For two years or longer these fans meditated as to how much they should like Louise Glaum.

"Suddenly Miss Glaum emerged in 'Sahara.' It was a nine-months sensation in motion picture circles and remains today one of the best sellers of the screen world. Then came 'The Lone Wolf's Daughter' and 'Sex' and the star was borne to greater success.

"A star with a trio of stories, with a personal sincerity and ambition that cannot adequately be measured; a producer who rates intelligence as the first consideration. It is a merger of these elements that has made Louise Glaum attain the floodtide of popularity in less than a year.

"And underlying all this the real reason is honesty of effort on the part of Miss Glaum; willingness to work hard; the desire to grow—and interest in her work in the firm belief that she owes everything to the public that encourages and likes her."

American to Release Twelve Specials; All to Treat on Fundamentals of Life

AMERICAN will release about twelve big specials during the 1920-1921 season, the first of which, "A Light Woman," is just now on the market, to be closely followed by "The Blue Moon," a dramatization of one of the big successes of the past year by David Anderson.

The best way to presage the outlook often is to recount something of what has been accomplished in the past. When American abandoned the program pictures and the policy of retaining stock companies of screen actors to whose ability and versatility the various plots selected for filming had to be adapted, it was considered a step forward toward freedom from any limitation other than that imposed by the requirements of the drama itself.

Under the "drama first" policy, the story itself is the pivot about which everything else revolves. It is the experience of American that without an adequate plot, no amount of bolstering up with popular names, elaborate settings, impressive mob scenes, or feats of daring can have the appeal of a true dramatic element based on the presentation of incidents to gain a unified effect—the plot.

No Overworked Love Plots.

Today those responsible for filling the recreational needs of the times are looking a step further, and one well-known producer has recently announced that all of his new pictures will have a purpose—that is, they will contain ideas of nationality and humanity that are broader and deeper than the usual overworked love plots. For some time American has produced along those lines.

"The House of Toys," adapted from Henry Russell Miller's novel, treats of what is perhaps the most serious problem in the world today—the marriage question—and handles it in a searching, satisfying way. Another drama which carries the fundamentals of the family thought is "A Light Woman," a dramatization of the masterpiece of Robert Browning, which has just been released.

A very different treatment of another phase of life will be found in "The Gamester," an early October release. It carries the thought of the evil of excess and the return to simple, natural living. Dramatic farce is entertaining and on the list of "Flying A" is Cosmo Hamilton's "The Week-End," starring Margarita Fisher. "A Live-Wire Hick," with William Russell, is in the same class.

For the next six months American has planned bigger productions than ever before—specials that will combine "Flying A" production ideals with the elements of box-office success, giving the exhibitor "what his audiences want, just before they know they want it."

Lee Royal's Contribution to the History of the Pictures

Rapidly the motion picture is acquiring a literature of its own. The latest contribution comes in the shape of a seventy-two page, paper covered volume, "The Romance of Motion Picture Production," by Lee Royal and published at Los Angeles by the Royal Publishing Company.

In so limited a space it is not possible to go deeply into a subject, on any one angle of which a volume may be written, but Mr. Royal has produced a very comprehensive book which appeals to the general reader because of its absence of technicalities and because it covers a deal of ground.

Starting with a brief history of the beginnings, he tells clearly of the making of pictures, touching lightly upon each angle yet producing a general survey which covers the ground better and more explicitly than some more pretentious efforts.

The volume is generously illustrated with well chosen stills and should enjoy a large popular sale for it meets a popular demand.

E. W. S.

The exhibitor who gets back of his picture and works for all he's worth is the exhibitor who is too busy counting money to worry about rumors and gossip and sich.

mr. state rights buyer

"the victim" might be called a psychological drama, since it is the portrayal of a human faithfulness that is stronger than death itself

it is not a series of thrills, it is one continuous thrill from beginning to end

it is not a mystery play, it is a continuous series of cumulative baffling mysteries

it challenges solution up to the very moment it is ready to make its revelations of its own accord

it provides you suspense, thrills, mystery, romance, love, hate, revenge, sacrifice, mother love, human and heart interest

it has a big exploitation tie-up for box offices

what more could you ask?

it is offered state rights buyers now

c. b. c. film sales corp.

1600 Broadway
New York City

Steck to Write for Louise Glaum

Fulfilling his pledge to Stewart Edward White to secure the most skilled talent obtainable for the screen adaptation of "The Leopard Woman," J. Parker Read, Jr., engaged H. Tipton Steck to write the cinematic version of this new Louise Glaum vehicle for the Associated Producers' release.

J. Parker Read, Jr., is giving Mr. Steck and Stanley C. Morse screen credit for the adaptation of the White novel.

Besides creating the continuity for "The Leopard Woman" which Wesley Ruggles directed, Steck also constructed the titles which are said to be terse and piquant examples of the newest principles in sub-title writing.

Selznick's Art Department Produces Striking Posters

Striking posters sound the keynote of appeal to all prospective motion picture patrons, and the more impressive they are made the more patronage to the theatre. This fact is uppermost in the minds of the members of the art department of Selznick Enterprises, who are succeeding in originating unusual posters of all sizes.

The posters for the forthcoming National Picture Theatres production, "Marooned Hearts," starring Conway Tearle, are varied and impressive. One illustration shows Mr. Tearle carrying out-stretched in his arms the unconscious form of Zena Keefe, who has been washed up by the sea. Equally effective posters have been made for the Frank L. Packard story, "The Sin That Was His," a Hobart Henley production starring William Faversham in his second Selznick picture. The celebrated stage and screen actor is seen on the posters.

Eugene O'Brien, who plays a dual role in "The Wonderful Chance," appears in two unusual poses in the 24 sheet. He is seen bound by ropes around a chimney, and seated to one side of him is his double.

Charles Alden Seltzer Pays Compliment to Buck Jones

The best performance he had given since becoming a Fox star," is the general verdict in reports received by Fox Film Corporation on "Firebrand Trevison," the latest Fox production starring Buck Jones, which was recently released. The author of the story, Charles Alden Seltzer, paid a high compliment to Buck Jones after witnessing a showing of "Forbidden Trails," which Mr. Seltzer also wrote, under the title of "The Ranchman."

"Buck Jones is the type of Westerner I had in mind when writing 'The Ranchman'," said Mr. Seltzer, "and I am sure he will do a great job with 'Firebrand Trevison.' I doubt very much if any other Western actor could do as well."

Daring horsemanship combined with a series of stunts, such as leaping from one horse to another while going at high speed and leaping from the limb of a tree to a house, a distance of many feet, are some of the incidents in the picture which was directed by Thomas N. Heffron.

Heading the supporting company is Winifred Westover, Martha Mattox, Stanton Heck, Katherine and Van Buren.

Meighan Starts Paramount Film

Thomas Meighan, Paramount star, and Director Tom Forman have left Hollywood for New York where the former will work in a new picture, the title of which is as yet unannounced, under Mr. Forman's direction. Mr. Meighan has just completed at the Lasky studio a picturization of Blair Hall's story, "Easy Street," which also was directed by Mr. Forman.

Campaign Book for "A Light Woman" Is Effectively Prepared by American

THE campaign book which American has just issued on "A Light Woman" places in the hands of exhibitors the more advanced ideas of advertising, is various enough to fill the needs in every type of theatre locale and has been so carefully worked out by experts that it may be adapted for use by exhibitors in a manner which will prove most economical of time and effort, the producers say.

The picture is a story adapted from Robert Browning's poem of that name, which tells of the subtle power of a woman's charm misused to put a man on the road to ruin, and of the strength and saving power of another man to resist her spells. This story is said to give the all star cast opportunity for much scope in acting.

Cover Is Effective.

The art cover of the book gives an effective illustration of the frivolous woman treading over the heads of her victims and wielding a great peacock fan. The first page gives the "Who's Who" in the story. The second is devoted to the story for the use of the exhibitor. Next there is a program page, containing a thumbnail synopsis of the story and catch lines for ads. Following this is a four-page exploitation section, which contains suggestions for prologues, teaser ads, plans for lobby decoration, commercial tie-ups and other details of exploitation to help the exhibitor.

The newspaper publicity section fills seven pages, printed only on one side of the sheet, so that some or all may be easily torn out and clipped. This section contains opening date stories, current items, after-the-show criticisms, besides special stories and fillers.

Together with the campaign book is a four-page press sheet, which reproduces all the paper which has been issued by American for the advertising of the production. A carefully worked out music cue is also available to the exhibitor on a separate sheet.

After Long Suffering, Dorothy Dalton Finds Her Happiness in "Half an Hour"

CONSIDERABLE interest centers in the fact that Dorothy Dalton's newest Paramount picture, "Half an Hour," is an adaptation of a play by Sir James M. Barrie, whose "The Admirable Crichton" was so successfully adapted by Jeanie Macpherson and produced under the title "Male and Famel." This Dalton picture is released, with the Cosmopolitan production "Humoresque," on the Paramount schedule September 19.

Clara Beranger, who adapted "Dr. Jekyll and Mr. Hyde," "Civilian Clothes," "Come Out of the Kitchen" and other pictures, wrote the scenario of "Half an Hour," and Harley Knoles was the director.

In this picture Miss Dalton has a role of exceptional dramatic value, it is said—that of a young woman of the British aristocracy who is virtually sold to a wealthy American, but who, after a long period of suffering, finds happiness. It is expected to prove another popular vehicle for Miss Dalton.

A Noted Cast.

The small cast makes up for what it lacks in numbers by the prominence of its players. The principal heavy role, Richard Garson, is interpreted by Charles Richman. Mr. Richman has appeared in "The Man from Home," "The Battle Cry of Peace" and "The Secret Kingdom." Albert Barrett, playing the juvenile lead, was with the Ben Greet Players, played leads with Robert Mantell, and was also the juvenile lead in "The Invisible Foe." In pictures he played the lead with Charlotte Walker in "Seven Deadly Sins," and was in "Lady Rose's Daughter" with Elsie Ferguson. Frank Losee, character man; H. Cooper Cliffe, the "Nobody" in "Everywoman," and Hazel Turney, who was seen as "Peggy" in "The Phantom Legion," complete the cast.

"Dividends are not declared on quarrels," says Sydney Cohen, and the idea is worth pasting in the hat of producer, distributor and exhibitor.

"Get Out and Get Under" Has Smashed Records, Pathe Says

Harold Lloyd, in his latest comedy, "Get Out and Get Under," has again smashed all New York City records and has more than ever endeared himself to hundreds of thousands of motion picture fans in the metropolis, Pathe says. He was shown in two of the greatest motion picture theatres in the world, the Strand and the Capitol, within a short distance of each other on Broadway, recently, and in Brooklyn, at the Strand. In all three houses standing room only was the order of the day and night.

These three bookings are all pre-release and the situation is perhaps the most remarkable ever brought about by a comedy, Pathe officials allege. The notable openings in New York City have been as a rule confined to one theatre, but this film appeared simultaneously in three theatres in the city and all of them played to capacity conditions and could continue to do so for weeks, if the pre-release conditions did not limit the showing to one week, it is stated.

O'Brien Release for September

The month of September brings the release of the latest Selznick picture starring Eugene O'Brien, namely, "The Wonderful Chance," according to a recent announcement. H. H. Van Loan is the author of the story.

In it Mr. O'Brien plays a dual characterization, as Swagger Barlow, a handsome crook, well known for his fastidious ways, and as Lord Birmingham, an English Earl visiting the United States.

In the cast supporting Eugene O'Brien are Martha Mansfield, who plays the leading feminine role; Ida Darling, the well known portrayer of society matron roles; Warren Cook, Joseph Flanagan, Tom Blake, and Rudolph De Valentino.

Dead Men Tell No Tales

Suit Is Discontinued.

Supreme Court Justice Irving H. Lehman has signed an order discontinuing the suit brought by Asa B. Kellogg as trustee of the bankrupt General Film Contracting Company against the Parex Film Corporation. The suit was brought last fall by the receiver of the defunct company to recover $10,000 alleged to be due the plaintiff before it went into bankruptcy, for exploiting and distributing certain motion pictures belonging to the defendant.

Wage Question Settled Amicably in Boston by Managers and Musicians

Union musicians in the moving picture and "legitimate" theatres of Boston and vicinity receive an increase in wages averaging 70 per cent. under a new one-year wage and working agreement just reached between the Boston Musicians' Union and the Boston Theatrical Managers' Association.

The increase dates back to Labor Day and continues in force until September 1, 1921. This is the first boost in pay received by the union musicians since the beginning of the war, as they were working under a four year contract which expired August 31 last.

Musicians playing in feature picture houses will be paid $65 a week instead of $39; those employed in combination vaudeville and picture houses will receive $65 instead of $35; those employed at second-class combination vaudeville and picture houses will get $50 a week instead of $30.

The new wage for musicians in the "legitimates" will be $44 a week instead of $26; and for musicial attractions they will receive $56 a week. All musicians, it was announced by labor leaders, have agreed to abolish the sliding scale and to play for rehearsals free of charge. Orchestras will play at the Hollis and Tremont theatres only when musical plays are the current attractions.

The wage conference committee of the Boston union and representatives of the Boston managers have been negotiating on a wage agreement since June. Recently, Joseph N. Weber of New York, president of the American Federation of Musicians, arrived in Boston and joined in the conferences.

Mayer to Give Preview in Boston.

Louis B. Mayer, producer of Anita Stewart and Mildred Harris Chaplin Productions, has gone to Boston for the purpose of giving pre-view showings of "Harriet and the Piper" and "The Woman in His House."

Jewish Pictures Corporation Offers Timely Picture "The Jews in Poland"

A RECORD of Warsaw, Pinsk, Lublin, Cracow, Przymsl, Vilna, Brest-Litovsk and other important cities in Poland is shown in "The Jews in Poland," a film of Jewish life in Poland today, which has just completed a three weeks' run at Madison Square Garden Theatre.

The six cameramen who filmed the picture are said to have covered Poland and photographed every phase of Jewish life —patriarchal rabbis worshipping in their synagogues, children in their schools and soup kitchens, the underground life at Brest-Litovsk, where hundreds of Jewish families are living in dug-outs, showing tragedies, pathos, miseries and even the little comedies in the everyday lives of the Polish and Galician Jews.

The film is anounced as having created a sensation in New York's East Side, crowds filling the theatre to see if they could find their own relatives among the thousands shown from every part of Poland, and many saw in the film their parents, whom they had given up for dead, or got trace of other relatives and friends. Touching scenes were enacted as faces were recognized in the picture.

An East Side family saw their grandmother filmed in an old ladies' home, clasping a picture of her grandchildren in America. The old lady is now 104 years old and had been given up for dead long ago.

The New York Times described the film as "the most human travelogue ever brought to these shores," while the New York World played up the way in which the picture, called the "greatest lost and found column in the world," was uniting families long separated from each other.

The film, which was produced by the Jewish Pictures Corporation, is now being released throughout the country by Henry H. Rosenfelt, 15 East 40th street.

"This is the only authentic picture of Jewish life in Poland today," says Mr. Rosenfelt. "It was taken by cameramen who covered Poland and Galicia, just escaping from the Bolshevik advance.

Vitagraph States Original Story of "Black Beauty" Has Not Been Changed

SINCE the announcement of Albert E. Smith, president of Vitagraph, that "Black Beauty," the famous story by Anna Sewell, was to be presented by Vitagraph in picture form as a big special production, many inquiries have reached George Randolph Chester, Vitagraph's editor-in-chief, regarding the possibilities of the story as a picture play. Is the original story to be retained in its entirety, or if changed, how would it be done? This has been the trend of the questions.

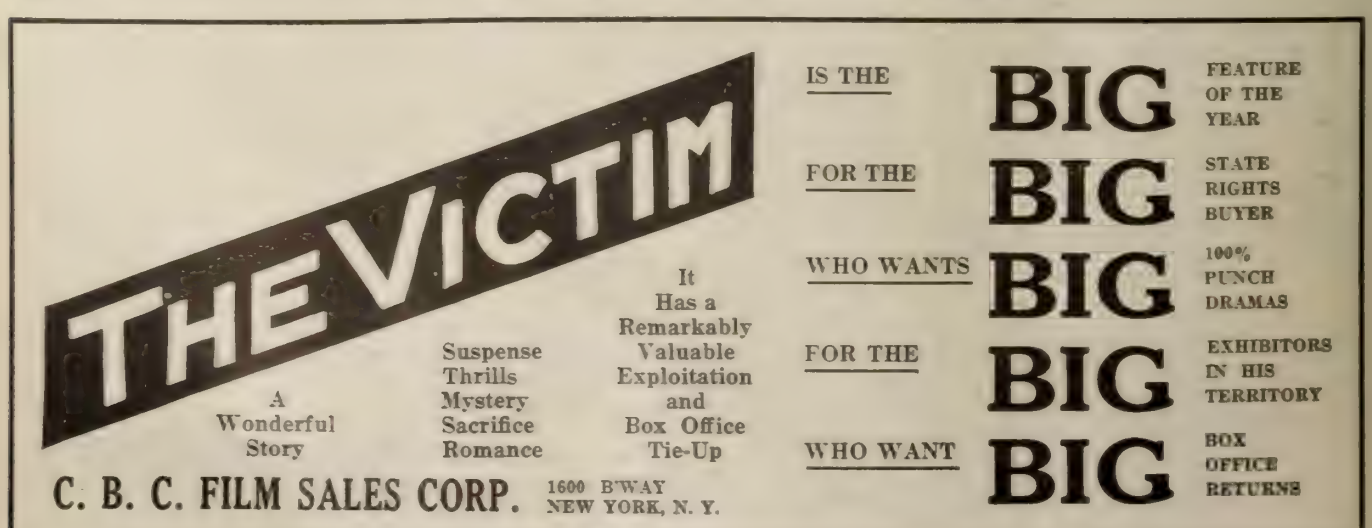
Story Not Changed.

"It would have been foolhardy to have made any attempt to change the story," says Mr. Chester. "Although the wonderful story was written more than forty years ago, it is as popular today as it ever was. Records of libraries and book stores show that it ranks eighth in popularity in the demand of the public throughout the world.

"With a realization of the tremendous sympathetic appeal and an appreciation of its powerful dramatic possibilities, Mrs. Chester and myself started to adapt it to the screen. I will confess that we labored for several days before we found the way to introduce the human element, and consequently the dramatic action of the play. And then came the inspiration. Black Beauty knew only what was going on, on the outside; what he actually saw, or what was supposed to have been told to him by other horses. He did not know, and therefore could not tell what the human characters did or thought when he was not present. There was an inside story of which he knew nothing, and it is this story that we have added to the screen version. No new characters have been introduced, and none of the horses in the original story has been omitted.

To Protect Daughter.

"For instance, Black Beauty says that one rainy day the Squire went to town on business. He doesn't know why, but we show that the trip was necessary to protect his daughter, Jessie, who is being deceived by the blackguard, Beckett. The story of Black Beauty shows the trip to town; the added matter shows what the Squire did after his arrival. And so throughout the entire picture play the story of the human beings dovetails in with the story told by the horse.


THE VICTIM
A Wonderful Story
Suspense
Thrills
Mystery
Sacrifice
Romance
It Has a Remarkably Valuable Exploitation and Box Office Tie-Up
IS THE BIG FEATURE OF THE YEAR
FOR THE BIG STATE RIGHTS BUYER
WHO WANTS BIG 100% PUNCH DRAMAS
FOR THE BIG EXHIBITORS IN HIS TERRITORY
WHO WANT BIG BOX OFFICE RETURNS
C. B. C. FILM SALES CORP. 1600 B'WAY NEW YORK, N. Y.

Balshofer to Engage Again in Making Own Production

The Fred J. Balshofer studios in Gordon street are undergoing six more weeks of construction with the probability that within a short time Mr. Balshofer will himself be engaged again in making his own productions in addition to the leasing of space to two active companies.

In addition to the stage now occupied by the Special Pictures Corporation, Balshofer has just closed a deal whereby the newly organized Wharton James productions which are to start October 1 will take over a new stage offices and other studio facilities which are being built.

One of the chief among the new installations is a 100 kilowatt generator which won first prize among electrical appliances at the San Francisco exposition. This will bring the artificial lighting facilities up to the standard required by new special productions at all of the best studios.

With the enclosure of another dark stage, matching the latest one built, which is 60 by 120 feet in floor space and thirty feet high, ample room will be made for four producing companies, one of which will be Balshofer's own company.

Hughes to Lead in Barrie Film

Gareth Hughes, stage and screen actor who has appeared in leading roles with several motion picture stars, will leave Los Angeles in a few days for New York where he will have the title role in "Sentimental Tommy," the J. M. Barrie play which John S. Robertson will produce shortly for Paramount at the new Long Island studio of Famous Players-Lasky.

Mr. Hughes is a native of Wales, receiving his education there and in Paris. Electing to follow a stage career and later entering pictures, his work in the role of Billy Wiggs, in support of Marguerite Clark in "Mrs. Wiggs of the Cabbage Patch," attracted attenton.

Milligan Leasing "Ireland" Film

B. Herbert Milligan, who severed his connections with the Capital Film Company the latter part of July, is now engaged in the leasing of "For the Freedom of Ireland."

"C'Mon to Lansing" Is Cry in Michigan; Exhibitors Anticipate Great Convention

IMPORTANT matters pertaining to exhibitors' defense and general organization of the association are to be taken up by the Michigan Motion Picture Exhibitors' Association Convention, which is scheduled for October 5 and 6 at Lansing. Every effort is being made to bring out a full attendance.

Enthusiasm is at its height in so far as organization is concerned. Every exhibitor is saying "C'mon" to the other exhibitor. Never before in the history of Michigan has there been so favorable a time for organization as that which exists today.

In the past every effort on the part of the state association leaders to bring Michigan exhibitors together on a common basis has met with only indifferent success, because, it is believed, no important matters having a direct bearing on their general welfare had come to the surface so forcibly as they have at the present time. For that reason the October convention is being confidently looked forward to as the biggest and most effective gathering in which a state body ever participated.

Matters Set for Action.

Among the many vital matters that are to be taken up are the continuance of plans to defeat censorship, legalized Sunday opening, the deposit system, equitable contracts, reduction in taxation, fair film rentals and elimination of the music tax. Besides these points, efforts will be made to so solidify the association already formed that the exhibitors of the state really will be a single unit in every association action.

The organization has already accomplished many big results of extreme importance to the exhibitors and it is believed that these will form the biggest and best membership boom possible when the showmen gather in Lansing. Executive heads are out after 100 per cent. membership, and with rapid strides being made every day there is little question, they say, but that the Lansing meeting will put the association over the top on the required number of members.

The Michigan Motion Picture Exhibitors' Association has just completed a victorious fight at the polls by proving of material assistance in nominating Thomas Read on the Republican ticket for lieutenant-governor. Read, who in past public positions has been friendly to the picture industry, was attacked for his stand during the campaign, and the Michigan exhibitors, through the association, jumped to his defense. They poured a barrage of propaganda on their screens in behalf of their candidate and made his victory a veritable landslide.

Invitations have been extended to Sidney S. Cohen, J. Groesbeck, Republican nominee for governor; Thomas Read and others, all of whom have accepted. The slogan is "C'mon to Lansing October 5 and 6."

Detroit to Send 300 Showmen to Michigan League Meeting

The executive committee of the Michigan Motion Picture Exhibitors' League has called a meeting for October 5 and 6 at the Downey Hotel, Lansing. Already arrangements have been made for special Pullmans to leave Detroit on the morning of October 5 and the committee anticipates an attendance of at least 300 exhibitors.

"We believe it will be the greatest and biggest gathering of state exhibitors ever held in Michigan," said J. C. Ritter, president of the organization. "Our membership is now the largest it ever has been and includes the most representative exhibitors in the state. At last there has been an awakening as to the value of co-operation. We proved it in the recent primaries, when our candidate, Tom Read, received a tremendous majority over his opponent for the office of lieutenant governor.

"There isn't any doubt as to the strength of the exhibitors of any state and it only requires co-operation to get the necessary results. There are a lot of conditions in this industry that should be adjusted, and the exhibitor can no longer rely on the producer to do it; if there are to be any reforms or any eliminations, the exhibitor himself must do it. There isn't any doubt as to the injustice of the deposit system, music tax and other evils but they will always exist if we as exhibitors do not co-operate to wipe them out."

NEW PHOTOGRAPHS OF GLADYS GEORGE AND LLOYD HUGHES.
They are the two featured players in the new Thomas H. Ince special, "Homespun Folks," which will be released by the Associated Producers.

The American Will Release "The Gamesters" in October

Work is progressing satisfactorily on the new American special, "The Gamsters." It is now in the process of being cut, tinted and titled, and is expected to be released in early October.

It is a photodrama which affords the sort of role which Margarita Fisher is capable of handling. There is said to be nothing light about the part she takes as "Rose," the daughter of a gaming-house keeper, and as her last starring vehicle, "The Week End," was rapid-fire farce, she demonstrates in "The Gamesters" her versatility and power, reports state.

Hayward Mack takes the part of a wily trickster. He gives a strong and discriminating interpretation of his role, the producers say. L. C. Shumway plays the man who saw the good in "Rose" and awakened it and her love.

C. Dempsey Tabler acts the father, a role that arouses some smypathy, but little respect. Evans Kirk and Joseph Bennett play the roles of habitues of the gaming hall, completing what is said to be a well balanced cast. George L. Cox is director.

Ragland Reports Heavy Bookings for Charles Ray's First National Films

THAT the new production era of Charles Ray has resulted in unusual interest by exhibitors who desire to sign up for his pictures is stated by John C. Ragland, general manager of Kane Pictures, who points to the tremendous activity in the New York and Buffalo offices of First National on the Charles Ray pictures.

"Almost every one of the important neighborhood houses in New York and Brooklyn, has arranged to show these films," says Mr. Ragland. "Without touching on the first run schedules, the report shows that in Buffalo, Syracuse, Rochester and the upstate territory similar conditions prevail and that new Ray productions will be shown there widely in the neighborhood theatres."

Ray's Ideals Rewarded.

In New York City the Ray films are scheduled for runs at the Academy of Music, at the Audubon, at the Jap Garden in Ninety-sixth street. The Claremont and most of the big Keith and Proctor houses have contracted for the work of the star, including the Proctor houses in Mt. Vernon, Port Chester, in Albany and Yonkers.

"In the large community theatres scattered throughout New York, Brooklyn and environs," says Mr. Ragland's statement, "there is a gratifying record of contracts. Bookings from the New York and the Buffalo office have kept us consistently on the qui vive and there is no doubt in our minds but that this business record on Mr. Ray's account has followed the development of the star's career. His efforts to give showmen what they want, in terms of bigger production, bigger titles and real entertainment is being rewarded by a new and wonderful support. This star, by his early contractual figures, is proving to be among the first male film stirs in point of demand by theatre men the country over."

Among the many exhibitors who are entered in Mr. Ragland's statement as having contracted for the forthcoming Ray productions are the following: In New York City proper, the Dyckman, the Halsey, the Heights, the Superior, the Victory, the Olympia, the Golden Rule, the Venice, the Star, the Regent Theatre, and other houses of smaller seating capacity.

Big Neighborhood Houses.

Representation on the Ray schedule for Brooklyn covers most of the big neighborhood houses of that borough, including the Bay Ridge, the Linden, the Comedy, the Bedford, the Grand, the West End, the Folly, the Ridgewood and a long list of smaller houses. In Bronx county, in addition to many houses of similar capacity, the list includes the Empire and McKinley Square, and the Crotona Theatre.

From the Buffalo office the Ray schedule includes a host of picture houses. On the list are the Savoy, the Victoria and Regent, the Liberty, the Columbia, the Arcadia, the Broadway, the Franklin, the Elmwood, the Academy. Also the Flash of Tonawanda and the Congress of Saratoga.

"AH'LL NEVAH FO'GET YO,"
Says the old Mammy to Zena Keefe, seen here in Ralph Ince's production, "Red Foam," to be released by Selznick.

"Witch's Lure" with an Oil Field Plot, Is Ready for Release By Capital Films

THE Capital Film Company has ready for release "Witch's Lure," a drama speedy in its action, sensational in its theme, heart-holding in its breathless climaxes and played by an all star cast," says W. D. Russell, general manager of the company.

He says, further: "The exteriors for this new departure in picture making were made in oil fields where the greatest wells have been brought in during the last year or two, and the data is up to the minute."

The story is based upon the love of a man, an aviator during the war, for a young woman he has never seen, but whose letters, sent to him in France, laid the foundation for a courtship.

The script in one place calls for an oil derrick on the stop of which a man is imprisoned. The derrick is set aflame by the villain. This is one of the climaxes of the drama.

Prominent in the cast are Augustus Phillips, Gene Gauntier, Edward Coxen, Charles Mailes and Spottiswood Aitken. "Teddy," the educated dog who has appeared in many pictures, also takes a part, doing much to lighten the picture.

Harry Weiss has already contracted for the film for the states of Illinois and Indiana. Other state rights buyers have contracted for Ohio, Kentucky, North Dakota, South Dakota, Wisconsin, Minnesota, Michigan, Iowa and Nebraska, according to reports. It is said that other sections of the country are expected to be closed within a short time, making the picture 100 per cent.

Will Use Novel Methods in Procuring Scenes for the Production of "Pards"

PLANS for the production of Marshall Neilan's newest independent production, "Pards," based on the Ben Ames Williams story, introduce several novel departures in picture making, it is said.

The picture portrays a Western story to be staged at Glacier Park, Montana. The scenario calls for a number of spectacular scenes. In order to get some novel "shots" arrangements are now being completed for the use of a "blimp" airship, it is reported. The use of the "blimp" instead of an aeroplane, it is pointed out, is more desirable because it can travel at a slower rate of speed than a plane, keeping at the same altitude, and thus assuring longer views of the various "shots" desired.

A wireless telephone outfit will be arranged between the Hollywood studio and the Glacier Park location, it is said, so the producer can keep in touch with his Hollywood studio. A similar arrangement is said to have proved very successful during his production of "Dinty" at Catalina Islands.

The producer, accompanied by his entire troupe, including Marion Fairfax, author of the scenario, will leave Hollywood soon for Glacier Park, where the company will be installed for the next two months.

Dead Men Tell No Tales

Hodkinson Explains Why His Business Methods Are Best

More and more exhibitors of the country are coming to rely upon the selective machinery which W. W. Hodkinson has built up in the course of the last three years. This selective machinery functions directly to the advantage of the exhibitor by charging all waste and defects of production against the producer.

"The exhibitor under the Hodkinson system does not have to bear the burden of inflated production cost," says a statement, "and, above all things, is not saddled with the 'failed' pictures which can be found on the programs of producers who distribute their own pictures. In other words, only producers of pictures of merit can afford to stay on the Hodkinson program. No others are wanted.

"His gospel of a square deal to the exhibitor is making new converts in every section of the country. Mr. Hodkinson did not join in the roar of indignation against dealing with definite groups of exhibitors. On the contrary, he is ready and willing to serve such groups with permanent values, assuring them of a steady supply of quality pictures and absolute independence in the control and management of their property.

"A glance at the list of the most recent Hodkinson releases will show conclusively what is meant. As to a high average of sustained quality, the Hodkinson pictures now being offered to the exhibitor and those about to be offered compare favorably with the best product in the world's market."

Fox-Fischer Masterplays Is Formed in Washington, D. C.

David G. Fischer announces the formation of the Fox-Fischer Masterplays, Inc., a Washington, D. C., motion picture company, which will produce photoplays in New York City. Mr. Fischer, who is an actor and director of long experience, will utilize the national capital as his setting in the first of his productions, the name of which will be made public shortly. Mr. Fischer is at present in New York working on the script of his first picture and casting.

Mr. Fischer will be best remembered as Julia Marlowe's leading man for several seasons.

LOIS WILSON
Just signed by Paramount to play leads for five years.

Realart Completes Initial Justine Johnstone Picture

Justine Johnstone makes her debut as a screen star in the Realart production, "Blackbirds," the filming of which has just been completed. The new Realart star is widely known on the stage for her beauty and her career as a screen star will be watched with interest.

The story of "Blackbirds" is adapted from the late Harry James Smith's play of the same name. Many of the scenes were laid in Florida, where the company spent several weeks last summer. The shipboard scenes, which figure so prominently in the story, were photographed on the steamer which brought Miss Johnstone and cast home from Florida.

The production was directed by Jack Dillon, who established an enviable reputation in such films as 'The Right of Way," with Bert Lytell, and Mary Pickford in "Suds." Ray Hallor assisted in the direction and Arthur Quinn is responsible for the photography. Among those who appear in "Blackbirds" with Miss Johnstone are William Boyd, Charles Gerard, Walter Walker, Marie Shotwell, Grace Parker, Jessie Arnold, Ada Boshell and Alex Saskins.

As a stage production, Henry Miller first produced "Blackbirds" in 1913 at the Lyceum Theatre, New York. It is a story of a Russian refugee, Leona Trenton, noted for her beauty, who had been intrigued into joining a band of international crooks known as "Blackbirds."

Well-Known Classic to Form Basis for Next Ballin Film

Hugo Ballin's completion of negotiations with W. W. Hodkinson Corporation for the exploitation and distribution of "The Honorable Gentleman," his first independent release, adds interest to his future plans.

He announces production on a large scale of a world-known classic, the novelization of which has been translated into every language, and as a play has been the choice of many of emotional artistes.

The widest latitude is said to be offered, not only in the modernized interpretation of the plot but in the choice of locations and creation of high class interiors for which Mr. Ballin is noted. Quebec, California and Long Island or Westchester will be utilized as backgrounds for the exteriors, with airplane flights and other contemporary thrills for outdoor effects.

Japanese Censors' Opinions on Films Coincide with Those of King Vidor

I WILL not produce a picture containing anything unclean in thought or action. Nor portray anything to cause fright, suggest fear, glorify mischief, condone cruelty, or extenuate malice," remarked King Vidor in a recent statement of his production principles and plans. He further declared that he would never "picture evil or wrong except to prove the fallacy of its lure," and that he would make only pictures "founded on the principle of right."

Following this statement of Mr. Vidor's a letter from Mr. G. Tachibana, Chief Inspector of Films, Metropolitan Police Board, Tokio, Japan, was received by First National Pictures, Inc., that disclosed the requirements of the government of Nippon, in the production of motion pictures. While the Japanese censorship may seem rigid to American minds, it embodies among other requirements, almost the entire creed set forth by Mr. Vidor:

"I have read your creed with pleasure," writes Tachibana, in part, "and I have the honor to send you a copy of our standard."

There are sixteen angles in films, according to Tachibana, which will not be passed by the censors in the Nipponese metropolis. All pictures are restricted and tabooed which (1) concern the Imperial family or ancestors, (2) endanger the prestige of the nation, incite radical changes of government, or principles or social disorder, (3) Endanger the reputation and honor enjoyed by great men and sages, dead or alive, (4) Suggest methods of crime and means of escape, (5) Injure international relationships, (6) Represent too cruel and atrocious acts of ignominious conducts, or vulgar love affairs, (7) Criticise current events, or suggest or discourage personal affairs of individuals, (8) tend to injure the dignity of schoolmasters, (11) Are broken or defaced films, which injure the eye, (12) Contradict morality, and the principle, good brings its own reward, and the devil his own punishment."

From this list of stipulations, it may readily be seen that the average American film would be subjected to ruthless cuts, for there is scarcely one of the pictures which would not violate some one of these rules.

Lois Wilson Engaged for Five Years to Play Leads in Paramount Pictures

LOIS WILSON, who will play the leading feminine role in William DeMille's production of Sir J. M. Barrie's "What Every Woman Knows," has been engaged under a five-year contract to play leading parts in Paramount pictures, according to an announcement made by Jesse L. Lasky before leaving Los Angeles for New York.

Miss Wilson's work has been highly praised by exhibitors, it is said. "Don't let this girl get away. She's a winner," is what one exhibitor wrote, and this epitomizes the sentiment expressed by many others during the past year, it is reported. The closing of the contract, it is stated at the company's office, is therefore the more pleasing to the production officials, who have realized for some time that her every appearance in a picture has been a distinct asset.

Miss Wilson was born in Pittsburgh, but her parents moved to Birmingham, Ala., when she was just a child and she was raised in that city. She studied to be a teacher and taught two or three weeks in a rural school. But she always had been interested in the stage and motion pictures and suddenly abandoning the blackboard and pointer she went to Chicago, where she met Lois Weber, who was then making "The Dumb Girl of Portici" with Pavlowa. She played in that production and Miss Weber, impressed with her work, took her to Los Angeles. There she soon procured an engagement as leading woman for J. Warren Kerrington and later played opposite Frank Keenan.

She has also played opposite Robert Warwick in "Thou Art the Man," Wallace Reid in "What's Your Hurry?" and Bryant Washburn in "Love Insurance," "Why Smith Left Home," "It Pays to Advertise," "Too Much Johnson," "A Full House" and "Burglar Proof," and the leading feminine role in "Midsummer Madness," which has just been completed.

"The Suitor" Is Satiric Comedy with Larry Semon Cast in the Leading Role

LARRY SEMON'S newest comedy, "The Suitor," gives the versatile screen comedian a novel role. Semon is under contract for three years with the Vitagraph Company, but, say the company's officials, it is unlikely that he will ever make anything more thrilling than this picture, which has for one of its thrills a scene showing Larry speeding on a motorcycle at 75 miles an hour, grabbing hold of a rope ladder trailing from an airplane, and then being catapulted hundreds of feet in the air.

The production is a broad satire on the melodramatic type of picture, and many of the blood-and-thunder devices are used with a comedy twist. Among other things, Larry makes a parachute descent from the airplane under unusually hazardous circumstances, and, for good measure, throws in a careless jump from a second-story window and a splintering crash through a heavy mirror.

A plot is carried throughout. Lucille Carlisle plays the part of a young heiress and Larry is the man she loves. The family objects, and the way of the love-lorn is made still harder by the presence in the heiress' home of a band of deep-dyed villairs who are the butlers and other retainers, taking their orders from a crafty rival, who is "gunning" for the hand of the heiress.

Alexander Gets Coburns.

The Alexander Film Corporation have secured the series of two-reel Coburn western subjects from Clark & Cornelius for New York, Northern New Jersey and Connecticut.

"Dead Men Tell No Tales"

SIGNING THE CONTRACT
Glimpse of Betty Compson, who is appearing in "Prisoners of Love," to be released by Goldwyn.

Crowds Force Stoppage of Ticket Sale at Showing of "Earthbound" at Capitol

GOLDWYN announces that the sale of tickets was stopped four times Sunday at the Capitol Theatre, New York's largest playhouse, to handle the crowds which come to see "Earthbound," and at the seven o'clock showing the police reserves were called to clear Broadway of the crowds and to get the picture fans into two lines. Between 16,000 and 18,000 persons saw "Earthbound" at the Capitol on its first day's showing.

The interest in "Earthbound" revealed by the day's smashing turnout is due, Goldwyn officials and Edward Bowes and S. L. Rothapfel of the Capitol staff believe, to the theme underlying the photodrama and to the excellence of the acting, photography, production and of the direction of T. Hayes Hunter, all of which were brought to the attention of fans by the New York newspapers on the occasion of its four weeks' engagement at the Astor Theatre at the prevailing scale of legitimate theatrical prices.

The showing had been thoroughly advertised in the daily press and in the Capitol's programs.

The crowd at the 7 o'clock showing became so great and the rush on the box office was so unmanageable that the sale of tickets was again ordered stopped. The crowd was told that there would be no more tickets sold until the later performance and it surged forward in such waves that the outer doors of the theatre were closed and the call sent in for the police reserves. The arrived on the scene a few minutes later and began clearing the side walks and the street in front of the Capitol.

Waited for Next Showing

The crowd was formed into two lines, one extending from the Broadway entrance to the theatre out into West Fiftieth street and the other into West Fifty-first street. The big crowd proved orderly and tractable after the police started getting them into line and they waited for the next showing.

Pathe Presents a Stirring Serial Film Under Direction of Bertram Millhauser

JUANITA HANSEN is to make her debut as a Pathe serial star October 17, the release date of "The Phantom Foe," a fifteen episode serial produced by George B. Seitz, under the direction of Bertram Millhauser. The star has a large following among the serial devotees.

The picture introduces also another favorite in Warner Oland, who heads the company in support of Miss Hansen. Oland's part is said to be more advantageous to him than any of his earlier serial roles. He is cast as the "villain," but in the final reel the character he portrays proves to be innocent of the charges against him.

In writing the scenario the author drew upon a large source of intimate knowledge of episode photoplays, from the standpoint of art in the studios and the commercial angle of the box office. He has essayed successfully all branches of production, beginning with scenario writing, directing, producing and starring.

The picture will offer Juanita Hansen as the central figure in a mystery play. The source from which issue the persecutions directed at the heroine remain a mystery until the final reel. The story is an action play from the outset, it is said.

In addition to the usual extensive newspaper and poster advertising campaign employed by the producers in acquainting the public with their new serials, this film is to have a special newspaper campaign. Under this plan the distributors will cooperate with the exhibitor in putting the picture "over" in his locality.

The production is reported to be a remarkable film scenically. The heroine is the daughter of a wealthy house, and, therefore, the opportunities for rich interiors were many. They are a feature.

The cast supporting the star contains names well-known to the picturegoers. Wallace McCutcheon appears as the scientific detective, Steve Roycroft, and William Bailey, who interpreted leading roles on the stage and screen, has the part of Bob Royal, a heroic character. Nina Cassavant, a comparative newscomer to the films, has a prominent role. The company also includes Harry Semels. Joe Cuny and Tom Goodwin make up the balance of the cast.

The camera work is by Edward Snyder, who served with the Signal Corps as a field and aerial photographer in France.

"The Misfit Wife" Approved at Showing in Los Angeles

The premiere showing of "The Misfit Wife," the new Metro production in which Alice Lake is featured, was held at the Victory Theatre in Los Angeles recently, and pronounced a "hit" by the Los Angeles newspapers, according to statements of the producers. This production is the story of a little laundress who marries out of her class.

The showing at the Victory was for a week and was accompanied by a prologue to the picture which consisted of two sets of twins prettily costumed who offered popular songs and dances. The picture followed, setting forth the story of the awkward little laundry girl who burned a silk shirt she was ironing, and, upon being discharged decided to go West and try her fortune as a manicurist.

Once settled she comes in contact with a young New York man who has been sent West to "straighten" up, and they fall in love. After their marriage Katie, the girl, is thrust into New York society and finds herself sadly out of place.

In advertising the premiere showing of the picture the Victory Theatre used a one column ad with Alice Lake's name in small type above the title of the play which was in large boldface. Under this was the catch phrase "An intriguing photoplay of men, women and peculiar situations."

The story was adapted to the screen by Lois Zellner and A. P. Younger from the stage play by Julie Herne. Edwain Mortimer directed the production, and Forrest Stanley heads the well balanced supporting cast. The film is expected to be a hit.

DEAD MEN TELL NO TALES

Preview of "Peaceful Valley" Indicates Another Screen Triumph for Charles Ray

IN a preview screening last week at the First National offices, "Peaceful Valley," the American stage classic starring Charles Ray, was acclaimed as a dramatic triumph for the actor and a photoplay of the native soil destined to take place in the first rank of photo-dramatic achievement. Its picturization is the second offering in which Arthur S. Kane presents Charles Roy for First National distribution. It is scheduled for release on October. 11.

At its first official review by executives of First National and the Kane organization, the picture was declared to have accomplished to the last detail the promises made for it to the exhibitor body during the three months absorbed in its production. It was prophesied in the official gathering at the First National projection room that it is in a fair way to supersede in popular acclaim the reputation of the original stage piece. Jerome Storm directed.

"Peaceful Valley" was originally written by Edward E. Kidder for Sol Smith Russell, one of the famous personalities of the American stage. It was first produced in 1891 to an immediate triumph. Playing thirteen weeks at the Grand Opera House in Chicago to capacity houses, it jumped to Daly's Theatre, New York City, for a long metropolitan run and then began a tour of the United States and Canada, which went on year after year until Mr. Russell's death.

Having created a nation-wide reputation for itself as one of the most entertaining and human plays of the time, "Peaceful Valley" was immediately put into stock companies in every part of the United States and became among the most popular of all repertoire plays. Its universal appeal and the true human note which it strikes are responsible for the fact that the play endures to this day.

Neilan Creates New Style of "Stills" That Typify the Theme of the Picture

THAT the time is ripe for a new departure in quality and subject of stills is set forth in an article from the Marshall Neilan studios, accompanied by samples of the series of negatives illustrative of the quality of still camera work which it is that producer's intention to maintain in all feature productions emanating from the Neilan studios.

"In an effort to overcome the vituperation that is generally accorded the producer on account of his stills," says Mr. Neilan's representative, "we have gone to considerable expense and unstinted trouble in devising stills which will set a new standard of art still. The whole studio was turned over to the best still photographers obtainable on the West Coast for an entire day and the technical staff was placed at their disposal. The result is embodied in series of negatives which embody not merely situations in story, but, rather, characteristic studios that typify the theme of the story.

"While stills of the kind usually made up will always be required for ordinary purposes, there is unquestionably a pressing need for special art prints such as those we have sought to turn out, a type which is illustrated by the 11 by 14 stills we have just created. These negatives represent a considerable expense. In short, we have endeavored to give the industry something really new and progressive in the shape of stills and we believe an examination of the finished product will show that we have succeeded.

"Not only will art stills of this calibre be welcomed by magazines and other special publications, but they will provide unusual material for lobby art display. The lighting and general postures will prove exceptional foundations for the artist in laying out posters. Line cuts and newspaper ads can also be inspired by these stills, while for rotogravure use they are especially adaptable."

Accompanying the negatives as supplied to Associated First National are explicit detailed technical directions to photographers. The first new stills will be issued in connection with "Dinty."

THE CLUTCHING HAND

Type of new art still from Marshall Nelian studios. Marjorie Daw is the girl who is appearing with Wesley Barry in "Dinty" for First National release.

Goldwyn Prepares Unusual Press Book for Basil King's Drama "Earthbound"

AN unusually elaborate campaign book has been prepared by Goldwyn, under the direction of S. Spitzer, of the advertising department, for Basil King's drama of the unseen world, "Earthbound," which is this week receiving its first showing at a motion picture theatre, the Capitol, New York. The press book is the most complete and largest one ever gotten up by Goldwyn. It is described as dignified in its presentation of publicity, exploitation and advertising in keeping with the spirit of the photodrama, yet designed to pique the curiosity, with stories and advertisements which will gain profitable, forceful publicity.

Believing not only that "Earthbound" is the greatest production that Goldwyn has made, but one of the very greatest in the history of motion pictures, the Goldwyn advertising department is said to have spared no pains or expense to put into the book everything that can help the exhibitor put "Earthbound" across with his public and with the general public which seldom patronizes the theatre, but will make an exception in the case of this picture.

The musical theme used by S. L. Rothapfel in his Astor Theatre, New York, presentation of "Earthbound" is given. There is an interview with Basil King, author of the scenario, telling his purpose in writing the story. There is another story on the building of the cathedral on the Goldwyn studio lot for the important church scenes and on the preparation of the continuity by the author, the director, T. Hayes Hunter, and Edfrid A. Bingham, the continuity writer. The three men worked a year on the production. Every story, every advertisement, every accessory was prepared for the campaign book with the same degree of care and nicety of judgment that characterized the production. An unusual and picturesque broadsider was prepared by Howard Dietz, publicity manager for Goldwyn Distributing Corporation.

Collier's to Have Picture Department; E. A. MacManus Engaged as Director

COLLIER'S, the national weekly, with a circulation of over 1,100,000, will have a motion picture department in connection with its editorial department. It is the latest publication of national importance to declare its intention of recognizing the ever-increasing interest in motion pictures. The department is planned to develop closer relations between the authors who write for Collier's and its readers, and the producers and distributors of motion pictures.

Edward A. MacManus, whose long experience in the publishing and motion picture fields, with the Hearst publications, Ladies' World and McClure's is well-known, has been engaged to direct the activities of the department.

For many years Collier's has been known as one of the most aggressive publications in America, and the force of its editorial matter has always been a vital factor in affairs of national importance. This year it enjoyed the distinction of being the only publication in America that picked both Cox and Harding before the conventions, and it has always kept its finger on the pulse of the reading public. Undoubtedly the same energy and constructive ideas that forced the civil service reform ideas and a national budget into party platforms will manifest itself with tremendous force against unfair motion picture censorship.

Collier's is one of the units of the Crowell Publishing Company of Springfield, Ohio, which also publishes the Woman's Home Companion and the American Magazine. The announcement indicates a radically different plan of operation than that of the Hearst and McClure institutions, as there is no indication that Collier's or the other Crowell publications have any intention of producing pictures by themselves.

During the past year, their stories have been produced in motion pictures by Mr. Griffith, the Famous Players, Norma Talmadge and Marshal Neilan; and the material which they have accumulated for over twenty-five years will undoubtedly be made available for motion picture reproduction.

Mr. MacManus is well qualified for the direction of this work. He has originated many ideas in the motion picture world, and formed the alliance between Hearst and Pathe, which made it possible for Pathe to establish its great exchanges apart from the General Film Company. He was also responsible for the Hearst-Pathe News Weekly, and under his management many exchanges were made in developing it to its present form.

Pioneer Gets "Son of Tarzan" Serial for Wide Territory

What constitutes one of the most important deals affecting a serial of fifteen episodes has been consummated by the Pioneer Film Corporation with David P. Howells through George H. Hamilton, whereby the Pioneer Film Corporation has acquired the "Son of Tarzan" for Greater New York, New York state and Northern New Jersey. M. H. Hoffman, general manager of the Pioneer, closed the deal with Mr. Hamilton.

While no figures were mentioned in the announcement of the acquisition of the "Son of Tarzan" serial by the Pioneer, it is understood that a high figure was paid by Pioneer.

In commenting on the deal, Mr. Hoffman said: "I am willing to say that the "Son of Tarzan is the most wonderful serial that has ever been produced. I feel justified in making this statement, having distributed serials ever since serials came in vogue."

No date has been decided upon for the release of the "Son of Tarzan" by the Pioneer.

Dead Men Tell No Tales

Name or Fame Counts Not at All with Bayard Veiller in Chosing Vehicles

JUST stories; stories possessing dramatic values, comedy, action—picture possibilities, regardless of the name or fame of the writer—these are the simple requirements of Bayard Veiller, chief of the story producing department at Metro's West Coast studios, for plots to be used in the company's forthcoming productions. Bayard Veiller, who is considered among the most skillful writers of melodrama in America, has brought his rare knowledge of the stage to bear upon the making of screen plays. And since his experience consists of nearly twenty years in every phase of theatrical work, from press agenting to playwriting, his personality has made itself felt in every detail of the production work at Metro's California studios.

His Knack of Story Finding.

An example of Mr. Veiller's knack of story finding is to be seen in F. Scott Fitzgerald's Saturday Evening Post tale, "Head and Shoulder." Although Mr. Fitzgerald was practically unknown at the time the story was published, and, so far as is known, never had so much as offered a plot for the screen, it was immediately purchased and prepared for production by Mr. Veiller.

"The Chorus Girl's Romance," starring Viola Dana, which already has become one of the hits of the year, was the result. "The Offshore Pirate," another of Mr. Fitzgerald's stories, soon will be filmed by Metro. Judging by the reception already given his work, it is probable that he will be heard from by film fans with regularity.

Mr. Veiller fast is earning the title of "the human dynamo" at Metro's Hollywood picture plant. His energies and ideas have been directed to every branch of film making. No early morning appointment is delayed by his non-appearance and no midnight "shots" find him absent.

Knows All Tricks of Trade.

Everyone of Mr. Veiller's theatrical bag of tricks has been used in the making of recent pictures at the Pacific Coast producing unit. Not only in the selection and writing of stories, but in the titling, casting, staging and actual cutting of the pictures, has he made his experience felt. The humor crowded into the terse titles of "The Chorus Girl's Romance"—the object of Mr. Veiller's especial attention—has been made the subject of attention in every review of the picture.

Mr. Veiller is a product of the newspaper offices. He started his business activities as a reporter on the old New York Star. Then, by the logical jump that has been made by so many reporters, he became a press agent. He publicized De Wolfe Hopper, James K. Hackett and practically all of the Shubert stars during this phase of his career.

Has Written Much Melodrama.

It was in 1904, while acting as advance agent for a road show, that he made use of his leisure in hotel bedrooms to write his first stage success, "The Primrose Path." Since then his successes have crowded one another on and off of Broadway. Nobody who has sat with bated breath to watch the development of the story in "The Thirteenth Chair" or "Within the Law" can question his ability to produce melodrama.

His list of successes includes, in addition to these productions, "When All Has Been Said," "William," "Gordon's Wife," "Standing Pat," "The Fight," "Back Home" and "The Chatterbox."

New Jamaica Company Seeks Films Here; Rialto to End Existing Local Monopoly

AN interesting survey of the moving picture situation in Jamaica is furnished by George C. Meeser, a Philadelphian who has spent seven years in that country and now is general manager of Rialto, Ltd., of Kingston, a new company with a capital of $50,000 formed to start a theatre there in competition with the Palace Amusement Company, which has had a monopoly.

Mr. Messer is in New York buying films. He said that the Palace Amusement Company has a chain of six theatres, two of which, the Palace and the Movies, are in Kingston and four in the country. The former has a piano and a four-piece orchestra and the latter a piano and a violin. A third Kingston theatre, the Ward, corresponds to a town hall, being used only by local talent and a few road shows visiting Jamaica.

The starting of a motion picture enterprise in Jamaica, even though it be financed by Britishers, is not without difficulties, said Mr. Meeser. Three writs of injunction have been filed against his company's proposed theatre in Kingston on the ground that it will be a "nuisance." So confident is the company that the injunction will not be maintained, that it is going ahead with the erection of the Kingston house as planned.

To Seat 2,500 People.

This will be called the Rialto and located on North street and South Camp road. The seating capacity will be 2,500. The population of Kingston is 80,000. There will be an organ and a twelve-piece orchestra, three Simplex machines, a Westinghouse motor generator set, a screen 18 by 24 feet and a forty-two-foot stage with all necessary settings for legitimate performances. There will be two shows a day, one at 7:30 and one at 9:30 p. m. Mr. Meeser thinks that the Palace Amusement Company has missed a big bet in not paying more attention to such details as music and equipment.

Rialto, Ltd., was floated in December, 1919, and now is under good headway, practically all of the plans for theatre construction having been completed. Louis Ashiem is chairman of the company and M. M. Alexander is vice-chairman. The directors are O. K. Henriques, John Grinan, H. Sanguhetti, Lionel Denercado, T. N. Arguliar, Abram and Altomont Dolphy, Reginald Melhado and Bertram Andrade.

Mr. Meeser said that American pictures are by far the most popular, that very few pictures made in other countries are shown in Jamaica. Business has been good at the theatres already there—the Palace Amusement Company has been on the ground for seven years—and there is plenty of room for the Rialto, he said. He charged his competitor with having failed to put on programs satisfactory to the people, saying that sometimes a picture is repeated for weeks, the music has been below standard and the accommodations generally poor. Both Rialto, Ltd., and the Palace Amusement Company are financed by local interests.

DEAD MEN TELL NO TALES

A ROUND ROUND-UPPER

Roscoe "Fatty" Arbuckle looking for the prey in the Paramount feature, "The Round-Up."

Fox Reports Heavy Booking on Tom Mix in "The Untamed"

Heavy booking already recorded on "The Untamed," starring Tom Mix, is regarded as significant by Fox officials because this is the first of the series of seven Mix pictures scheduled by this company's 1920-1921 program, and the exhibitor looks to the initial production as a criterion of what he may expect on the subsequent release.

Figures reported from the contract department also show a big Mix increase as compared with last year—an indication, it is said, that the star is gaining in popularity throughout the country. Many letters commending the picture have been received from exchange managers. Their frequent reports of Mix's growing favor among exhibitors and their patrons are corroborated by the bookings sent to the home office, it is said.

Contracts from the Middle and Far West are gaining with each season, it is stated. The successful week enjoyed by the film at the Capitol Theatre in New York has been followed by reports of even greater success in other theatres.

The strange companionship of a man, a horse and a dog is shown in the story, which is from Max Brand's novel of the same name. The film was directed by Emmett J. Flynn.

Stuart Holmes Supports Doraldina

Stuart Holmes again has been engaged by Metro. He will appear in support of Doraldina in "But Yet a Woman," her first starring picture under her new contract with the producing company. In this production, Mr. Holmes enacting the role of Andrea Rance, the foreman of a large Hawaiian plantation, will have ample opportunity to display his ability as an all around bad man.

"But Yet a Woman" is from the Carey Wilson story, "The Passion Fruit," a tale of Hawaiian life. It was adapted for the screen by Edward T. Lowe, Jr., and is being directed by John E. Ince.

Virginia Lee Rushing Her Production.

In an attempt to conclude at the earliest possible moment the filming of "Three Women Loved Him," their initial production, Messrs. Naulty and Hunting are working literally day and night to shoot the scenes in which Virginia Lee figures.

Fox News Does Rapid Work in Filming Explosion Scene

Twenty minutes after the bomb explosion in Wall Street Fox News is said to have been on the spot taking pictures.

Scenes in connection with this catastrophe, the wreck of J. P. Morgan's banking house, the arrival of troops from Governor's Island to protect the sub-treasury, and other views of interest were taken immediately.

Upon completion of this work the films were rushed to the laboratories, where a special addition to the regular Fox News issue was made in record-breaking time, it is said. These prints, about three hundred feet in length, were rushed to theatres in New York City, Brooklyn and Newark, where they were shown to patrons before many people who were in Wall Street at the time of the explosion had arrived home.

Neilan Uses Wireless Telephone to Keep in Communication with Hollywood Studio

THE use of the wireless telephone in the production of motion pictures was introduced between Hollywood and Catalina Islands according to reports by Marshall Neilan, when several important business matters demanded the producer's personal contact with his executives in Hollywood and the production of the closing scenes for "Dinty" made it necessary for him to be at Catalina.

The producer was compelled to leave his headquarters in Hollywood in the midst of several important transactions, but with the installation of the wireless telephone station at Catalina he conceived the idea of arranging for an outfit at his own studio in order to get through service promptly. Fred M. Gill, electrical expert and war hero, was engaged to handle the affair and in a few days a complete outfit was installed at the Neilan plant with Gill in charge.

The idea proved a success and offered a marked improvement over all other means of communication both as a time saver and a convenience.

Fred Gill had several extraordinary experiences in the World war. Three time while at sea aboard torpedoed vessels he saved many lives by using the wireless. Twice he was picked up after floating in the water for hours. He received, among other honors, a personal citation from Secretary Daniels and has many medals for acts of bravery.

Hugo Ballin's First Independent Film Will Be Released by Hodkinson Company

AN announcement of interest to the industry comes from the home office of the W. W. Hodkinson Corporation to the effect that they are to release in December the first independent production of Hugo Ballin who for a long time past has been associated with the Goldwyn Company, both in the capacity of art director and as a director of pictures.

The first Ballin independent production is called "The Honorable Gentleman." It was picturized from the story by Achmed Abdullah, which was originally published in the Pictorial Review and later in book form by Putnam. The story is a singularly interesting one with its locale ranging from the mystical and fascinating Orient to modern America.

The acquisition by Hodkinson of this new production of Hugo Ballin's marks another milestone upon the path which W. W. Hodkinson, head of the corporation which bears his name, is treading. It was his intention, when he first formed his present company, to serve as an intermediary between the independent producer and the independent exhibitor who strove to maintain his independence, because, with his insight into the needs of the industry, he knew that such an organization as that which is today functioning under his name was vitally necessary.

It is through the Hodkinson organization that Benjamin B. Hampton one of the greatest producers of the day is releasing his product; Mr. Hodkinson with his showmanship and his distributing facilities developed J. Parker Read, Jr.'s, productions into particularly strong box-office attractions; it was through Mr. Hodkinson's efforts that the works of Irving Bacheller, foremost among American novelists, were made available for screen usage; Irving V. Wallat, one of the youngest but cleverest of the present day directors, is releasing his first independent production, "Down Home," through Hodkinson, and it is expected that more of Mr. Willat's pictures will come to the screen via the same channels.

"One Week" Shows Buster Keaton in First Appearance as Individual Star

DISTRICT managers and the heads of Metro Pictures Corporation's twenty-five exchanges throughout the United States and in Canada report a great wave of interest among exhibitors in the forthcoming Buster Keaton comedies, the first of which, "One Week," is a September release. These two reelers are to be issued eight weeks apart. They are being snapped up so eagerly that the branch offices are kept on the jump to record the advance bookings that are now pouring in, the distributors say.

The exhibitor response to the comedies is regarded as all the more gratifying in view of the fact that the new series of two-reel subjects mark Keaton's debut as a star in his own right, after a long and successful career on the vaudeville stage as a member of the knockabout act of the Three Keatons, and a period of service as a comedian in support of Roscoe "Fatty" Arbuckle.

Selected by Arbuckle.

While the new two-reelers serve to introduce him as a comedian by stellar rank, he had already developed a large following. When "Fatty" Arbuckle decided to desert the field of short comedy subjects for five reel special productions, he selected Keaton as his successor.

Arbuckle's opinion of Keaton's abilities appears to have been borne out by the reviewers of the trade press who have seen the first of his comedies. All were impressed by his skill, it is said.

His sober mien is one of his chief mirth provoking proclivities. He employs all the knockabout art that made him widely known on the vaudeville stage, and takes a number of ludicrous falls.

Orders Coming In.

Among the big motion picture theatre circuits that already have booked the entire series of the comedies is the Jacob Lourie group in Boston, the Modern, the Beacon and the Park. Others are said to be following suit, as are also a great number of individual showmen.

While the company's exchanges are receiving many orders for the comedies, the home offices also are receiving many officials of the company declare.

Joseph M. Schenck is the producer of the comedies which Metro will distribute exclusively. Buster himself writes and co-directs with Eddie Cline, the stories in which he appears. The first relates the experiences of a newly married couple who attempt to build a home on the instalment plan. Sybil Sealey is leading woman.

"Old Swimming Hole" Is Ray's Next Through Circuit

Richard Willis, general manager of Charles Ray productions, announced that Mr. Ray's fourth production for release through Associated First National Pictures will be an adaptation of James Whitcomb Riley's "The Old Swimming Hole."

Bernard McConville will prepare a continuity of this framed classic.

In order to obtain a realistic conception of "The Old Swimming Hole," Mr. Ray, production manager, Mr. Willis and director Joseph DeGrasse have spent a week in choosing a locale of the shady stream which has been immortalized in American literature by the celebrated author. Several weeks will be spent on this location.

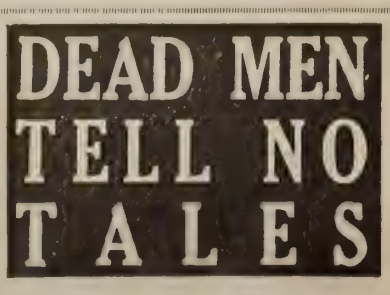
The popular star is now busily engaged in personally choosing his supporting cast, announcement of which will be made within a week.

Mr. Ray states that he expects to be at least four months on this production which will complete his first year's schedule with Associated First National Pictures, Inc.

Farming Films Meet With Approval Here and Abroad

Moving pictures made by the Department of Agriculture as part of its campaign for better farming methods are meeting with a great deal of approval, both home and abroad. Officials of the department report an increasing demand for copies of the film, and have sold a number to foreign countries.

Among the buyers is the International Committee of Y. M. C. A.'s, which recently purchased 200 reels on various subjects for use in Russia, Czecho-slovakia, Roumania, Greece and other European countries. The Argentine government and the Buenos Aires & Pacific Railway have also shown their esteem for American agricultural methods as aplied to Argentina. The Korean government has purchased six films. These films and others are being shown in twenty different foreign countreis. Titles and legends are translated into the language of the country where the films are to be shown.



"W-WILL Y-YOU G-G-GO?
Asks Douglas McLean of Doris May in this new Paramount picture called "The Jailbird."

Arthur Zellner to Write All Continuities for Bert Lytell

Arthur Zellner, who for some time has been production assistant to Maxwell Karger, director-general for Metro at Metro's New York studios in West Sixty-first street, will continue as assistant to Mr. Karger when the latter begins his new work of directly supervising the five Bert Lytell pictures which Metro will produce during the year and which will bear the name of Maxwell Karger Productions. In addition to his duties as production assistant he will write all the continuities for the Bert Lytell subjects and have charge of all the other scenarios of productions which Metro may make in the Eastern studios.

Mr. Zellner "broke into" the motion picture industry six years ago, when he became associated with the Jenks-McMurray Educational Pictures. Following this, he joined the American Film Company where he had charge of editing productions for the "Flying A" Specials. During this time he wrote many original stories for Paramount and Thomas H. Ince. Later he entered Metro's scenario department and engaged in the preparation of scripts.

"Torchy" Scores at Brooklyn Strand

"Torchy Comes Through," second of the two-reel comedies made by Master Films, Inc., from the stories by Sewell Ford and featuring Johnny Hines, is being exhibited this week at the Strand Theatre, Brooklyn. The first of these comedies, "Torchy," was shown at the Strand shortly after its production and before the distribution of the series was taken over by Educational Film Exchanges, Inc.

According to Edward L. Hyman, managing director of the Strand, "Torchy Comes Through" made one of the most pronounced hits that any comedy he has ever shown has registered, and he has arranged for others of the series.

DEAD MEN TELL NO TALES

Babe Ruth in "Headin' Home" Opens Season as a Movie Star at Madison Square Garden

THERE was a great outpouring of baseball fans and moving picture supporters at the Madison Square Garden, New York, Sunday evening, September 19, when the Babe Ruth picture, "Headin' Home" opened an engagement in the largest auditorium in the United States. The eight thousand seats available when a moving picture is shown in the famous old building that has housed so many of the greatest sporting events in the history of this country, were all taken and standing room was at a premium. A number of extra features were on the program, but the star home-runner of the diamond was the chief magnet. The news that Babe had turned actor and was going to show the rest of the screen stars how to bat a "hit" over the fence, was notice enough to bring out in full force the loyal followers of the best advertised young man from the Atlantic to the Pacific.

A Small Town Guy

On a rubber screen 27x36 and with a throw of 303 feet, "Headin' Home" was projected by specially constructed Power's machines. The picture is not founded upon the literal history of the star of the diamond, but contains enough baseball atmosphere to satisfy the most rabid fan. Produced by Yankee Film Corporation and directed by R. A. Walsh, the opening scene reveals a group of Babe's admirers discussing how he broke into professional baseball. One old chap volunteers to give the others the "real dope," and is supposed to relate the story which follows. Babe is shown as a small town guy who is looked upon as of no account by everyone but his mother and sister. Even the local ball team hasn't any use for him. But the future batting wonder loves the game and knows something about putting "hot ones" over the plate.

The pitcher of the home team is a newcomer in town. Employed as cashier of the bank, he is also Babe's rival for the hand of Mildred Tobin, the banker's daughter. Mildred has a young brother, John, who is under the influence of the cashier, the organizer and pitcher of the baseball nine. From this, it is easily seen that Babe has no cause to love Mr. Harry Knight, which is the name of his rival.

Babe's First Home Run

A match is arranged between the Knight team and a nine from a neighboring town, known as the Highlanders. On the great day the pitcher of the visiting team gets drunk, and Babe is offered the position. As he can't play on his home team he accepts, and the game becomes a very exciting one when, in the ninth inning, the score stands 13 to 11, in favor of the town nine, and Babe goes to bat. He scores his first home run, brings in two other men and the Highlanders win the game. The manager of the team, in an excess of generosity, hands him a dollar and a half. The first money he has ever earned playing baseball. Babe is overjoyed, but his home run is anything but a hit with his neighbors and the local nine and they run him out of town.

Romance is made to play a part in the story, when Babe prevents Mildred from eloping with Knight and also keeps her brother from being ensnared by a New York vamp. There are other incidents of a dramatic nature in the story and a real fan finish, with Babe batting one of his celebrated "homers" at the Polo Grounds, and the grand stand and "bleachers" packed with applauding thousands.

Envious persons will remark that "As a moving picture actor, Babe Ruth is a great baseball player." But the histrionic efforts of the batting giant are surprisingly good, taking everything into consideration. He makes no attempt to do anything but get his own personality on the screen, and that is what is wanted by his devoted worshippers. Comedy titles by "Bugs" Baer are a feature of the picture.

Sinel Takes First National Trademark with Him in Trip Across the Continent

SEATTLE'S motion picture colony was being visited last week by one of Associated First National Pictures' ablest representatives. When "Joe" Sinel, the man behind the art department of the home office of Associated First National Pictures, decided to take his annual cross-country jaunt, he little realized that he was going to accidently "put over" one of the widest-reaching advertising campaigns conducted in some time.

Designed Trademark

Mr. Sinel is responsible for the art work that accompanies the showing of First National pictures and his most recent achievement was the designing of the trademark, which carries the slogan, "There'll Be a First National Franchise Everywhere." The executives of First National suggested that Mr. Sinel "carry it everywhere" on his trip. The result was that when Sniel, accompanied by W. P. Hall, left New York City the second week in June, across the back of his machine in striking effect was the Associated First National Pictures' trademark.

After crossing New York state, the machine headed into Canada and visited all the large cities and little towns along the way to Windsor, at which point they crossed to Detroit, thence to Chicago and on across the prairie country into Montana and finally to Spokane, where Mr. Sinel stopped for four weeks while doing a special assignment for the local First National Exchange.

Mr. Sinel reports that enthusiasm was shown by everyone along the tour. Everywhere, exhibitors and often "fans" came out to the machine and plied him with questions concerning the franchise and everything pertaining to First National Pictures and stars. In Minneapolis the Sinel party was photographed at the leading theatre in connection with the showing of King Vidor's "The Family Honor." In Wyoming the car was lost for a time in Elk Basin, the heart of the oil region. Then again in a sand basin on the shore of Lake Erie the tour came to grief. So Mr. Sinel feels that there are very few byways between Seattle and New York that haven't caught a glimpse of the famous trademark.

"Joe Sinel breezed in unexpectedly all to the good, stuck around a few days and then beat it for Mt. Rainer. A story drove him out without letting him see anything and he continued on south, arriving in Portland," Ralf Ruffner wrote the home office.

"39 East" Booked Over Loew Circuit

"39 East," a Realart picture with Constance Binney and most of the cast which appeared in Rachel Crothers' play of the same name, has been booked by Marcus Loew for the Loew circuit.

BORY OSSO

American representative for Associated Authors of France who just returned from Paris.

Finds Good Screen Material in Works of French Authors

Bory Osso, American representative for the Associated Authors of France, has just returned from a two months' stay in Paris, where he gathered many stories for American producers and directors.

"At last the French author confesses that he has found an equal in the American playwright," stated Mr. Osso. "For centuries, authors from all over the world have looked towards France for inspiration and now the young French authors are studying the methods adopted by the Americans.

"Wherever you go in France you see American pictures, especially those of William S. Hart, Charles Ray, Dorothy Dalton, and one or two others. The French concede without reservation that the American pictures are the best coming to France. They admire and study the technique, the beautiful settings, the interpretation of the story and especially the wonderful photography.

"There is, however, one reservation that they make and that is in connection with the stereotyped happy-ending and the always-ready-wedding-ring that the hero carries in his pocket.

"There is one thing I would like to add, however, and that is, 'if the American producer wants good material for the cinema, let him look over some of the young French works of the last year or two.'"

Metro Signs Gareth Hughes as One of Featured Players

Gareth Hughes has signed a contract under which he will appear exclusively in Metro productions for a term of years. This announcement by Metro Pictures Corporation follows closely in the wake of the reviews that resulted from the youthful Mr. Hughe's appearance with Viola Dana in her newest starring vehicle, "The Chorus Girl's Romance." The young man, whose work on the speaking stage was given the unqualified approval of Mrs. Fiske.

Plans for Mr. Hughe's work with Metro have not yet been worked out in detail. Bayard Veiller, chief of the company's West Coast story producing department, already is searching for plots that will give the youthful actor broad opportunities for a display of his ability. At present Mr. Hughes is enacting the principal male role in Metro's all-star production of "White Ashes," Luther Reed's villainless drama.

"The Magic Life" Will Be Released by Ince Through the Associated Producers

SUPPLEMENTING the recent announcement that House Peters and Florence Vidor had been selected by Thomas H. Ince to co-star in his latest special, "The Magic Life," which is in its second week of filming, comes the information that the forthcoming production is to be Ince's second super-special for release through the Association Producers, Inc.

No definite release date for the new special has been announced but it will probably be distributed during the late fall or early winter.

According to officials of the producing company the picture embodies strength of theme, novelty of plot, and force of action which is expected to rank it among the biggest productions of the new season.

Mr. Peters' dramatic ability has helped in the success of many cinema productions, the most recent of which has been Maurice Tourneur's "The Great Redeemer."

Announcement Confirmed.

Announcement made by the producer some time ago that his future special productions were to be featured by all-star casts which would include a number of the leading exponents of the silent drama is confirmed by the selection of the two "leads" in this picture.

"My present and future plans for Mr. Peters are of such importance that the special arrangements made to obtain his services are worthy of the full knowledge of the trade. The featured role in this production is a direct confirmation of my regard and appreciation of his talents as a star," Mr. Ince said.

Plans are being completed for a comprehensive campaign in which his coming appearance in this picture will be given extensive publicity, it is said.

English Social Life.

The picture which was adapted to the screen by Louis Stevens from the novel by May Edginton, is a drama of the social life of English aristocracy contrasted with adventure along the Canadian frontier. House Peters appears in the role of Blair Cornwall, a sturdy young Canadian ranchman, and Florence Vidor as Nance Abbott, the scion of an historic English family. The remainder of the cast is composed of such well-known players as Joseph Kilgore, Emmett C. King, Lillian Langdon, Margaret Livingston, Charles Smiley, and Edith Yorke.

The picture is being directed by John Griffith Wray under the personal supervision of Thomas H. Ince.

First Private Showings of Hall Roach's "Vanity Fair Girls" Bring Big Applause

THE first private showings to exhibitors of the new Hal Roach "Vanity Fair Girls" in the Pathe branch offices throughout the country have brought a multitude of telegrams of congratulation to the producer and the distributing organization. The "Vanity Fair Girls" series alternates with the Harry Pollard comedies in the weekly release of Rolin Comedies beginning October 3. It was Mr. Roach's belief that his broadening of the sphere of Rolin Comedies would find general favor with exhibitors, but the reception of the first picture, "June Madness," exceeded his best expectations.

The story of this first release gets right down to the heart of what George Ade called "The Girl Proposition." Six of the most bewitching of their kind are marooned at an exclusive summer resort hotel, and are bored to distraction by the total absence of masculine scalps to be gethered in. When a solitary specimen arrives, singly and collectively they bring the battery of their charms and conscienceless wiles to bear on him, with results all the more exciting and comical by reason of the fact that the worried hotel proprietor has bribed him to "fall for anything but matrimony."

Eddie Boland, formerly with "Snub" Pollard, is the featured comedian and a most ludicrous victim. He is "vamped" and inveigled, and pursued and ambushed in as many different ways as there are girls keen on the job. Beautiful Norma Nichols, who was the South Sea Island girl in "Ruth of the Rockies," is in the comedy. Other "Vanity Girls" are Lilymae Wilkinson, Jean Hope, Del Lorice and Ethel Broadhurst.

All are athletic, as well as graceful and charming; all are good dancers and "understand the feminine game in all languages." In "Alias, Aladdin," the second of the comedy series, they appear to have stepped directly out of the pages of "The Arabian Nights," the producer having provided settings of Oriental richness. Every effort is being made by Mr. Roach and his organization to make the new comedies far above the plane of the ordinary one-reel productions and the bathing girl type of picture. Harley Walker, the title writer of the Lloyd comedies, is personally titling the girl comedies.

Ziehm Sees Bright Outlook for American Films Abroad

The European market for American motion pictures is picking up and the prospects are for a season that will mark a new European advance for American-made films, according to Arthur Ziehm, foreign sales manager for Goldwyn Distributing Corporation. Mr. Ziehm sailed for Europe on August 4 to attend the International Motion Picture Exposition in Amsterdam from August 12 to September 21 and the motion picture exposition of Germany, held in Leipsic the latter part of August. He has also journeyed to the Scandinavian countries, through the Central powers and Spain and is now in the Balkans.

Europe is hungry for motion picture entertainment, Mr. Ziehm reports, and the building of new theatres is going on apace in practically all countries. As the rate of exchange is becoming more normal. Mr. Ziehm believes that the prospects for a widening market for American motion picture producers will become brighter and brighter.

DEAD MEN TELL NO TALES

George Loane Tucker Finishes Editing of "Ladies Must Live," Mayflower Film

ACCORDING to a telegraphic dispatch received by Benjamin A. Prager, president of the Mayflower Photoplay Corporation at the company's headquarters in New York, George Loane Tucker last week completed final editing of "Ladies Must Live," his second independent production for Mayflower and successor to "The Miracle Man." Arrangements are now being made to ship a print east, with the possibility of the producer soon following to be on hand for the picture's initial public showing, which will take place in New York.

"Ladies Must Live" will be presented by Mayflower as a Paramount Artcraft special. The story is adapted from Alice Duer Miller's novel which appeared originally in serial form in the Ladies' Home Journal. The theme is said to center around one of the most widely discussed problems of the day and vitally affecting feminine America.

The cast includes three of filmdom's foremost character delineators, one of whom, Betty Compson, won international renown by her performance in Tucker's "Miracle Man." The others, Mahlon Hamilton and Robert Ellis, making their first appearance in association with Tucker, are declared to have contributed to "Ladies Must Live" the most noteworthy performance of their respective careers. In accordance with the Tucker policy, each member of the cast was selected with metriculous care as a result of which the characters in the picture stand forth as individuals and not as types.

As evidence of the elaborate nature of "Ladies Must Live," it is pointed out that camera work alone consumed more than five months, while exactly two months were required to prepare the Tucker special for public presentation. As the producer of "The Miracle Man," Tucker is conscious of the attention that is being centered on his latest effort not only from within the industry, but from the country at large. Hence, he has moulded "Ladies Must Live" with a careful, painstaking hand, giving to it all the fruits of his genius and all the technical polish that his unlimited resources make possible, it is said.

GEORGE LOANE TUCKER

Goldwyn to Distribute Vivian Martin Films Produced by Messmore Kendall

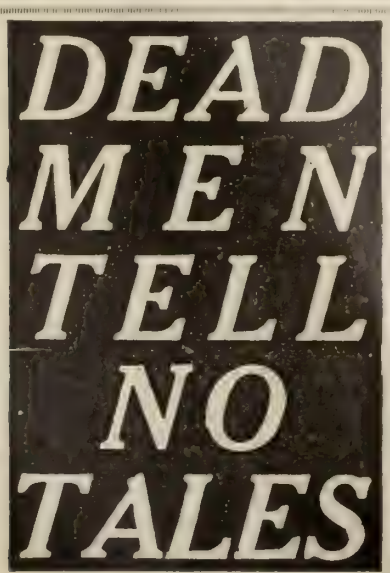
CLOSELY following the announcement of the completion of the first of the Messmore Kendall Productions, starring Vivian Martin, comes the statement that the pictures of this popular star will be released through the Goldwyn corporation, of which Mr. Kendall is the acting head.

The initial release, an appealing love story and a powerful drama, "The Song of the Soul," will be followed by productions starring Miss Martin in which she will be given an opportunity to display her great ability as an emotional actress and her charm as a comedienne. Mr. Kendall plans to issue five of the Martin pictures each year.

In selecting vehicles for the young star, particular care will be expended in finding material that will give full scope to her ability, which was widely recognized on the stage before she became interested in screen work.

Few actresses have received such a thorough training as Miss Martin in both dramatic and comedy impersonations. She was a member of the first Maude Adams "Peter Pan" company. After Miss Adams had finished playing the stellar role, Miss Martin portrayed Barrie's delightful character for two seasons on the road. Among other plays in which she scored successes are "Father and the Boys," starring William H. Crane; "Officer 666" and "Stop Thief," both comedies recently adapted to the screen by Goldwyn; also "His Only Son," opposite Wallace Eddinger.

"The Song of the Soul," adapted by John W. Noble and directed by him, from William J. Locke's popular story, "An Old World Romance," requires acting of the highest type. Both Mr. Kendall and the Goldwyn officials are convinced that this picture will present Miss Martin in a new light to her millions of admirers. The titles were written by Robert W. Chambers, the first titles he has ever personally prepared for a photoplay production, despite the fact that many of his stories have reached the screen. Mr. Chambers also edited the picture.



New Bookings Recorded on "Sex" and "Love Madness"

The home office of the W. W. Hodkinson Corporation reports that bookings on "Sex," the J. Parker Read, Jr., production starring Louise Glaum, continue to be received in as great profusion as when this production was first released.

Now comes a legitimate successor to "Sex" in "Love Madness," the most recent J. Parker Read, Jr., production starring Louise Glaum, and once again exhibitors are reporting the same success that greeted her previous effort. One of the most recent bookings on these two pictures is the Cooper Theatre, Oklahoma City. J. H. Cooper, the owner, states that he confidently expects to beat all previous records with both these attractions.

Resign from Film-Lore

J. A. Fitzgerald, director, and J. E. Cederberg, photographer, have resigned from the Film-Lore Productions Company, of 18 West Thirty-fourth street, New York City. They have several contracts under contemplation.

Figures Show $500,000 Exposed Films Were Exported in July

More than half a million dollars' worth of exposed films were exported during the month of July, according to figures prepared by the Bureau of Foreign and Domestic Commerce, together with nearly seven million feet of unexposed film.

Shipments of unexposed film during the month totaled in value $159,575, exports of 5,177,743 feet, worth $101,888, being made to England; 1,254,672 feet, with a value of $37,534, to Japan; 332,401 feet, valued at $11,687, to Canada; 54,110 feet, worth $3,164, to New Zealand; 50,000 feet, worth $1,785, to British India; 40,800 feet, valued at $1,860, to Cuba; 30,000 feet, with a value of $610, to Brazil; 19,950 feet, valued at $990, to Australia; and 1,500 feet, worth $57, to Spain.

A total of 12,114,213 feet of exposed films, valued at $554,159, were exported during the month, our largest customers being Australia, England and Canada.

Acquires Saenz & Co.

The firm of Saenz & Co., distributors in Argentine, Uruguay and Paraguay of the Goldwyn and Robertson-Cole programs, have sold their theatres and holdings in the film business to Marcel Morhange & Co., operating under the firm name of the New York Film Exchange with branches in Buenos Aires and Rosario.

Marcel Morhange, representing the above firm and J. H. Hoffberg, acting manager of the foreign department of Goldwyn, consummated the transfer of the Goldwyn franchise by which the New York Film Exchange will release the Goldwyn pictures exclusively in Argentine, Uruguay and Paraguay.

New Theatre for Rock Hill

Rock Hill, S. C., is to have a new, up-to-date and first-class theatre, according to a report received from that city.

Max W. Bryant, proprietor of the Palmetto Theatre and the holder of the Associated First National franchise in Rockhill, has purchased a large business block and has already begun work to remodel the building into a modern theatre.

The Palmetto Theatre, which, according to Mr. Bryant, has been remarkably well supported, will continue under his management, running Associated First National attractions as Mr. Bryant believes that the operation of a theatre will in no way interfere with his splendid movie business.

Arthur Klein Forms Company to Supply Picture Theatres with Musical Acts

ARTHUR KLEIN, the well known vaudeville manager, with an announced desire to give the exhibitor just what he needs to "pep" and invigorate his program of photoplay entertainment, and liven his box office has organized the Manhattan Booking Exchange, and of which he is general booking manager to supply special program acts for picture theatres.

A strong advocate of variety in theatrical amusements, Mr. Klein contends that the movie program as it is arranged today, consisting of short ends, such as one and two reel comedies, animated cartoons, news reels and a special of more or less length, should be garnished with one or more popular singing or musical acts.

Mr. Klein says he does not contend that the programs provided by the majority of moving picture theatres are either dull or inadequate but he believes that the spice of variety he proposes to lend to bills of entertainment by singing and musical acts, with only high class performers as headliners, will increase box office returns.

The same thing was done years ago when Tony Pastor put one act dramatic sketches in his programs of burlesque and vaudeville and attracted from the beer and dance halls of that day a clientele that was foreign to the music halls, because the resorts they frequented gave them all the song and dance acts they craved but did not provide drama which they could not afford or did not wish for except in tabloid form.

Will Book One Theatre in Each City.

Mr. Klein intends to book or extend the privilege of booking to only one theatre in each city, and he announces that only a reliable and responsible house will be granted the privilege of this service.

An indication of the form and class of entertainment he can provide may be gained from the fact that he personally managed Al Jolson, Elsie Janis, Douglas Fairbanks, Marie Doro, Eva Tanguay, Gertrude Hoffman, Joan Sawyer, Marguerite Sylva, Walter C. Kelly, Maurice and Walton, Lina Abarbanell, Jack Norworth, Sylvester Schaeffer, Howard and Clark, Theodore Kosloff, Singers Midgets, Elliott Dexter and many others who are now enjoying all the popularity and emoluments that can be attained at the apogee of a very artistic career.

Mr. Klein was connected with the B. F. Keith Vaudeville Exchange for ten years during which time he brought to the United States many well known international stars including Vesta Tilley, the wife of Sir Alfred De Freece, the well known London manager.

ARTHUR KLEIN

Selznick Studios Hum with Activity as Company's Fall Production Begins

THE opening gun of the fall production campaign of Selznick Enterprises was fired last week with the sending by Myron Selznick of a cast of well-known screen players headed by Director Robert Ellis to Gloucester, Mass., to shoot unusual scenes of the fishing center for the forthcoming Selznick picture, "Soul and Body," starring Eugene O'Brien.

Another company, led by Director William P. S. Earle, is reported busily engaged in the forthcoming National Picture Theatre production, "The Road of Ambition," in which Conway Tearle makes his second appearance as a National star. Director Earle, who is responsible for the current Selznick picture, "Whispers," starring Elaine Hammerstein, and "The Dangerous Paradise," scheduled for early fall release, is working with his company on the outskirts of Fort Lee.

With the beginning of production activities by Directors Robert Ellis and William P. S. Earle, Selznick Enterprises announces that the coming season will prove to be the biggest and busiest in the history of the organization.

For the filming of the first scenes for "Soul and Body," Director Ellis has the co-operation of the Gloucester fire department and about sixty inhabitants of the town, who will appear in their sou'westers and hip boots. The story is from the pen of John Lynch. Eugene O'Brien plays the leading role. In the supporting cast are Elinor Fair, Warren Cook, Frank Losee and Ellen Cassidy.

"The Road of Ambition," starring Conway Tearle, marks the sixth production to be made by Selznick for National Picture Theatres, Inc. These productions were all made from widely known stage plays written by Eugene Walter, Willard Mack, Lou Tellegen, Mary Hastings Bradley, Lewis Allen Browne and Leila Burton Wells. In support of Tearle are Gladdin James, Florence Dixon, Tom Brooks, Tom McGuire and Adolf Milar.

National Picture Theatres Is Growing in Franchise Membership, Says Selznick

THE National Picture Theatres, Inc., of which Lewis J. Selznick is president, is growing with great rapidity, according to an announcement issued last week from the home offices of Selznick Enterprises. According to the statement, National on September 11 had well over 1,500 theatres. The statement also is made that over sixty theatres in various parts of the United States joined National on a franchise basis between August 20 and September 11.

The theatres now entering National have immediately available for playing several pictures, four of which, "Just a Wife," "Blind Youth," "The Invisible Divorce" and 'Marooned Hearts," have registered strongly. The fifth production, "Out of the Snows," is scheduled for early release.

The statement asserts that franchise holders in National are highly pleased with the first four releases and with the production schedule which Mr. Selznick has adopted for the twelve months beginning September 11.

This production schedule calls for sixteen specials and super-specials to be released under the National banner to franchise members of the co-operative organization. These picture also will be available on open bookings to non-members, but non-members will naturally pay more for them than do the franchise members of National, because under the National plan, franchise holders get these pictures at a percentage of their actual cost.

In National's production schedule for the season of 1920-1921, Conway Tearle will star in six of the sixteen National releases. The others, it is announced, will be based upon successful stage plays and widely read stories or novels by well-known authors.

Alice Brady in New Play

Alice Brady, star of the dramatic stage and of Realart pictures, is appearing in a new play, "Anna Ascends," at the Playhouse, New York. It is pointed out that this will not interfere with her work before the camera, because for a long time she has combined both. Her latest photoplay, "The New York Idea," has been finished.

Goldwyn Buys Oppenheim Story

Goldwyn has purchased from E. Phillips Oppenheim the screen rights to one of his colorful stories of action, "The Lighted Way." The story concerns a young Englishman who became mixed up in a political murder growing out of the internal dissensions of the time in Portugal. The action takes place in London. Mingled with the plots, murders and mystery is an appealing love story.

DEAD MEN TELL NO TALES

Katherine MacDonald to Be Presented Only in Appealing and Human Stories

ENCOURAGED by her work in "The Notorious Miss Lisle" and "Curtain," B. P. Fineman, vice-president and general manager of the newly reorganized Katherine MacDonald Pictures Corporation, has determined to place the "American Beauty" before the picture public only in the most appealing and human stories. All will be released exclusively through First National.

In the belief that no one person is capable of producing stories and continuity to exactly suit the requirements of an artist and demands of the picture public at the same time, it has been determined to organize a scenario construction board consisting of Miss MacDonald, J. A. Barry, Gerald C. Duffy, Reed Heustis and Mrs. A. O. Bender. Its chief duties will be to keep the stories logical and human, to eliminate bromides and rank melodrama and to analyze and dissect them so as to turn out pictures of universal interest and lasting impressions.

The problems and people to be presented on the screen must be those the world recognize and must appeal to the better qualities of an audience. The male members of the board, in discussing stories, will give particular attention to men's viewpoints and the women will view the situations through the eyes of their own sex.

J. A. Barry, formerly with D. W. Griffith, is to be production manager and will act in a general advisory capacity.

The stories will be screen adaptations of famous plays, or books, or will be originals of an appealingly human type. While her next production is yet to be announced it is known that it will be founded on a play whose success on the legitimate stage warrants its presentation through the medium of the screen.

Equity Plans Simultaneous Advertising Campaign on "Midchannel" in 20 Cities

WHAT Equity considers to be its most extensive advertising and publicity campaign, is planned and all set for next month—the drive to take place simultaneously in twenty big cities in connection with the opening of "Midchannel" in the respective territories of each Equity branch.

The first step in this national campaign was to secure a first-run house in each territory. The local franchise holders found this an easy matter, once the picture was screened for the house manager. Thus far, all territories but two report that "Midchannel" has been booked for first-run opening in October. These are San Francisco and Denver, the reason being simply that there are not enough prints available.

This is the first time Equity has undertaken a national drive of this kind from its own headquarters, instead of letting each exchange shift for itself. Despite the fact that the Equity exchanges are not exclusively Equity distributors, but handle other pictures as well, Equity has felt it its duty and to the mutual interest of all concerned to work co-operatively on the production.

Accordingly, the national office of Equity, in New York has arranged to supply each franchise holder with all the advertising material, cuts, publicity, etc., for local use, and a budget of advertising expense carefully laid out. Each franchise-holder will "go the limit" on newspaper and trade-paper advertising in his respective territory, the total amount to be spent aggregating close to $50,000, it is said.

Kansas Exhibitors to Mingle Pleasure with Business at Big Annual Meeting

THE date of the big convention of the Kansas State Exhibitors' Association has been set. One of the most powerful exhibitor organizations in the country, its 245 members will gather at Kansas City at the Chamber of Commerce Building on September 27 and 28. It will be a convention of 100 per cent. exhibitors and the call has been sent to them by their executive committee and by M. Van Praag as national secretary of the Motion Picture Theatre Owners of America.

Kansas City has been chosen as the place for the convention because it is an exchange point and exhibitors will be able to arrange their autumn bookings after the convention. Hotel headquarters will be at the Baltimore Hotel, and automobile buses have been hired to bring the members from the hotel to meeting place.

Both Mr. Van Praag and Fred Herrington will be on hand to represent the national association. Sydney S. Cohen, national president, has been invited and it is believed he will attend. There will be a big entertainment on the first night of the convention, when the association will be the guest of the exchange managers of Kansas City at a theatre party and banquet. Performers from the leading theatres and a famous jazz band will enliven the banquet.

The important matters to be taken up will be the establishment in the state of a uniform contract, a complete investigation of the franchise system, Sunday opening, indorsement of the national body, the result of the Cohen-Zukor conference and the Cleveland convention. A complete report of the last will be made.

It will be the first meeting since the association increased its membership. At the last convention it numbered less than 100, but now, through the untiring efforts of President R. G. Liggett and the other officers, the files show 245 members.

Wilson Sees Levey Picture

President Wilson was the first man to see the film version of "Uncle Sam of Freedom Ridge," produced by Harry Levey Productions, and based upon the widely discussed story by Margaret Prescott Montague. A special showing of the picture was given at the White House for the President on September 17, the film being projected on the machine that was presented to the President by Douglas Fairbanks.

The special New York showing of the film will be given at the Selwyn Theatre on Sunday evening, September 26.

New Company in Missouri Producing "Jesse James Under the Black Flag"

THE Mesco Pictures Corporation of Kansas City, Missouri, has accomplished a great deal of work since its organization and incorporation early in August. The company, which is sponsored by a number of the city's business men and capitalists, has a working capital of $250,000 and is a closed proposition. Its aim is the production of superfeature plays in Kansas City. By arrangement entered into with the park management, the film colony will have its home in beautiful Fairmount Park, a natural wooded resort.

The plans for the studio and necessary buildings have been prepared and the actual work of construction is to begin at once. At a special ceremony recently the ground for the studio building was broken. This formal exercise was participated in by Mayor Cowgill and a number of city officials. T. T. Crittenden, son of a former governor of Missouri, and himself three times mayor of Kansas City, a director of the Mesco Corporation, also took part in the ceremony.

Mesco's first play is in the course of production. It is a superfeature entitled "Jesse James Under the Black Flag," and is based upon the exploits of Jesse James, the famous Missouri outlaw. Jesse James, Junior, the only living child of the bandit, is portraying the role of his father, and will wear his father's guns, boots and spurs. James, who is under a long-time contract with Mesco, has disclosed all the many hitherto unrevealed intimate facts concerning the history of his father, and they have been incorporated into the scenario by Franklin P. Coates, widely known as an explorer, author and director, who is producing the picture.

The story is claimed to be a masterpiece of thrilling action with a delicate and appealing love story.

Mr. Coates believes he has surrounded himself in the production of this picture, with an unusually powerful company. The feminine lead is being played by Diana Reed, formerly with Goldwyn. Besides Miss Reed the cast includes Margaret Hungerford, "Sunshine" Baker and Flora MacCormack. These last two are real girls of the range and will do spectacular riding.

The part of Cole Younger is being portrayed by Harry Hoffman, marshal of Jackson County for twelve years, and a man known over two states. Perry Samuels, born a slave in the James family, and perhaps more familiar with the life of Jesse James than any other living person, will enact the role of the aged house man.

Arrangements have been made whereby the company is to have the services of over one hundred and fifty range riders and frontiersmen.

Mack Sennett Soliloquizes on Marriage in Discussing "Love, Honor and Behave"

MARRYING and giving in marriage," says Mack Sennett, "will ever remain the subject of play, scenario, poem, musical score and novel. No matter what travesties, farces and burlesques may do, the theme of matrimony will continue to focus universal attention because—well, because all the rest of life's problems, joys, sorrows and triumphs are related to it.

"It may not be true that all the world loves a lover. Sometimes they are a bit of a bore, as the British would say, but nobody ever refuses the lover, the newly married pair, or the couple just entering lovers' lane the look of sympathy, attention and interest. That's why the subject cannot be ignored by the maker of comedies any more than the writer of tragedies can profitably overlook it. Romeo must always be glimpsed beneath a balcony or warbling from the wings."

Answer Aspersions on Matrimony.

"Married Life" recently released by First National, and "Love, Honor and Behave," soon to be distributed by First National, are both from the creative genius of Mack Sennett and both of them deal with the subject of matrimony. Each, in a different way, is answer to the aspersions on matrimony cast by a recent gay film play.

"No Sennett comedy has ever been or ever will be made to travesty or burlesque matrimony," says Mr. Sennett. "We simply have our fun with and take our flings at some of those mortals who do not know how to appreciate their blessings, and who, through folly, suspicion, extravagance, deceit and other sins and foibles, make a mess of their married life.

"It will surprise Sennett comedy patrons to know that 'Love, Honor and Behave' projects a life-sized moral on the screen. We suggested a 'moral' in 'Married Life' and its success emboldened us to develop one in 'Love, Honor and Behave.' It is more than likely that this 'moral' will be missed by the majority because, since I'm opposed to the screen and stage as lecture platforms, the 'moral' is not the purpose of the plot."

William Duncan Will Appear as Star in "Fighting Fate"

"Fighting Fate" has been selected as the title of the second of William Duncan's series of serials for the Vitagraph Company. The first was "The Silent Avenger."

The new serial is the creation of Albert E. Smith, president of Vitagraph, and Cleveland Moffatt, magazine writer. The visualizing of the earlier episodes of the film is progressing rapidly. A big production force is employed. Duncan is directing the serial himself.

Edith Johnson will play opposite Duncan, who will be seen as "Kern Lambert," a young business man, who asks for the hand of Josephine Mahoney. He is told by her father, a California millionaire, to go make his fortune before he renews his suit. Kern, thereupon, accepts the offer of Pete Looney, a pal, to go on a gold prospecting trip. For months they plod without success, then suddenly "strike it rich." Kern announces he is going back at once to claim Josephine. His partner denounces him as a quitter, and there is a fist fight, witnessed by a crowd of miners. Later the partners, ashamed of their hasty action, make up, and Pete goes off fishing.

A short time later he is found dead. The miners suspect Kern, and form a posse to lynch him. He escapes by boarding a freight train and making his way to the nearest seaport, where he takes passage for San Francisco.

On board the vessel he meets with a series of thrilling adventures. A strong supporting cast has been selected, it is said.

Five Months Work and $300,000 Spent on Holubar's "Man, Woman, Marriage"

THREE hundred thousand dollars and five months' work are said to have gone into the making of "Man Woman Marriage" the super-feature which Allen Holubar will soon deliver to First National for release. The concluding scenes are finished and Mrs. Frank Lawrence is well started on the editing.

The story was written by Olga Linek Scholl, in collaboration with Holubar. Then from New York, Los Angeles and Paris the players were assembled and rehearsals began, with James Kirkwood playing in support of Dorothy Phillips, the star. Others in the cast are Robert Kane, Mrs. Margaret Man, Barney Sherry and Mlle. Valerie de Chevallier.

Following the making of the opening scenes of the production it was decided that a capable instructor should be engaged to assist Mr. Holubar in staging the elaborate dances which were to follow. Marion Morgan, who for several seasons has headed her own dancing troupe on the Orpheum circuit, was signed to collaborate with the director in the scenes featuring the dance.

Scenes Covered Wide Field.

Holubar is remembered by screen spectators for his "The Right to Happiness" and "The Heart of Humanity."

The story for "Man, Woman, Marriage" required scenes depicting dramatic action in the stone age, the Roman days of splendor that preceded the fall, the medieval period and the present day. For each sequence of scenes special sets had to be erected and hundreds of players accurately schooled in the customs of the day and costumed appropriately.

Among the spectacles to be seen in the production is a glimpse of a Roman bath, showing the luxurious life in the time of the Caesars. In another scene is a wild ride of the Amazons. In still another set the star is seen as a cave-girl, and two mighty men battle for her affection.

Harry Bouquet was first executive assistant to Holubar in filming the picture, and Eugene Pouyet was second assistant. Ben Carre was art director; Ernest Smith, master of properties; H. Lyman Broening and William McCann, cinematographers, and Mrs' Frank Lawrence, editor in chief.

Bertschy with World Company

R. A. Bertschy, formerly field superintendent for Hallmark Pictures, and at one time special representative of the Vitagraph Company, has been appointed Division Sales Manager for the World Motion Pictures Company, Inc., by "Smiling Jimmy" Kelly, and will visit Boston, Philadelphia, Baltimore, Washington, Pittsburgh and Charlotte to consider the selection of branch managers.

Mr. Bertschy is known to many of his friends as "Bob" Bertschy and has been associated with the Pathe and Mutual companies, having been territory supervisor for the latter, covering an area running from New York to Omaha.

In the cities which he will visit Mr. Bertschy will close the pending negotiations with newspapers, wherein their expression of support and co-operation with the exchanges, their acceptance of news pictures of live events, and their association with the World Motion Pictures Company, Inc., News Weekly will be accomplished.

Pioneer Announces Series of Modern "Bad Boy" Films

Ten comedies based on the exploits of a modern Peck's Bad Boy, and known as the "Sonny Series" represent an interesting feature now being released by the Pioneer Film Corporation.

The mischievous, wholesome and harmless pranks and tricks which the kids play on their elders, are the source of mirth and good humor. Care and time have been devoted to the making of these comedies by the Pioneer Film Corporation, and indications point to the success of these laugh producers in all theatres where they are shown.

What Comprises the Series.

The series comprise: "Sonny Has the Mumps," "Sonny's Uncle Visits Ma," "When Sonny's Pa Was a Boy," "Sonny Goes with Pa," "Sonny and the Gypsies," "Sonny's Appetite," "The Caveman," "Sonny and the Burglar," "Sonny Down on the Farm," "Sonny, Polly and the Old Jack Tar."

Vice-president and General Manager M. H. Hoffman, of the Pioneer, says the "Sonny Series" were made in answer to the widespread demand for some real laugh producers. "They mark a new step in the production of short subjects, and I want to emphasize that at no place throughout the entire series is there a scene or situation or title that cannot be shown to a child.

TAKING ONE OF THE BIG SCENES FOR "MAN, WOMAN, MARRIAGE."
Being directed by Allen Holubar for release by First National.

Clara Beranger, Scenarist, Returns from Her Pursuit After Foreign Atmosphere

MERICANS do not know how to live—Paris fashions are not in it with American styles—Europe resents America's money and America resents Europe's superior cultivation—Holland is a delightful country—Kipling has a pleasant home. In so many phrases Clara Beranger gives a bird's eye view of her impressions of Europe. Miss Beranger, who is under contract with the Famous Players-Lasky Corporation to write scenarios, has just returned from a two-months' stay in England, France, Belgium and Holland, where she has been absorbing atmosphere for her forthcoming work. She brought back an original story along with her Paris gowns and other trinkets such as tourists usually pick up. The title of the story is a secret, however.

"There is nothing like a change of atmosphere to give one new ideas," said Miss Beranger, "and I intend to make at least one trip a year to Europe hereafter. We get so fed up on the material atmosphere of the United States that it is a delight to come in contact with the easy-going European civilization.

We Hoard, They Spend.

"We, in this country, do not know how to live. We rush out, get a ham sandwich and a cup of coffee and call it luncheon, while in Europe people take time to enjoy their food. Our idea seems to be to hoard money until we get too old to spend it. In England and France the people spend their money as they go and live with the spending."

Miss Beranger did not need to tell that she was greatly refreshed by her trip. She fairly exuded enthusiasm and her exhilaration was intoxicating. It was the kind that makes one want to take the next boat for Europe. While in England Miss Beranger visited the London studio of Famous Players-Lasky British Producers, Ltd., and talked with Hugh Ford, the well-known American director, who was the first to leave this country for England and who has just finished his first English-made picture, "The Great Day." Mr. Ford, while in America, directed many of the pictures that came from Miss Beranger's pen.

Miss Beranger spent an afternoon with Rudyard Kipling and his family at his country home in Sussex. It was a delightful summer place and was a typical example of the justly celebrated English estate.

The first place Miss Beranger visited upon her return home was the new studio of the Famous Players in Long Island City. In addition to the picture play which she wrote while away, Miss Beranger has plans for several original scripts which she believes will make excellent productions.

Great Promises Made for Christie's "Homespun Hero"

According to the statement of the Christie Film Company, "A Homespun Hero," a print of which has just been received by the Educational Film Exchanges, Inc., represents the utmost in two reel comedy production. At the recent meeting of Educational's eastern exchange managers, Charles Christie told them he would soon offer a comedy which they could promise exhibitors as superior to any feature they might have billed.

Bobby Vernon is the featured player, while Vera Steadman and Helen Darling have prominent roles under the direction of William Beaudine. The story is laid around a musical comedy company which visits a small town. The star is reminded that she has a country cousin who she has never seen and the players think that it would be good sport to invite the "rube" to see the show. Just what the "rube" does supplies the greater portion of the fun.

Unusual exploitation suggestions are being made in its press book, according to Educational, which advises that exhibitors are giving a considerable portion of their newspaper space over to advertising these pictures, and several hundred are using special lobby displays on each comedy.

Educational to Press Suit for $250,000 Against Ruth

Following the decision of Justice Guy in the New York Supreme Court denying the application of the Yankee Photoplay Company, Kessel & Bauman, and "Babe" Ruth for an injunction to prevent the advertising and distribution of it's picture, "'Babe' Ruth—How He Knocks His Home Runs," Educational Films Corporation announces that it intends to press the suit for $250,000 that it has brought against Ruth, Kessel & Bauman and the Yankee Company.

President E. W. Hammons says: "We acquired from the Science Film Company a single reel picture which had as it's main feature the portrayal of 'Babe' Ruth in the act of batting home runs. It was the product of both the ordinary motion picture photography and the slow motion camera. This picture actually showed, and in detail, what we advertised it to show.

"We did not take over this picture without understanding fully the circumstances under which it was made and the authority behind it. We knew that the picture was made in an actual game between the New York and Cleveland teams and that it was made with the express written permission of Colonel Jacob Ruppert, president of the New York team, employer of Ruth, who was paying him to do actually what we showed in the picture.

"Just how much Ruth interested himself in this picture is a matter that will come up in the trial of the case, but the main point is that we did not need his permission, as the New York Supreme Court has just held."

Big Advertising Campaign Prepared for "Bonnie May"

"Bonnie May," the first Bessie Love production to be released by the Federated Film Exchanges of America, Inc., is scheduled to receive the aid of an exceptionally fine line of advertising and publicity accessories, the releasing organization states. It is announced that work on all of the accessories for the picture is practically completed and that they soon will be ready for distribution.

A special thirty-eight page press book has been prepared, which is said to be one of the most comprehensive advertising helps ever furnished the exhibitor. A full line of paper, consisting of two style one-sheets, two style three-sheets, one stvie six-sheet, and one style twenty-four sheet, is being made. This paper is said to have been prepared not only with the idea of billboard advertising but also to be of service to the exhibitor who desires to use good cutouts.

An attractive set of 11 by 14 and 22 by 28 photographs is being prepared and in addition a set of special lobby paintings have been made. Special mirrors, meant to be given away as a souvenir, have also been made. A set of black and white newspaper stills have been prepared in addition to a full set of cuts and mats, and a music cue is being written for this production.

"The Stealers"

(*Continued from page 628*)

crowd. This will give you a chance to put a tent front on your lobby and letter it "gospel tent" or post an exhorter to call the people in to be saved, with a country constable to counter with an appeal to watch your pocket books.

If you can get a miniature county fair in a store window it will help.

Tell of the Production.

In your newspaper and program work lay stress upon the production, tell of the vivid scenes, play up the work of the gang of thieves and get contrast with mention of the innocent young daughter who has no hint of her father's evil works.

If you can find a girl who suggests Norma Shearer, put her in the piano store window and let her play gospel hymns, flashing a banner for the attraction now and then, when the crowd has gathered. She does not have to be a good organist, for she should preside at a small cottage organ or portable. If she has the nerve, put her on a truck and take her through the business sections at noon and at night, keeping the banner concealed until the crowd has gathered.

But be careful not to permit the crowd to get boisterous. Probably the hymns will hold them down, but arrange with the police to quiet any noise if you try this stunt.

Let your entire campaign be dignified and at the same time enthusiastic. Do not promise too much, but make it clear that "The Stealers" differs from the ordinary program run.

Vitagraph's Detroit Manager Enthusiastic Over Outlook

J. M. Duncan, Vitagraph's Detroit manager, made a brief business visit to Chicago last week. He reported business in Detroit as booming and that the prospects for Vitagraph were never brighter than for the season of 1920-21.

About eight or ten modern houses are under construction, chiefly in the neighborhood districts, the seating capacity running from 1,200 to 2,000 seats each. These houses will not depend on street car facilities, as autos will be largely used, the pleasure of the drive being considered almost as important as the show in the theatre.

The Vitagraph product is now in greater demand than ever before, Manager Duncan stated, and bookings and prices have increased all along the line. Vitagraph's advertising campaign for the season has just started and far exceeds any similar effort hitherto put forth. It includes an extensive use of billboards, local newspapers and national trade papers and magazines. Billboard space is being covered now throughout the country and the newspaper campaign will open in October.

Manager Duncan referred specially to the popularity of Semon comedies in his territory and to the great demand for them.

Hiram Abrams Goes Abroad.

Hiram Abrams, president of United Artists Corporation, sailed for Europe during the past week. His trip, of course, is primarily concerned with the foreign distribution of the "Big Four" pictures and he plans a rather extensive personal survey of European distributing methods. It is expected that Mr. Abrams will be abroad from two to three months.

He is accompanied by his wife and daughter and he purposes making his trip a vacation to some extent and to tour Europe not only in the interests of United Artists Corporation, but likewise for his own relaxation and enjoyment.

Joseph Schenck in France Finds Picture Business Several Years Behind Our Standard in America

JOSEPH SCHENCK and party have returned to Paris after a tour of France and Italy and will leave in a few days for England, where they will board the Imperator for New York. The party includes Mrs. Schenck (Norma Talmadge), Constance Talmadge, Natilie Talmadge, Mrs. Talmadge and Dorothy Gish.

"We have enjoyed every moment of the trip over," said Mr. Schenck, "and believe that there are a lot of things in Europe that is really essential for every individual to see to develop his mind and broaden his ideas. Although the Europeans do not seem to be as quick or as active as Americans, we admire their mode of living, because they live better than we do and accomplish results in a much quieter sort of way.

Practically the only people who visit the moving pictures in France are those who seek cheap amusement, the reason for this being that the amusement at the moving picture houses is of a character that does not invite the attendance of people seeking high class amusement. Probably not over five per cent. of the population patronize the picture houses.

Here often a good picture is shown in such a manner that at least 90 per cent. of its value is lost instead of the film being improved at least 100 per cent. by proper presentation.

I believe it is only a question of time before the theatrical managers of France will realize that the public want good pictures well presented. When they learn this they will secure the best pictures and present them well. Seven or eight years ago in the United States, the picture business was of the same standard that it is today in France. These are the conditions at the present time in France. Of course there are exceptions, but I am speaking generally.

After having spoken to a few French theatre managers, I think I understand their frame of mind. They think they are doing very well, and they want to leave well enough alone. They do not realize that the man who stands still unconsciously goes back. Yet I believe the pictures themselves have such a strong moral force that they will follow the proper line of evolution and come to a standpoint in France, where they will compare favorably with our picture business in the United States.

I have noticed the tendency on the part of the European producers to believe that distributors and theatre owners in the United States do not want to play pictures produced by European concerns, but this is entirely untrue. The American manager is too progressive to fail to play any production or picture that would please the public, and the public would just as soon see a French or English picture, providing they can favorably compare the quality. All the European producer has to do is to be able to compete favorably with the producer of the United States and he will have no difficulty in selling his pictures in the United States.

Better theatres cannot perhaps be afforded in France at the present time, but I believe that the most important factor here is that the public has not been educated to patronise the theatres. I should very much like to see a first class American theatre here, run on American lines.

MacAlarney Sails for London

Robert E. MacAlarney, formerly scenario editor of the Famous Players-Lasky Corporation, has left for London, where he will take up the duties of his new position, that of production manager for Famous Players-Lasky British Producers, Ltd. On the same ship sailed Roswell Dague, formerly eastern production editor, of Famous Players-Lasky, who recently was granted an extended leave of absence.

CHORUS SCENE TAKEN FROM "A HOMESPUN HERO," A NEW CHRISTIE COMEDY.

The story is about a musical comedy company visiting a rube town, and the star invites her country cousin to take part, and he does, making one of the best comedies Bobby Vernon has yet made.

Albert E. Smith Returns East After Trip to Vitagraph's Western Studio

ALBERT E. SMITH, president of Vitagraph, has returned to New York City after a quick trip to his Los Angeles studios, where he spent an unusually busy two weeks.

Wilfrid North, for some years director general of Vitagraph's Eastern Studio, went West with Mr. Smith and was established in a like position under General Manager W. S. Smith at the Hollywood plant.

While on the Coast, Mr. Smith signed a new contract with Chester Bennett, by the terms of which Mr. Bennett confines himself exclusively to the direction of Earle Williams. Previously, besides directing Mr. Williams, he performed the duties of production manager and supervised the casting.

The duties of production manager have been enlarged and Mr. North will have charge of the general efficiency of the plant, the selection and assignment of stories and directors, with supervision of the casting and technical departments.

W. S. Smith, general manager, will continue to maintain general supervision over the plant and its business administration, together with passing on each foot of film that goes out of the studio.

Albert E. Smith arranged for the fall and winter production, inspected the new improvements, including a massive studio 200 by 300 feet in floor space, and completed a general production schedule of serials.

Mr. Smith also viewed "The Romance Promoters" before he started back East. This is Earle Williams' next picture. It is a comedy-drama.

Permission was obtained of Mr. Smith to send the Joe Ryan serial company over the line into Mexico for scenes in Lower California.

Just before starting East, Mr. Smith conferred with William Duncan, with the result that he announced "Fighting Fate" as the title of William Duncan's second "million dollar" serial. Duncan is now busy staging studio scenes of the early episodes, and will shortly start exteriors. Mr. Smith, who is co-author of the serial with Arthur Haskins, expressed himself as pleased with the opening chapter. Edith Johnson appears opposite Mr. Duncan, with Larry Richardson, Ford West, Frank Weed and William McCall taking important supporting parts.

Larry Semon was engaged on his new comedy, "The Hunter," when Mr. Smith started East, and Jimmy Aubrey was finishing a new one on a farm outside Los Angeles, under a tentative title.

Gareth Hughes Cast for Title Role in Paramount Feature "Sentimental Tommy"

GARETH HUGHES, the twenty-two-year-old Welsh actor whose ability has won him a place as one of the most skilled juvenile actors, has arrived in New York to begin work in the role of Tommy Sandys in the John S. Robertsons' production for Paramount of Sir James M. Barrie's story, "Sentimental Tommy," which is now getting under way at Famous Players-Lasky's new studio at Long Island City.

Released by Metro.

The name of Gareth Hughes suggested itself to Mr. Robertson for the role of Tommy as soon as he learned that he was to make the production, but the young actor was tied up with a contract with Metro on the West Coast. Finally a way was found and Hughes was released from his other contract.

Mr. Hughes is said to be both physically and temperamentally suited to the role. At the age of 14 he went to London to study English and joined a Shakesperian company. He toured the provinces in melodrama, and in "The Joneses" at the Strand Theatre, he played an eighty-five year old fisherman.

His Remarkable Career.

It was with the "Change" company that he came to America in 1914 and opened at the Booth Theatre. Following this came a season with the Ben Greet Players, "Joseph and His Brethern" and "The Critic." Then came "Moloch," opening at the New Amsterdam Theatre in September, 1915, in which he scored a triumph as a lieutenant. It is of this role that Mrs. Fiske in her book, "Mrs. Fiske; Her Views on the Stage," speaks glowingly. Following this came leading juvenile roles with Elsie Ferguson in "Margaret Schiller." A remarkable tribute was paid to Hughes' ability when he was chosen to play "Ariel" in Shakespeare's "Caliban," given at the New York City Shakespeare Tercentary Celebration at the City College Stadium, May, 1916. In rapid succession came other successes.

Young Hughes made his debut on the screen in 1919 with Charlotte Walker in "Every Mother's Son." Then followed "Mrs. Wiggs of the Cabbage Patch," with Marguerite Clark; "Eyes of Youth," with Clara Kimball Young; "The Woman Under Oath," with Florence Reed; "Ginger" and "The Red Viper"; "The Woman in His House," with Mildred Harris Chaplin, and "The Chorus Girl's Romance," with Viola Dana and "White Ashes" for Metro.

Levey Secures Two Houses for Showing.

An unusual precedent is being established with the special pre-release showing of the Harry Levey Productions feature release, "Uncle Sam of Freedom Ridge" on Sunday evening, September 26, by reason of the fact that it has been found necessary to secure two theatres for the same evening, to take care of the number of persons who have made requisitions for tickets for the occasion.

Selwyn and Cohen Theatres.

So large has been the call for tickets that it was found impossible to accommodate in the Selwyn Theatre alone, which was originally scheduled for the special showing, all those who are anxious to see the picture. For that reason Mr. Levey has been forced to secure two theatres, for the same evening, and to run simultaneously, two separate and distinct special performances. Accordingly, both the Selwyn Theatre and the Cohan & Harris Theatre will be the scenes of special showings on that evening.

George Walsh to Entertain Prisoners.

Word comes from George Walsh that he is to entertain the prisoners at Ossining with a game of baseball with his team, the All Nationals, against the Welfare League Team of State's Prison. During his career as one of our foremost stars Mr. Walsh has done much to contribute in this manner, and thus help the cause along. Miss Estelle Taylor, whose picture, "While New York Sleeps," had such a phenomenal success at both the Lyric and Astor Theatres, will throw the first ball and start the game.

Prefer "Movies" to Lights

Here's how much they think of the "movies" in Lovelock, Nev.

Every night that the local "movie" is running, candles and lanterns substitute in the homes for electric illumination because a small auxiliary power plant which supplies the city with light is not sufficiently large to operate lights while the theatre is using "juice." The big Nevada valley power plant is temporarily closed.

MONEY TO LOAN

I AM IN THE MARKET TO PURCHASE ANY AND ALL SUCH SHORT TERM NOTES

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REPUTABLE FILM EXCHANGE CONCERNS

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NEW YORK CITY

"The White Moll," By Frank L. Packard, Tells of a Girl's Fight Against Evil

EXHIBITORS in all parts of the country are reporting heavy business, Fox Film Corporation officials announce, on "The White Moll," a special in which Pearl White makes her first appearance as a Fox star and as the star of a feature-length drama.

The fact that the picture is by Frank L. Packard, author of "The Miracle Man" and other celebrated stories of the underworld, added materially to the interest in it. The pre-release trade showing at the Palace Theatre in New York more than fulfilled expectations and brought many booking inquiries from exhibitors, it is said.

The film has already had long runs in many large cities. In Boston, for example, one exhibitor booked it for twenty-eight weeks. Week runs are said to be common throughout the country.

Has Wide Appeal.

That the picture is of universal appeal is proved by the variety of houses which are booking it, its producers state. It is not merely a "big town picture," or merely "a small town picture," they say, but is doing big business in the great theatres and the little ones. Praised by the New York press and public, it is receiving equal praise from small town exhibitors, who have played it to record crowds, according to reports.

Much of the eagerness to book the picture has been due to the popularity of the star. In this production, it is said, she is not only holding the popularity she made in serials, but is adding to it by proving her power as a dramatic actress.

Towns of every size are represented in the list of long-run bookings. They include Chicago, Easton, Pa.; Chester, Pa.; Providence, R. I.; Newcastle, Pa.; Waterbury, Conn.; New Haven, Conn.; Perth Amboy, N. J.; El Paso, Texas; San Francisco, Los Angeles, Cal.; Canton, O.; Nashville, Tenn.; Omaha, Nebraska; Duluth, Minn., and Lansing, Michigan.

The serial portrays a story of a girl's fight against the forces of evil and against her own criminal past.

Adjustment of Controversy Finds Chicago Again Enjoying Good Music

By MARY KELLY

CHICAGO is enjoying music with its movies once more. Fist-shaking has changed to hand-shaking. Theatre owners and musicians have agreed to agree. Exhibitors are glad, artists are glad and the public is glad. Every picture theatre is once more the home of smiles, and the best part of it is that the feeling between the professionals and their employers is ideally amicable.

Following a controversy between Chicago picture theatre owners and the Federation of Musicians which lasted for ten weeks, dating from July 5, the day of the walk-out, an agreement was signed Sunday, September 12, by which musicians were granted an increase of 40 per cent. Musicians began returning to their respective theatres on Monday, September 13, and in a week they will all be back. The same number of musicians is now being employed as before the strike, but theatre owners have the privilege of reducing their orchestras after giving the Federation a two-weeks' notice.

Conferences during the ten weeks have been many and heated. The original demand of the Federation, on June 3, was for a 75 per cent. increase. This was soon after reduced to 50 per cent. On June 24 the Allied Amusements Association made its first definite offer, which was for a 21 per cent. raise. This was flatly refused by the Federation and was thereupon withdrawn. From that date to September 12 the two organizations met frequently, but neither side made any concessions. A number of picture theatre owners signed up from time to time independently, agreeing to the new wage scale, and all managers of dramatic houses agreed to the 40 per cent. increase early in July, and at a meeting held Tuesday, September 14, they agreed with the Federation to continue paying that rate of increase.

According to the new wage scale, the minimum salary received by any movie musician in Chicago is now $49, where before it was $35 per week. Rules for hour schedules and recess periods remain unchanged. No musician will be obliged to pay any damages to the owner of the theatre in which he was employed, and he will be protected from all blacklisting by picture theatre owners.

Admission prices in many theatres will necessarily be raised. All houses on the Ascher circuit will charge about 10 per cent. more than formerly. At the Riviera the admission has been raised from 45 to 50 cents on week days and 55 cents on Saturdays and Sundays. The Riviera orchestra will be slightly enlarged and programs will be more elaborate than ever. Admissions to the Lubliner & Trinz houses have not yet been raised, but the question is now under consideration. In the Pantheon, famed for its excellent orchestra, Armin Hand has succeeded Paul Biese as director. The orchestra will be divided into two sections, one for playing big semi-classic numbers, the other for jazz.

The management of the Woodlawn Theatre is as yet undecided as to whether the admission will be increased or not. The new Stratford, with an orchestra of 35 pieces, the largest in any Chicago picture theatre, presented musical programs immediately after the settlement.

The new wage scale for seven evenings and two matinees or less, and not over 33 hours per week follows: Where admission does not exceed 15 cents, $49; where admission does not exceed 20 cents, $50.50; where admission does not exceed 25 cents, $52; where admission does not exceed 30 cents, $53.50; where admission does not exceed 35 cents, $55; where admission does not exceed 40 cents, $56.50; where admission does not exceed 45 cents, $58, and where admission does not exceed 50 cents, $59.50.

World Signs K. G. Schmidt

K. G. Schmidt has been appointed district supervisor by the World Motion Pictures Company, Inc., and leaves immediately for his initial trip over his district, which will include the territories radiating from Chicago, Milwaukee, Minneapolis, Detroit and Cleveland.

On this trip Mr. Schmidt will consider selections of branch managers. Mr. Schmidt is well-known to the motion picture industry, having been associated with the "Essanay" in its early days and during the war he was with the Bureau of Public Information.

Mr. Schmidt was associated with the National City Bank of New York, and was recently interested in the steamship and transportation industries on the Atlantic Coast and in the Great Lakes region. Mr. Schmidt's visit will also embrace a call upon leading newspapers.

"Over the Hill to the Poor House," By Will Carleton, Is Well Filmed By Fox

WILLIAM FOX, with "Over the Hill to the Poor House," his most recent special production, now showing at the Astor Theatre, appears to have scored heavily, officials of his company say.

At the premiere presentation on Friday, September 17, the audience was a notable one, and if smiles, tears and applause may be taken as a criterion the picture made a good impression, it is said. It did so because of several factors, not the least of these being the combined use of the original Will Carleton poem and its sequel, "Over the Hill from the Poor House," the producers electing to assuage the pathos of the original story with the smiles found in the sequel.

Follows Original Theme.

The Fox version follows closely the original theme. In pleasing continuity are depicted the happy New England family, the rollicking, care-free children, the stern father and the sweet mother, who, through adversity, widowhood and ingratitude is finally compelled to seek shelter at the county poor-house. These scenes are presented with emotional force.

Then follow the scenes taken from the sequel, in which the "black sheep" son appears on the scene, carries his mother out of the poorhouse and reinstates her in the old home from which she has been banished by her other children.

Mary Carr Leads.

The leading role falls to the lot of Mary Carr, whose portrayal of the mother is said to be excellent. Others in the cast whose work stands out are Noel Tearle, who plays the part of Isaac, the son who quotes scripture, but fails to apply it; Jerry Devine and John Walker, respectively, the young and grown-up "black-sheep" son; William Welch, who has the role of the father, and Dorothy Allen as Agulutia, Isaac's wife.

Both direction and photography as said to be well done. The former was by Harry Millard and the latter by Hal Sintzenich.

Pioneer Announces Release of "Where Is My Husband"

Notable among the current releases of the Pioneer Film Corporation is "Where Is My Husband?," a six-reel feature starring Miss Jose Collins and Godfrey Tearle, an adaptation of the stage success, "The Whirlpool." The scenes of this Pioneer production are laid amid the tropical beauty of the Caribbean Sea and South America, while much of the action has its inspiration in the United States.

Story of Opera Singer.

"Where Is My Husband?" is announced as an appealing drama, fast moving in its action and telling the story of a struggling young opera singer who gives her heart and hand to a young American, only to be separated from him through the jealousy and greed of her own people. Besides Miss Collins and Mr. Tearle, others in the cast include Bruce Winston, Frances Wetherell, Saba Raleigh, Christine Maitland and J. Fisher White.

Associated Cinema Industries Is Capitalized at $1,000,000

Capitalized at $1,000,000, the Associated Cinema Industries of New York filed its papers of incorporation in the Secretary of State's office, Albany, naming as its directors R. C. Hull, New York; B. L. Maxfield, Brooklyn, and Mary Sapper, Jersey City. Other firms incorporating to conduct moving picture theatres in this state include the Gloworm Theatres, Inc., $15,000, M. J. Levinson, M. D. Stein and A. Gould, New York; Orion and Colby, New York, $100,000, J. Orion, Bridgeport; G. W. Colby, Harold Jirka, New York; The Hempstead Movies, Inc., $12,000, Joseph Rubin, Morris Kneitel, N. Greissman, New York; Alton Play Bureau, Inc., Nyack, $20,000, H. J. Cohen, M. Alton, H. G. Kosch, New York; H. E. K. Film Corporation, New York, $3,000, R. Engelberg, M. Katzman, Sam Hixon, New York; American International Films, Inc., New York, $1,000, J. D. Bell, William E. Bell, Miriam E. Luce.

Canadian Company Formed

Leading Winnipeg, Canada, financial men on September 18 completed the organization of a $1,000,000 company to produce in the chief centers of Canada the works of Canadian authors for the screen. Winnipeg will be the headquarters, and subsidiary companies will be formed with the aid of local capital in other Canadian cities. Amalgamation with the Calgary Productions Company was approved. Ernest Shipman and First National are both interested in the enterprise.

World Company Will Offer South American Pictures

The World Motion Pictures Company, Inc., of 500 Fifth Avenue, New York, has just completed arrangements with South American Productions, Inc., of Lima, Peru, and New York, whereby not only will the American and European news fields be opened up to Peru and the adjacent countries of the southern continent, but by which the world at large will be able to enjoy the pictorial records of news events and picture lore of this prehistorically civilized region. The spirit of equity and fair play that has been the announced policy of the World Motion Pictures Company, Inc., will be extended to South America.

Living within an aeroplane radius of five hours are peoples and tribes who represent the process of civilization extending over fifty centuries. Even at present some of the primeval tribes of Peru are said to be in physical possession of architectural masterpieces such as even the Babylonians never boasted.

The company felicitates itself upon this arrangement whereby, under the Government auspices of Peru and other South American nations, it will be able to offer authentic news, historical, scientific and picturesque subjects.

Representative Organization Impossible Now in Industry?

A note being sounded for a united motion picture industry through a medium of one representative organization which will comprise all factors, cannot get down to business on a real constructive basis.

The statement is made by General Manager M. H. Hoffman, of the Pioneer Film Corporation. He deprecates the inauguration of any move at this time for the purpose of forming a national council of all the branches of the industry, contending that the time is not ripe for such a movement and will not be ripe until petty squabbles have ceased and until the important factors in the producing, distributing and exhibiting fields are convinced that the biggest piece of constructive work can only be accomplished when the doctrine of all for one and one for all means more than mere words.

Mr. Hoffman made it clear that the internal troubles of some of the organizations in the industry to-day are retarding progress to such an extent that little or no time is spent on developing the big thoughts which emanate from men who are thinking about to-morrow and can see further than the end of their nose.

"TRUMPET ISLAND"
A TOM TERRISS PRODUCTION
From the Story by GOUVERNEUR MORRIS
Intensely dramatic and abounding in spectacular scenes. The climax is reached in a honeymoon airplane flight into the center of a violent thunder storm, where the machine is wrecked. The fall of the shattered airplane, and its crash into a tree on Trumpet island, provide thrilling spectacles. There is a love story of rare charm, and the brave struggle of a man against poverty and then against the temptation which come with sudden wealth. Wild orgies in a metropolitan hotel are shown, followed by scenes on rugged and lonely Trumpet Island, to which Richard Bedell fled from vice. The shattered airplane brings Eve De Merincourt to the island.

Personal Touch

(*Continued from page 622*)

Cuba on Saturday, September 18. C. E. Sawyer, representative of David Howell Exchange, returned from South America, where he has been for several weeks, to New York.

* * *

"Doc" Willatt returned to Los Angeles on September 19 to start another feature for W. W. Hodkinson, with whom he has contracted to produce four features a year.

* * *

Henry E. Wilkinson, manager of the Realart Pittsburg office; Al W. Eden, manager of the Seattle office, and James B. Reilly, of the Cleveland office, were in New York last week to remain three or four days.

* * *

Al Glickmann, of Detroit, and Stanley Hand, of Educational's New Haven office, were in New York this week.

* * *

Abe Dresner, of the Exhibitors Film Corporation of Washington, D. C., was in New York September 20 for two or three days. While here Mr. Dresner closed a contract with the Canyon Picture Productions, Goldsmith & Weinberg, of New York, for six five-reel Western pictures by Franklyn Farnum.

* * *

Harry Crandall, of Washington, D. C., was operated upon Tuesday, Sept. 14. He has his tonsils removed, making a great improvement in his voice. He has been around since Sept. 18.

* * *

C. G. Smith, manager of the Crystal Theatre, Indianapolis, says he believes the Vitagraph has more productions in Class A than ever and they merit better posters.

* * *

I. Frankel, president and general manager of the Frankel Enterprises of Cincinnati, is booking for the Alhambra, the Lubin Theatre and Park Hill Theatre of Oakley, Ohio; the New Lyceum of Dayton and the Majestic of Columbus, Ohio, and several others, and reports excellent business throughout the circuit.

* * *

J. McMahon is the general manager of the following theatres in Cincinnati; the Ohio, Lyric, Gifts, Gem, Carroll, Avenue, Central and Forest. He says: "Summer business held up remarkably well, with every indication of a better fall patronage."

* * *

Thomas Meighan left the Coast for New York on September 18, and probably is here now.

* * *

R. D. Craver, of Charlotte, N. C., was stopping at Hotel Astor, New York, September 21 to 23.

* * *

T. E. Larson, of Peacock Productions, arrived in New York from Oklahoma City on September 18, to remain through the following week.

* * *

J. Joseph Sameth, president of the Forward Film Distribution, Inc., starts this week for California with a copy of "Youth's Desire," and at the same time to get a copy of his next production. He will visit all cities west of St. Louis, all other territory for "Youth's Desire" having been disposed of.

* * *

Edward Elkus, general character actor, has just returned from Winnipeg, where he played in "The Foreigner" for the Dominion Pictures Corporation. Mr. Elkus was loud in his praise of Henry McRae, who is directing the picture, and says: "I never enjoyed more uniform courtesy and consideration from any director, and I only share the opinion of the whole cast and everybody else."

* * *

Burton Holmes, it is reported, will produce his own pictures hereafter, independently.

* * *

Herbert Frank, heavy lead, has returned from London, where he was playing in a six-reel feature for an English concern. The picture is called "The Soul's Return," with scenes laid in Great Britain and Holland.

* * *

P. B. Dana, of the Arrow Film Corporation, left September 21 for the Kansas City exhibitors' conventions, to be held this week.

* * *

Leon Victor, exploitation representative of D. W. Griffith's "The Love Flower," has just returned from a campaign in the Middle West.

* * *

H. Hirsch, manager of Lighting Photoplays Service of New England, was a visitor from Boston in New York on Monday, September 20.

* * *

Bertha C. Birch, formerly the popular manager of the Selznick Pittsburgh office, is now assistant manager of the Novelty Film Corporation at Pittsburgh.

* * *

Harry Olshan, owner of the New Haven Film Exchange, has moved his home from New York to New Haven. Israel Levine, salesman for Select, will follow example on the fifteenth of October.

* * *

Louis Green has been appointed manager of the Select-Selznick exchange in New Haven. He comes from the Boston exchange of the same firm.

* * *

Joseph Laighton, formerly with Boston Photoplay Co., is now with Federated Exchange of New Haven, covering Connecticut.

* * *

The new theatre being erected in Stratford, Conn., is well under way, and will open close to the first of the year.

* * *

Ralph Levy is the latest acquisition to the Famous Players exchange in New Haven. He comes from the West.

* * *

The Paramount Theatre at Westbrook, Conn., opened last week under the management of Geo. Mack, owner of the Thelma Theatre at Essex, Conn.

FLORENCE VIDOR.
Soon to be starred by Thomas H. Ince in a super-special, "Magic Life."

* * *

Sam Weber has resigned his position as manager of the Globe Theatre, New Haven, and is now identified as salesman for Rifkin Pictures Corp., of Boston, covering Connecticut.

* * *

In accordance with the policy of promoting all executives of Selznick Enterprises from the ranks, Sam E. Morris, vice-president and general manager of Select Pictures, announces the appointment of two new branch managers.

Morris Safier has been made branch manager of the Pittsburgh office of the Selznick Enterprises, and Louis Green, formerly of the Boston office, has been appointed manager of the New Haven branch.

* * *

Jacob Fabian, president of the First National of New Jersey, has signed up for the Famous Players-Lasky pictures for his Montauk Theatre in Passaic and the Garden and Regent Theatres in Paterson. William Brandt, president of the Theatre Owners' Chamber of Commerce; Louis Blumenthal, chairman of the grievance committee of the same organization; Sydney Cohen, president of the Theatre Owners' Association of America, and Rubenstein and Finkelstein, First National franchise holders of Minneapolis, have all signed up their theatres with Famous Players-Lasky for the Paramount productions.

* * *

That the importation of foreign-made films into this country will play an important role in settling the problem of international exchange and do a great deal toward establishing commercial reciprocity is the belief held by Paul H. Cromelin, president and general manager of the Inter-Ocean Film Corporation. Furthermore Mr. Cromelin believes that the American trade's endorsement of such a policy will lead to an internationalization of the motion picture industry.

* * *

Herbert Brenon arrived from London recently. It is understood that he will have an important announcement to make regarding personal plans and that it will be forthcoming soon.

* * *

M. H. Morange, of the New York Film Exchange, Buenos Aires, representing Vitagraph exclusively in Argentina, has purchased the holdings of Saerez & Company, Buenos Aires, including Goldwyn and Robertson-Cole pictures and six theatres. Mr. Morange, after consummating the above deal, will leave for Buenos Aires after a visit of two weeks in New York City.

* * *

Hortense Saunders, who writes the fan fodder for Selznick Enterprises, is breaking into the magazines with a series of humorous stories.

* * *

K. Hayashi, Kyomasu 27 Nakano-cho, Akasaka-ku, Tokio, Japan, who is exhibiting motion pictures in Tokio, is publishing a motion picture fan magazine in Tokio and requests stills, photographs and news of motion picture celebrities.

* * *

Bernard Schwartz and George Davidson resigned their positions as salesmen covering New York state and Northern New Jersey, respectively, for Realart in order to start on a new venture of their own in another line of business. Jack Goldstein, coming from Pioneer, will replace Davidson.

"Birthright," First Feature Film of Hemmer, Is to Be Released in October

A NOTEWORTHY addition to the long list of problem plays produced both on the legitimate stage and on the screen is promised by the producers for early October in the forthcoming release of "Birthright," first feature film of Hemmer Superior Productions, Inc.

While the title itself appears to convey a fairly clear idea of the subject treated, the new production is said to be a good deal more than its name implies and a rare treat is promised by those who are in charge of the new venture.

To satisfy contentions that have arisen and been debated by motion picture experts since announcement of the title was first made, an exhaustive inquiry was prosecuted through the archives of the Public Library.

Theme of Many Books.

It was found that birthright has formed the theme for thousands of books both of fiction and non-fiction. It has also figured as the basis of lawsuits in virtually every tribunal of litigation.

Old parchments were found couched in terms of old English and many an interesting story was related telling of the good fortune of certain individuals upon whom fate had bestowed a birthright in the way of an estate and very often accompanied by a title.

It was history being reenacted before one's eyes, it is said, and one could visualize characters, clad in the raiment of the period in which they lived, moving through their parts very much in the manner of players upon the dramatic stage.

Varied Locations.

When work upon the Hemmer production was first started, the many tasks confronting the director seemed at times insurmountable, but through the efforts of a complete staff of technical experts, together with those of the director himself, one barrier after the other was leveled and finally the finished product completed.

One of the important scenes was taken on an old dilapidated farm in New Jersey. Upwards of three weeks were spent upon the location. While this part of the undertaking was in full swing, other locations were being sought. One location needed was an orphan asylum. The Leake and Watts Orphan House, at Hawthorne avenue and the New York City line, Yonkers, was finally selected. Maud Sylvester was featured in this phase of the work. She was taken at play with the children on the lawn, in the gymnasium, the study hall, the class room and in fact in every department of the institution.

Incidentally Miss Sylvester, who is cast in the ingenue lead, made her debut in the silent drama in this production.

Crowds Interfered.

Street scenes were taken at the Pennsylvania station and it seemed that the hundreds of commuters had suddenly decided to forget everything else to enter the movies. It took the combined efforts of the technical staff and several husky policemen to hold them in check while Miss Sylvester was being filmed entering the big city.

Some of the necessary scenes were those of a boarding house seen in the heart of the actors' colony in the "roaring forties." Location of the boarding establishment was not quite as difficult as had been the case with other settings, it is said.

The most baffling problem, facing director and staff, however, was the selection of a fitting estate to form the locale for the closing scenes. The Schniewind Estate, overlooking Long Island Sound, just outside the jurisdiction of the township of Glen Cove, was chosen.

The nature of the story was such that extreme care had to be exercised in selecting the cast, it is said. Certain types of screen performers were necessary to fit into the various parts naturally and easily, and they also had to be artists of the highest order to properly interpret the various roles. For that reason among the first players to be selected was Flora Finch.

Many Boys in Cast.

Sidney Mason, is another of the cast, who was accepted because of the nature of his training as was also Pete Raymond.

A large number of boys in their early teens are part of the cast. Milton Berlinger, perhaps, is the outstanding artist of the juveniles. Among others in the cast are Margaret Beecher and Henry Sedley, who plays a heavy lead.

Ray Finishes His Third for Associated First National

Richard Willis, production manager of the Charles Ray studios, announced that Mr. Ray's third independent production for release through Associated First National Pictures has been completed.

This photoplay entitled "Nineteen and Phyllis" is an original story written by Frederick Stowers, and was adapted for the screen by Isabel Johnston and Bernard McConville.

Mr. Ray has expended it is said over three months' time in actual production, and states that it will be two months before the cutting and assembling is completed.

The splendid supporting cast includes Clara Horton in the leading feminine role, Lincoln Stedman, George Nichols, Cora Drew, Frank Norcrosse and De Witte C. Jennings.

In "Nineteen and Phyllis," Ray will depart from his usual country boy role, and will appear in modern, up-to-date, portraying a dapper nineteen-year-old city boy. It is said he has never had a part in which he revelled more, and as a result Director Joseph De Grasse has been able to add some inimitable touches to the production.

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Night Message	Nite
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YOU HAVE A GOOD BET IN TRUMPET ISLAND IT IS CHUCK FULL OF THRILLS AND GOOD FAST ACTION WENT OVER BIG FOR US RAN A FULL WEEK EVERYONE LIKED IT STOP IT WAS WELL DIRECTED AND WELL ACTED

GEO MAYNE MGR SWANSON THEATRE CIRCUIT.

LATEST REVIEWS *and* COMMENTS

CONDUCTED BY EDWARD WEITZEL, ASSOCIATE EDITOR

Sidelights and Reflections

That excellent English trade publication, "Kinematograph Weekly," prints the following under the date of August 26, 1920, in a department conducted by B. Allen. At the first reading it does not seem possible that the author of the article is in earnest, but a moment's reflection shows that he is not indulging in "spoofing" the members of the film industry on the other side of the herring pond.

"The Stage Player"

"Why is the famous stage actor so often foisted on us as a big attraction, as if, with no further proof than that he has made good on the boards, he must of necessity be a photoplay success also? The arts of the stage and the screen are as the poles apart, and there is no more reason to expect a famous stage player to succeed in the other medium than there is to regard it as assured that a famous barrister, soap-boiler or stock broker would also become a successful photoplay artist. In fact, there may be less, for the outsider has at least nothing to unlearn, whereas the "legit" artist comes to the studio with a tremendous handicap in the form of principles of acting which have become second nature, and which are opposed to the very axioms of camera acting. The bigger his stage reputation, the more confirmed, usually, the his mannerisms and the more assured his failure.

"Recruiting for the Screen"

"Some recent experiences of films in which stage stars have been featured convince us more than ever that the most far-seeing photoplay director is he who recruits from the street, the office and the lower ranks of the acting profession, in preference to going for "reputation." The exaggeration necessary to carry an effect of gesture or of facial expression over the footlights is mercilessly exposed by the unwinking eye of the kine. camera. No experienced producer has failed to encounter the difficulty of persuading the confirmed stage player to be natural. Yet there are thousands of intelligent and comely girls and presentable men who would "film well" and who could quite easily be taught to act for the camera, but who get no chance, while "the profession" continues to supply recruits whose chief qualification is frequently that they can forget nothing. Why, when America's experience has so conclusively shown that the photoplay star has seldom found among leading members of the stage fraternity?"

It is doubtful if a greater amount of misinformation could be packed in the same number of lines. Mr. Allen's statements about the American stage actor is sheer nonsense, and he is just as wide of the mark when he attempts to define the alleged screen handicap of the "legits" of his own country. One need only recall the beautifully artistic acting in the all star screen production of "Peg Woffington," made by the leading actors of England as a part of their contribution to the British war fund, to appreciate how absurd is Mr. Allen's contention. I have a photograph of the committee that selected the play before me on the wall as I write, and Sir Johnston Forbes-Robertson is among the group of England's famous dramatists and actors. I remember Sir Johnston's fine performance of "Triplet," and know that his method was not "opposed to the very axioms of camera acting." Such a statement as "The arts of the stage and the screen are as the poles apart, and there is no more reason to expect a famous stage player to succeed in the other medium than there is to regard it as assured that a famous barrister, soap-boiler or stock-broker would also become a successful photoplay artist," never has, and never will, apply in any country on earth.

The best screen actors in America have come from the stage and so have the best directors. It is only necesary to check up the list in this country to prove the truth of the assertion. The few exceptions to this rule merely help to substantiate it. Most of the essentials are common to both arts, and a director who knows his business has little difficulty in making clear to any intelligent actor the slight difference in the two methods.

I am at a loss to discover where Mr. Allen learned that "America's experience has so conclusively shown that the photoplay star has seldom (been) found among leading members of the stage fraternity," and here is an interesting test. Otis Skinner has just completed his first screen impersonation. If his acting in the film version of "Kismet" is not as artistic and flawless as his work in the original play I will gladly admit that stage stars are a delusion and a snare, so far as the screen is concerned—and brains are not brains, no matter where you find 'em.

WEITZEL.

IN THIS ISSUE.

"Clothes" (Metro).
"The Price of Redemption" (Metro).
"From Now On" (Fox).
"The Poor Simp" (Selznick).
"The Stealers" (Robertson-Cole).
"Over the Hill to the Poorhouse" (Fox)
"The Cradle of Courage" (Paramount).
"The House of Whispers" (Hodkinson).
"Sundown Slim" (Universal).
"The Fall of a Saint" (Gaumont).
"A Light Woman" (American).

"The Price of Redemption"

A Loew-Metro Production With Bert Lytell in a Drama of Self Regeneration

Reviewed by Louis Reeves Harrison.

"The Price of Redemption," produced by Metro, is derived from a novel, "The Temple of Dawn," by A. R. Wylie, and has for its general story basis the deferred vengeance of an East India Rajah. The dominant theme, however, especially of the screen version, is one of a man's redemption through the same love that caused his downfall. For a woman's sake he courts obscurity where he reaches utter demoralization before he is roused by love for her to redeem himself.

Broad and generous treatment, elaborate settings and tremendous ensembles, contribute powerfully to impressing the atmosphere of India, and the story structure is admirable, but all these essentials to dramatic effect in a story of this kind are completely dominated by the characterization entrusted to Bert Lytell. The Doctor Jekyll and Mr. Hyde in every decided character, a duality many have written about and but few clarified, appears in the role interpreted by Bert Lytell, and he gives it entirely new force and meaning.

In his first phase he is a simple hero without heroics, in his second he is a young married man enervated by idleness and dissipation. The third period is one of horror, that of a lost degenerate. The fourth brings native nobility of character to the front again and restores the man's normal balance. This composite characterization affords Lytell his opportunity, and he uses it with consummate skill. Seena Owen and a fine cast round out and complete a fine entertainment.

Cast.

Leigh Dering .....Bert Lytell
Jean Dering .....Seena Owen
Anna Steel .....Cleo Madison
Richard Willoughby .....Landers Stevens
The Rajah .....Edward Cecil
Col. Desmond .....Arthur Morrison
Col Dering .....Wilbur Higby

Story by I. A. R. Wylie.
Directed by Bannis M. Fitz.
Length, Six Reels.

The Story.

"The Price of Redemption" for Leigh Dering becomes a bitter one to pay while he is yet a young man. Daring hero in saving a British garrison in India, he becomes a society lion in London and marries Jean, the daughter of a wealthy merchant. Dering becomes a victim of drink and resents the patronage of his wealthy father-in-law. Returning home one night with an Indian Rajah from a convivial club, he finds the body of his wife's father and catches the murderer, a girl named Anne Steel, one of the many ruined by the wealthy merchant. The girl is released and followed by the Rajah, who wishes to use her in a scheme of vengeance all his own. Dering's wife enters and finds him standing, knife in hand, by the body of her father. In a moment of bitter resentment at being accused of murder, Dering leaves his wife and soon after finds it possible to make it appear that he has been killed in a railway accident.

Five years later Dering is a broken-down victim of drink and the drug habit, barely existing in India. He is discovered by his friend the Rajah at a time the latter is about to carry out a scheme of vengeance against Willoughby, destroyer of the Rajah's sister. Willoughby has married Jean, thinking Dering dead, and the Rajah schemes to use Dering as one of the many instruments of vengeance. By his efforts and those of Anne Steel, now in the Rajah's employ, Dering rouses and executes an engineering work which connects the Rajah's palace with the English fort, though unaware of the final connection.

In an entertainment given by the Rajah to the English officers he attempts a spectacular vengeance, but he is thwarted by Dering, so far as the wife is concerned. The Rajah kills Willoughby in a hand-to-hand conflict, and Dering carries off his wife, now convinced of his innocence. In England, with his wife and the child she has borne him, the redemption of Dering becomes complete.

Program and Exploitation Catchlines: A Drama of Self Regeneration.

He Obscured Himself for a Woman's Sake He Was Reaching a State of Demoralization When He Came to a Realization that He Loved Her.

Bert Lytell in Adaptation of I. A. R. Wylie Story.

Exploitation Angles: You have several good names to work with in this cast. Make full use of them. Play on Wylie's name, as well and give the source of the story, his "The Temple of Dawn." Tell that it is a story of England and the Indies and get some interest in the latter locale by dwelling upon the scenes.

"Woman's Man"

Highly Charged Melodrama Released by Arrow and Starring Romaine Fielding Is Cleverly Directed.

Reviewed by Mary Kelly.

Skillful directing has created an atmosphere of suppressed villainy in the Arrow release, "Woman's Man," that incites interest right at the start and sustains it throughout the picture. This melodrama is built after the conventional manner, piling mishap upon mishap on an indestructible hero who finally succeeds in avenging himself. There is considerable strain on the spectator's imagination as it is, but the clever handling of suspense largely succeeds in disarming criticism.

The victim of all the trickery is an Arizona miner whose most precious possessions, including his sweetheart, are stolen by an enemy who first reports him dead, then tries to make good the report, using most every foul method known. The climax, occurring when the "dead" man finds his own house the scene of his sweetheart's weeding, is a sensational one.

The members of the cast reveal careful direction. The work of the star, Romaine Fielding, the restraint of William Tooker as the heavy, and the vivid personality of Velvet Beban are the salient points of comment.

Cast.

Larry Moore .....Romaine Fielding
C. Lambert Grey .....William Tooker
Maria de la Ruiz.....Velvet Beban

Story by Ruth Buchanan Sacks.
Scenario by Jerome N. Wilson.
Direction by Warren Gordon.

The Story.

Maria de la Ruiz, a Spanish dancer from a cafe in Arizona, goes to New York with a stranger, who, fearing her violent temper, is determined to win her either honorably or dishonorably. He asks her to tell him the story of her life up to the time when he found her unconscious on the desert with her pal, Larry Moore. She tells how Larry was banished from town and sent out into the desert after being accused of murder. They were both dying of thirst when Grey found them. Grey assures Maria that Larry was really dead or he would not have abandoned him.

This is not the truth. Larry was picked up shortly after by an old couple who brought him back to life. He learns that his property has been taken over by Grey, who has resorted to forgery to gain his object. Larry decides to leave for New York. News of his plans are wired to Grey by a spy. Grey has been trying to win over Maria, who has been living in his apartment, but has been unable to forget Larry.

Young Moore walks into his lawyer's office and finds that all of his property has been signed over to Grey. The man is summoned and defies Larry to prove that his signature is forged. Larry asserts that he was in Arizona on the date mentioned in the deed. Grey says he must prove this by getting a witness.

Larry calls upon Maria, but is foiled in this attempt to see her. Maria consents to marry Grey. At the moment the ceremony is taking place in Larry's own house, he is an unexpected guest and brings two witnesses. One of them is the old woman who rescued him on the desert, and the other is a young man who has the proof that Grey tried to wreck the train which brought Larry east. The ceremony proceeds, but there is a change in bridegrooms.

"I PRONOUNCE YOU ——"

Scene from James Oliver Curwood's "Nomads of the North," released by First National.

Program and Exploitation Catchlines: A Melodramatic Story of a Man Who Was Abandoned on the Desert by an Enemy —Showing How He Outwitted the Forces that Were Against Him and Struggled Back to Life and Love.

Property, Reputation and Sweetheart Were Stolen from Him. A Strong Man's Task Was Before Him. See How He Regained His Losses.

Exploitation Angles: Play on Fielding if your patrons know him. Tell that this is a capital melodrama with plenty of punches and a most dastardly villain. Pick out the different situations for individual playing up.

"Good References"

Constance Talmadge as Breezy as Ever in Amusing Five Reel Farce Released by First National.

Reviewed by Edward Weitzel.

The author of "Good References," the latest Constance Talmadge picture released by First National, hasn't troubled himself about the plausibility of his story so long as he lands the laughs. These he has supplied in abundance, and the spirit of most of the doings of his heroine and her best young man is in the right vein, even if such acts as renting out the drawing room in his aunt's Fifth Avenue mansion for a prize fight does seem going a bit far for a normal nephew. The story triumphs over all such far fetched situations, until it comes to the finish. Here it takes a serious turn that doesn't ring anything like true, but the happy ending is brought about and Mary Wayne gets William Marshall, and Constance does her love scene very prettily, so what more could her admirers ask?

Two things in its favor is the diversity of incident and the interesting character of its scenes. Constance in a West Coast bathing suit is another pleasing feature of the picture. The director, supporting company and the production in general are all they need be, and there are several shots of high life on an ocean going yacht that looks the part. The star continues to act without making any fuss about it and to look as if she would be a jolly nice girl to know. Vincent Coleman, her new leading man, is a well set up youngster who should be told not to daub so much paint on his eyes. Ned Sparks is droll and easy as Peter Sterns, and Mathew L. Betts is a prize fighter with a clever wallop in his artistic mitts. A young woman billed as Mona Liza gives a good account of herself in spite of the handicap of such a name.

Cast.

Mary Wayne .....Constance Talmadge
William Marshall .....Vincent Coleman
Peter Stearns .....Ned Sparks
Miss Caroline Marshall ..Nellie P. Spaulding
Nell Norcross .....Mona Liza
Kid Whaley .....Mathew L. Betts

Story by E. J. Rath.
Directed by R. William Neill.
Length, Five Reels.

The Story.

When Mary Wayne finds she is out of a job and out on the street for cooking in her room and setting fire to the bed she does not despair, but hunts up an intelligence office that demands good references from both employer and employe. The idea is all right, but it has one drawback. Mary has never been a stenographer for anyone but her father, now dead, and the worthy man had neglected to give her a reference. By a lucky stroke she befriends a young stenographer, who is well supplied with the necessary documents, when the girl faints in the street, and obtains a position under her name so that she may be able to earn money for both of them.

William Marshall, the nephew of a wealthy old society leader on lower Fifth Avenue, having been expelled from college, comes home with his chum, Peter Stearns, also a member of the expelled class, and his aunt, who is convinced William must have a social secretary, installs Mary in the place. William is a roughneck at heart and hates society. Forced by his aunt to give a reception he invites Kid Whaley,a prize fighting person, to attend. Kid's social debut is a knockout for most of the other guests, and the Marshalls are obliged to go on a yachting cruise until the affair blows over. William continues to get into scrapes and his faithful social secretary continues to pull him out of them, until the pair discover that neither can get along without the other and aunty is forced to say, "Heaven bless you, my children."

Program and Exploitation Catchlines: Constance Talmadge in a Snappy Comedy Drama.

She Was a Nice Girl, But She Suddenly Became the Secretary to a Rough College Lad Who Was So Tame that He Invited Pugilists to His Society Affairs—But Love Set In and——.

See Constance Talmadge as a Wayfaring Stenographer Who Is Extricated from Her Boarding Place for Having Burned the Bed While Cooking Some Food.

Exploitation Angles: Boom Miss Talmadge and tell that this is a more serious offering than her late frothy farces. Play up the bathing suit she wears, and tear loose with this if your patrons like that sort of thing, calling back remembrances of the suit in "Two Weeks." You can get a good newspaper ad out of the fact that the star is thrown out of her lodgings for cooking in her room and setting fire to the bed.

"The Poor Simp"

Disastrous Mental Effects of Falling in Love Humorously Depicted by Owen Moore in Selznick Farce.

Reviewed by Mary Kelly.

Comedy-dramas as clever as "The Poor Simp" are rare. It abounds in wholesome, effortless humor and can be relied upon to please most any type of spectator. An original slant on the falling-in-love theme, it shows the purely laughable side of being victimized sentimentally.

The Poor Simp" was a sane young man until he fell in love. After that he ceases to be accountable. A blow on the head increases his mental instability, a doctor tests out a mental suggestion cure on him, and one jolly scene follows another. There is a generous amount of that modern something, best described as jazz, that will put this picture over with a vim.

Owen Moore is an agile comedian, mentally and physically. His clownish characterization is a credit both to himself and his director. The direction throughout is excellent, and the same can be said of the photography.

Cast.

Melville G. Carruthers, "The Poor Simp" Owen Moore
Grace Adams ....Nell Craig

Peter Adams.....Harry Rattenbury
Mrs. Adams .....Vera Lewis
Dr. Crawford .....Herbert Prior
Sadie Kelly .....Lassie Young
Jim Donnelly .....Tom Kennedy
Clarence .....Douglas S. Carter
Story and scenario by J. Shakespeare Sap.
Direction by Victor Heerman.
Length, Five Reels.

The Story.

Armed with a bunch of orchids and a Pomeranian pup, Melville Carruthers starts off to see his sweetheart with the intention of proposing to her. One the way he becomes nervous and tears off all the petals of the flowers, mumuring, "She loves me, she loves me not." Arrived at her home, he presents the forlorn bouquet and endeavors to repeat the lines he learned in the lovers' guide book, but discovers that he has forgotten the ring. Grace, his sweetheart, laughingly leaves him and turns her attentions to another young man. Carruthers leaves and takes the pup with him, having forgotten to deliver it.

He goes to a cafe, and is innocently mixed up in a brawl, as a result of which he is knocked foolish. Morning finds him in his own apartment with a cabaret girl taking care of his head. Grace and her mother call, but their sympathy turns to indignation when they see the other girl, whom Carruthers cannot account for. Meantime a physician is summoned who pronounces him temporarily insane over some matter upon which he has brooded too much. Dr. Crawford decides to use Carruthers as a subject for testing out a new theory about mental suggestion. He hires an army of assistants to keep Carruthers so excited that he won't have time to brood. First he gives him some water labelled poison, and the patient almost dies. Then he has a bomb secreted in Carruther's apartment and writes him a series of black-hand notes, threatening death.

The cabaret girl, feeling sorry for Carruthers, goes to Grace's home and explains that he is really still in love with her (Grace) and begs her to forgive him. Grace calls him up, and he immediately forgets sickness and blackhand. She promises to marry him that day. He gets ready for the wedding, and then discovers in his kitchen the body of a man with a knife in his back. He is about to dispose of this gruesome object, when he is suddenly carried off into the basement into the midst of an apparently desperate gang of cutthroats, who prepare to sharpen their knives after his arrival. Just as they seize him as their victim he breaks loose, hurls a chair at them and gets back to safety, leaving them to enjoy the fun of it.

He finally gets to his fiancee's home, where the wedding guests have already arrived. His manner is so peculiar that Grace grows frightened and believes him to be insane. She notifies the doctor and dismisses Carruthers. But he sees her soon after on the street and convinces her of his sanity and his undying love for her, and they wheel off in a taxi to the little church around the corner.

Program and Exploitation Catchlines:
Is Falling in Love Unsafe for the Brain? See What Happened to "The Poor Simp."
How a Proposal Let a Sentimental Young Man Into One Scrape After Another—How an Energetic Medico Undertook to Cure Him by Mental Suggestion—And How He Nearly Lost His Head as Well as the Girl in the Turmoil of Events.

Exploitation Angles: This ought to be put over with a lot of jazz and color. Call it a sentimental farce with a kick in it. You might work with bookstores in the sale of books on "Courtship and Marriage," such as the hero uses. Private mailing cards might be sent out to masculine patrons, reading something like this: "Remember the time when you were a 'poor simp?' If you're married let Owen Moore remind you of the day when you fell in love and you'll get a million dollar's worth of laughs."

"The Stealers"

A Robertson-Cole Dramatic Story of Faith by William Christy Cabanne.

Reviewed by Louis Reeves Harrison.

"The Stealers" is an elevating story of the ideal possibilities in human relationship. The announced theme of this Robertson-Cole production is that of faith in God, in self and in human nature, and a leading sub-title proclaims, "They themselves are makers of themselves," but there gradually emerges in the story itself the reaction of character to environment. "Stealers" unconsciously teaches, as do most stories appealing to the common instinct of justice, that we are creatures of circumstance rather than arbiters of destiny.

The genius of Cabanne is constructive. He excels in treatment. Whenever he has to deal with action he becomes dramatic, but the form he has chosen is not that of drama, rather that of the novel. On the lines of published fiction his construction is correct, and it has the advantage of permitting some serious philosophy and some very amusing contrasts of subtitle with action. But, after all, his treatment of the subject matter, his unerring taste in choosing types, his ability to handle large ensembles, his fine qualities as a director, are responsible for those elements in "Stealers" which make for success.

Tremendous factor in this Robertson-Cole feature is the human one. William H. Tooker heads a splendid cast with the performance of his life. There are two veritable stars among the ladies, Norma Shearer in the role of a pure-minded girl of exquisite sympathies, and Mary Forest. While these three performers lead through interesting personality and larger opportunity, the entire cast is excellent. As shown at the Hotel Astor Grand Ballroom, "Stealers" is a presentation of the highest class, one of the great instrumentalities of the screen intended to improve humanity in its spiritual and actual relations to one another.

Cast.

Rev. Robert Martin .....Wm. H. Tooker
Same as a young man .....Robert Kenyon
Mrs. Martin .....Myrtle Morse
Julia Martin .....Norma Shearer
Mary Forrest .....Ruth Dwyer
Stephen Gregory .....Walter Miller
Sam Gregory .....Eugene Borden
Raymond Pritchard .....Jack Crosby
Bert Robinson .....M. L. Betz
The Man of the Dawn.....Jack O'Brien
Major Wellington .....Downing Clarke
Author and Director, William Christy Cabanne.
Length, Seven Reels.

The Story.

A band of crooks, headed by the "Rev." Robert Martin, descend upon the village of Everhope at carnival time and prey upon the country folk. Robinson, his girl, Mary, and the Gregory brothers, play the shell game and pick pockets, while Martin preaches in the gospel tent. The hypocritical clergyman has decided to make this his last crooked deal on account of his daughter Julia, who has joined the party fresh from boarding school and in ignorance of her father's true character. The band is reaping a small harvest when Mary is caught by wealthy young Raymond Pritchard in an attempt to pick his pocket.

He takes the girl outside the tent and is so impressed with her personality that he releases her. The band schemes to rob the tavern safe, now bulging with money. They are at the tavern at night, the chief crook at a modest home he has rented, when a great storm sweeps over the place. Mary overhears enough to expose the true character of her father and, while she pleads with him to have greater faith in God and himself, he tells her how he came to disbelieve in the Diety when a young minister. He was left to take care of Julia by a deserting wife.

While Martin is at the window a stroke of lightning blinds him and sets fire to the house. He and his daughter are rescued by a brave young man. She becomes seriously ill, doubling her father's affliction. The crooks at the tavern are caught and Robinson sent to prison. Mary goes wandering helplessly until given shelter by young Pritchard. He becomes fascinated by his work of redeeming the interesting young girl, so deeply attached that he marries her in spite of the protests of his friends. Pritchard is of such high moral character himself that he endows his pleasure loving young wife with new comprehension of herself.

When Robinson, now a fugitive from justice, comes to her new home to take her back to the old life, she welcomes him, but she refuses to abandon the man who places implicit faith in her. Thus the mighty storm gradually operates in retribution and the conversion of the crooks follows.

Program and Exploitation Catchlines: An Intense Human Interest Story of Faith.
A Drama on the Possibilities of Human Relationship.
A William Christy Cabanne Production.

Exploitation Angles: See a special service page on this picture elsewhere in this issue.

"From Now On"

Seven-Reel Fox Production Features George Walsh in Strong Drama of Underworld.

Reviewed by Robert C. McElravy.

It is seldom that a story of the underworld moves with such a growing sense of conviction as is felt in this seven-reel Fox subject, entitled "From Now On." Beginning with a series of situations that strike the spectator as perhaps conventional, it gradually expands and catches up various threads of interest which lead to a climax that is thrilling in a really powerful way. The production is true to the life it pictures; there is scarcely a character in it that does not belong to the underworld. With the exception of a few final flashes, the scenes mirrored upon the screen show a succession of views from the lower life of a great city, the prison or the race track. There is little of the usual false sentiment surrounding the leading character, who is a thief battling his way among thieves until the very last, when he steps into a better life because he sees the old one does not pay.

George Walsh gives a sincere portrait of Dave Henderson, whose early days are spent in an orphanage. He becomes a partner of two race track crooks and tries to recover by theft a hundred thousand dollars they have stolen from him. The attempt costs him a five-year term in the penitentiary, following which he again risks life and limb to regain the money. The action of the story brings about many hand-to-hand fights, a brutally realistic torture scene, in which Dave is hung up by the thumbs, a murder and other events of a like nature. This might prove to be too sordid were it not for the fact that it occurs naturally and inevitably in a picture of this kind.

The supporting cast has been carefully chosen, both as to types and acting ability. The story might have been shortened by a reel at the beginning, but once it gets under way there is no relaxing of the growing tension.

Cast.

Dave Henderson .....George Walsh
Teresa Capriano .....Regina Quinn
Capriano .....Mario Majeroni
Booky Sharvan .....Paul Everton
Martin Tydeman .....J. A. Marcus
Detective Barjan .....Tom Walsh
Tony Lomazzi .....Cesare Gravina
Millman .....Robert Byrd
Story by Frank L. Packard.
Scenario and direction by R. A. Walsh.
Length, Five Reels.

The Story.

Dave Henderson, in "From Now On," is brought up as a boy in an orphan asylum. Later he is adopted by an easy-going rich man, whose fortune Dave quickly squanders after his foster father's death. He becomes associated with two race track crooks, Booky Sharvan and Martin Tydeman, who help in the final dissipation of his fortune. Dave does not get wise to them until they have a hundred thousand dollars of his money.

Dave tries to break with them, and his partners determine to frame him. They give him a chance to carry off the hundred thousand they stole from him, and Dave falls into the trap. He takes and conceals the money, but is sent to the penitentiary for five years as a result.

On his release Dave tries to regain the stolen money, which he succeeds in doing. But it brings with it such a succession of

unhappy occurrences that he determines to give it back and go straight. In this he is aided by a former convict friend, named Millman, and Teresa, the girl he loves.

Program and Exploitation Catchlines: A Drama of the Underworld.

See George Walsh Battle His Way Through the Underworld to a Better Life in This Powerful Drama.

George Walsh in a Frank L. Packard Story.

Exploitation Angles: Play strongly on Walsh and tell that in this he has a singularly strong and convincing part. Make his admirers determine that they must see him in this role. For the others appeal with the unusually correct pictures of the underworld, always a place of vivid action. Work along the "does it pay to be crooked?" lines, and play this angle for your selling point.

"The Cradle of Courage"

William S. Hart Production from the Story by Frederick Bradbury. Released by Paramount.

Reviewed by Louis Reeves Harrison.

William S. Hart in a new role, though it is one showing the reformation of a bad character. In his latest Paramount release he is a burglar who has rendered distinguished service in the war and is given a chance to be a man in spite of his own mother's desire to see him remain a crook. Hart is too distinctly an American type to play the part of an Irishman, but he makes a manly attempt to bring out of the story an interest in expressing his better self, and he succeeds in doing so through sheer force of personality. This is all the more difficult because there is nothing in his sober and intense physiognamy to suggest the rollicking and devil-may-care Irishman of tradition. There is a lively hand-to-hand fight in the story's midst with Thomas Santschi in the villainous role of "Tierney." The two powerful men exchange some blows which have all the appearance of being genuine enough for the ordinary individual to avoid.

While the love interest is slight, Ann Little gives it full value wtih dignity and rare sympathetic insight. Her performance adds greatly to the charm of a story that is mostly about the misdeeds of men. In fact, practically all that is truly dramatic in "The Cradle of Courage" occurs between her and Hart in their respective roles. The cast is good, the settings beyond reproach and there are some stirring ensembles of the returned troops. As a production, "The Cradle of Courage" is clean in motive and provides good entertainment.

Cast.

"Square" Kelly .....William S. Hart
Rose Tierney .....Ann Little
Tierney .....Thomas Santschi
Mother Kelly .....Gertrude Claire
Jim Kelly .....Francis Thorwald
Lieutenant Riley .....George Williams

Story by Frederick Bradbury.
Adapted and directed by Lambert Hillyer.

The Story.

From "The Cradle of Courage," the American Expeditionary Force in Europe, comes back to San Francisco "Square" Kelly with a fine record, though a former leader of a gang of crooks. His chum is the son of a police captain, and the latter feels so kindly disposed toward "Square" that he offers the ex-burglar a place on the force. None of Square's friends is at the wharf to meet him, and he feels inclined to make a complete change in his life. On encountering them at their hangout, however, they convince him there is only one existence possible, and enlist his services in a prospective raid. His own mother encourages this, but not Rose, adopted daughter of gang leader Tierney. It is this girl, who has preserved a clean mind in unclean surroundings, who decides the future of Square.

Once in police service, after a bitter struggle with Tierney, Square lays for his former confederates at a house they intend to rob. He finds Rose lurking there and unjustly accuses her of hypocrisy, whereas she has haunted the place to save him from being "croaked." He finally traps the gang at work and, in a running fight, his own brother is killed. Square does not have this to soil his career, for the shot was fired by one of the gang when the erring brother refused to shoot Square. In plain clothes Square visits his mother and reveals that the crooks were responsible for the killing and converts her to his better ideals. He also dares invade the den of the gang. He is badly wounded there, but he breaks up the gang and is rescued by Rose. By her and his transformed mother he is nursed back to health. In the true love of loyal Rose he finds reason to be profoundly glad that he has been taught to master himself.

Program and Exploitation Catchlines: See William Hart as a New Character—that of a Burglar.

He Was Once a Crook But He Changed and Became a Policeman—Catches a Gang of Thieves and a Sweetheart Besides.

W. S. Hart in a Story by a New Author.

Exploitation Angles: Sell Hart in something different, which should be appeal enough. Try such lines as "Cheese it, the Cop. It's Bill Hart in brass buttons." Tell that if Hart were a real cop all of the girls would want to go to jail, and ring the changes on the type of play.

"Clothes"

Metro Production from the Stage Play by Avery Hopwood and Channing Pollock.

Reviewed by Louis Reeves Harrison.

The Metro picture "Clothes" is the story of an extravagant young woman of fashion. In offering little argument against the thoughtless manner in which such persons spend money which has cost them neither effort nor anxiety, and in depicting their petulant resentment of any opposition to their desires, "Clothes" is realistic. It is frank in showing through a series of pictures the intimate life of a society girl with little else to do than pose in the social marriage mart for the highest bidder. This frankness may point an accusing finger at those friends and relatives who encourage her to grow up in idleness but, in picturing the victims of overindulgence, it becomes so unsparing in realism as to greatly modify sympathetic interest in the central figure and, therefore, in the outcome of the story.

Olive Tell gives a sincere impersonation of the girl who floats along easily and selfishly from undeserved good fortune into the arms of a wealthy young husband, but this sort of characterization affords very little opportunity for dramatic interpretation. The same may be said of the role played acceptably by Crauford Kent. Cyril Chadwick gives a clear and intelligent interpretation of his unpleasant part, and the rest simply do their best where there is very little to do. The photoplay, "Clothes," is a conscientious reproduction from the stage version, and for screen purposes it provides fair entertainment.

Cast.

Olivia Sherwood .....Olive Tell
Richard Burbank .....Crauford Kent
Arnold West .....Cyril Chadwick
Mrs. Cathcart .....Zeffie Tilbury
Mrs. Watling .....Rae Allen
Horace Watling .....Frank Currier
Miss Mazie .....Mary Beaton

Play by Avery Hopwood and Channing Pollock.
Directed by Fred Settinham.
Length, Six Reels.

The Story.

"Clothes" of the costliest kind are needed to meet the demand of Olivia Sherwood, though her father's estate is comprised of only some mining stock of no definite value. Arnold West, in charge of the estate, pays her bills from his own pocket. Though a married man, he is in love with her. She spends thousands for "a few simple frocks," and the infatuated man meets the bills as best he can until he finds she is dressing for the sake of fascinating Richard Burbank, a young millionaire from the West. At that moment she learns that the mining stock is worthless.

West confesses that he has been paying her bills. He is willing to continue, but not to provide her with the means to get a husband. At a ball he becomes so enraged by her conduct and inflamed by drink that he threatens to tell all. The conversation is overheard by Burbank, and he forgives her. While she is in a struggle with West on the staircase, she pushes him down and his neck is broken. Burbank shields her and offers to marry her. She decides to reform, but, as Burbank has a fortune beyond her fondest dreams, she has, at least, the means of indulging her taste for "Clothes."

Program and Exploitation Catchlines: A Story About an Extravagant Woman of Fashion.

Adaptation of Avery Hopwood and Channing Pollock Play.

A Tale of the Intimate Life of a Society Girl.

Exploitation Angles: Sell the players and hammer on the stage success. But make most of your appeal with the theme. Lay heavily on society and you will win the interest of those who want to be of society, and sell your play most surely.

"Nonsense"

Mermaid Two-reel Comedy Released by Educational Film Is Funny and Novel.

Reviewed by Edward Weitzel.

There is no nonsense about the way that E. W. Hammons, who presents Mermaid Comedies, has gone after the laughs in the latest addition to the two-reel comics made by his company. "Nonsense" opens with a barnyard drama played by the feathered stock on the place, and starts things off with several surprised chuckles. When the humans get into the game, and Jimmy Adams, Marvel Rea and the rest of the rubber jointed and reckless members of the cast start to risking their necks, according to the string of comedy stunts laid out by Director Jack White, there is an exhibition of athletic clowning that overflows with amusing tricks and cleverly contrived business.

Some attention is given to a plot, but it is not allowed to interfere with the main occupation of the actors, and the action jumps from the anything-but-peaceful life on the farm to a wild west town, where existence is one mad dash to keep ahead of the other fellow's bullets. "Nonsense" is slapstick comedy, but it is funny and novel. If you care for this branch of film entertainment, here are two reels that are uncommonly good.

"Sundown Slim"

Harry Carey Featured in Five-Reel Universal Subject Made on Western Ranges.

Reviewed by Robert C. McElravy.

A congenial, rambling narrative of the Western cattle and sheep country is pictured in this five-reel Universal presentation of H. H. Knibb's "Sundown Slim." It provides Harry Carey with a part well suited to him—that of a hobo-poet, good natured and kind hearted, who braces up during the course of the tale and becomes a ranch hand. The characterization is pleasing and slightly different, for the inherent timidity of Sundown Slim is a variation from the usual Harry Carey portrayal. This timidity amounts to cowardice in some of the opening situations, but later courage asserts itself.

The story moves in pleasant places and turns up some good pictorial effects. The desert night scenes are wierd and beautiful and there are panoramic effects which picture herds of both cattle and sheep. The movement of the story is such that it has no particular dramatic tension, though many of the incidents are melodramatic in themselves. The subject has not as much humor as "Overland Red," but may be depended upon to entertain an audience.

The supporting cast includes J. M. Foster, Ted Brooke, Charles Le Moyne, Joseph Harris and Mignonne. The love in-

terest is sketched in very lightly and at the end Sundown sacrifices the girl to his former pal.

Cast.

Sundown Slim .....Harry Carey
Bud Shoop .....Otto Meyers
Sheriff .....Ed Jones
Anita .....Mignonne
Jack Corliss .....J. M. Foster
Billy Corliss .....Ted Brooke
Fadeaway .....Chas. Le Moyne
Eleanor Loring .....Frances Conrad
Loring .....Duke Lee
Fernando .....Joseph Harris
Mrs. Fernando .....Genevieve Blinn
Shorty .....Ed Price

Story by H. H. Knibbs.
Directed by Val Paul.
Length, Five Reels.

The Story.

"Sundown Slim," in the picture of that name, is a hobo-poet, who drops off a box car onto the Western range as the story opens. He charms the habitues of a nearby saloon by his cheerful recitations of his own verse. While standing at the bar Sundown has a startling vision of his former hobo pal, Billy Corliss, whom he had thought killed in a wreck. Billy turns out to be alive, but he is in a bad state of health as a result of the accident.

Billy Corliss and his brother Jack own a cattle ranch named "The Concho." The former is glad to see Sundown Slim again, but his brother fears the hobo will lead Billy into bad ways. As a result Sundown is sent forth into the desert, where he wanders without food or drink for a time. Then Jack Corliss repents and follows Sundown, offering him a job at the ranch.

Sundown makes the journey to the ranch on foot, having numerous adventures by the way. Arrived there, he discovers his pal, Billy, and a companion, attempting to rob the safe. There is a shooting, in which Billy is injured, for which Sundown takes the blame. Later he discovers the real criminal, a crooked cowman called Fadeaway, and settles accounts with him. In the course of the story Sundown and Billy Corliss both fall in love with the daughter of a ranchman, whom Sundown has befriended. Sundown loves the girl greatly, but gives her up to Billy.

Program and Exploitation Catchlines: A Story of the Western Ranges.
See Harry Carey as the Good Natured, Kind-hearted Hobo-Poet.
A Story About the Wanderings of a Hobo-Poet on the Western Plains.

Exploitation Angles: Give this all to Carey, telling that he plays a hobo poet and ask them if they can imagine the wild westerner as any sort of poet. Interest them in the character and you can sell the combination.

"A Light Woman"

American Production Based on Robert Browning Poem Features Helen Jerome Eddy.

Reviewed by Margaret I. MacDonald.

Helen Jerome Eddy, the featured member of the cast in the American Film Company's production of "The Light Woman," based on the Robert Browning poem, does not play the title role. This, of course, would not be expected, for the reason that her type would not suit the character of the "light woman." It seems, also, that the only reason for featuring the role of Doris Kane was to fit the remarkable personality of the clever actress, Helen Jerome Eddy, into the production. Otherwise the "light woman" would, and should, have been the featured role.

The picture, which is being released through Pathe, is a good program feature. Aside from the not unusual fault already mentioned, it is well made and interesting. The star gets in some good work, although her opportunities are limited to the impersonation of a young girl whose chief concern in life is the fact that her lover is not sufficiently mindful of her. Claire DuBrey, who has the part of the vampire, helps the picture to live up to its title. She gives an unusually fine portrayal.

It is noticeable, however, that in giving sufficient prominence to the role played by the star, the pathos intended to be thrown into the development of the character of the "light woman" is all but absent. Charles Clary as the father, and Hallam Cooley as the son, both do excellent work. The role of the mother, Mrs. Evans, is also played with skill.

Cast.

Doris Kane .....Helen Jerome Eddy
Paul Evans .....Hallam Cooley
Jeanne DuPre .....Claire DuBrey
Thomas Evans .....Charles Clary

Based on the poem by Robert Browning.
Directed by George L. Cox.
Length, Six Reels.

The Story.

The question asked at the beginning of the picture, "The Light Woman," "Which do you pity most of us three? My son, or the mistress of my son, with her wanton eyes, or me?" is the theme on which the story is based. And so it goes that Thomas Evans, in an effort to save his son from the wiles of the vampire, Jeanne DuPre, inspires a real love, which quickly turns to sorrow, as he formally pays its victim in a check of ten thousand dollars for the freedom of his son.

The opening of the story introduces the Romance of Paul Evans, the son, and Doris Kane. Doris, with womanly intuition, feels that Paul's heart is not wholly hers. Time reveals the fact that his spare evenings are spent with Jeanne DuPre. His spare cash and also some of his father's, is spent in buying jewels for her adornment. The father, unwilling to believe that his son, the apple of his eye, can become so misguided, finally takes means to satisfy himself of the truth of the rumors he hears.

He accepts an invitation to Jeanne's apartment, makes a return date himself, and on which he arranges for Paul to learn that he is being used by the woman for a toy. Doris, who has previously released Paul from his engagement to her, listens to his appeal for forgiveness, and makes him happy by again accepting the engagement ring.

Program and Exploitation Catchlines Adaptation of Poem by Robert Browning.
A story about the Wiles of a Vampire.
He Was in the Vampire's Net, But Finally Realized His Erring and Returned to the Girl of His Heart.

Exploitation Angles: Play on Miss Eddy's popularity and the appeal to the lovers of Browning. Give most of it to Miss Eddy, but if there is a Browning club in your town, get after them hard. Play up the problem in your advertising, and make heavy use of the quoted lines.

"In the Heart of a Fool"

Allan Dwan Makes Fine Screen Version of William Allen White's Story, Released by Associated Producers.

Reviewed by Jacob Smith.

Allan Dwan, of Associated Producers, scores one of the greatest triumphs of his directorial career with the William Allen White story, "In the Heart of a Fool." The production is finished in every respect, from scenario preparation down to the most minute detail and the cast is splendid.

The opening scenes are laid in a flourishing Western town, where the heroine, Laura Nesbitt, is seen as the belle of local society. She is loved by Grant Adams, a young journalist of forceful personality. At a house party Laura, to arouse her lover's jealousy, flirts outrageously with Tom Van Dorn, a rising but unscrupulous lawyer. Adams, heartbroken, allows himself to be drawn into an affair with the Loreli, a siren without scruples. He leaves town, and Van Dorn woos and weds Laura. How destiny weaves around the marriage of sorrow a drama of human sacrifice and devotion is vividly unfolded.

Artistic effects that are unusual are introduced in titles and episodes and there are several spectacular scenes, including a mine explosion and a mob scene that are among the very best of their kind ever screened.

The role of Laura is played with consummate skill by Mary Thurman, former leading woman for William S. Hart, while Ann Q. Nilsson is the siren. James Kirkwood returns from the directing field in the role of Grant Adams, and is a most convincing hero. Philo McCullough and Ward Crane also have strong roles, which they fill very acceptably.

"The Fall of a Saint."

Gaumont Production Has Entertainment Values, But Lacks Moral Balance.

Reviewed by Margaret I. MacDonald.

The moral tone of "The Fall of a Saint" is not of the best. While the picture may not be glaringly unmoral, it is based on false theories of life. Its entertainment values are good, however, partly because the story is interpreted by a capable cast, and partly because the director has employed a fair amount of artistry in making the picture. At the same time there seems to be an effort on the part of the director to preserve a moral balance, but without success. The character in the title role is not sufficiently heroic at any time to satisfy the expectations of the onlooker.

There are many qualities in the production which will make it appeal to the average audience. It has a melodramatic flavor, the sets are more or less elaborate, and at times there is a strong vein of suspense. The scenes in the mission are interesting, the restaurant scenes are elaborate, and those connected with the murder of Royal Norton, brother of the saint, are well staged.

The Story.

The story of "The Fall of a Saint" has to do with a man who for years has kept himself aloof from the fast set in which his brother moved. At last, one day, he accepted an invitation to attend a house party to be given at his brother's home, during which event a play was enacted by some of the guests. At a certain point in the play in which a duel was fought between his brother and a guest with whose wife he had been carrying on a flirtation, the guest was shot and killed, leaving a mystery to be solved as to why the pistol, which was supposed to be loaded with blank cartridges, contained the death dealing bullets.

The saint's brother is accused of the murder, but at the trial is acquitted. As time goes on the woman in the case lures the saint down to her own level, causes his associations at the mission to become unsettled, and the angel of the mission, through an unshaken faith in the man whom she had believed to be all good, becomes a dancer in a cabaret.

Finally the truth about the murder leaks out, and the saint learns that the woman he has allowed to turn him from the straight and narrow path, is practically a murderess, having loaded the pistol which killed her husband. The close of the story shows the saint turning again to the angel of the mission, and reestablishing the conditions which formerly reigned in the slum district in which he had spent so much effort.

Program and Exploitation Catchlines: Story About a Man Who Held Himself from the Faster Moving Society.
Story About a Saint Who Is Drawn from His Path by a Woman Murderess.
Drama Depicting the Affairs of a Saint Who Re-establishes the Conditions that Reigned in the Slums After Neglecting

It So as to Give His Attention to a Woman.

Exploitation Angles: Sell the color of this story. Tell what it is about, and bear down on the fall of the saint for interest. Get your art store to show some snappy pictures and declare that they were not responsible for the fall of a saint. Do the same with soft drinks, books and other commodities. It will be the best way in which to arouse interest in the story.

"The House of Whispers"

Robert Brunton Production, Starring J. Warren Kerrigan, and Released by Hodkinson, Good Mystery Story.

Reviewed by Jessie Robb.

In the Robert Brunton production of "The House of Whispers," written by William Johnston and released by Hodkinson, the spectator is treated to a swiftly moving amateur detective and mystery story.

A new angle is given by locating the weird happenings in a modern apartment building instead of the usual ancient, haunted house. The modern, handsome surroundings form a striking background for the ghostly mystery. The uncanny whisperings, muffled screams and sounds of shuffling feet and their effects are cleverly suggested and the suspense is well sustained up to the final climax, when the hero captures the villains in several round of fisticuffs and forces confessions from all.

J. Warren Kerrigan plays the leading role, Spaulding Nelson, with evident enjoyment, vigor and force. Fritzi Brunette makes a charming heroine, and Claire Du Brey, as Nettie Kelly, does not overact the part of a vindictive woman. The picture is sure to please where J. Warren Kerrigan is a favorite.

Cast.

Spaulding Nelson .....J. Warren Kerrigan
Rufus Gaston, his uncle..Joseph J. Dowling
Barbara Bradford .....Fritzi Brunette
Clara Bradford, her sister..Marporie Wilson
Mrs. Bradford, their mother..Myrtle Rischel
Edward Thayer.....Herbert Prior
Henry Kent .....Myles McCarthy
Nettie Kelly .....Claire Du Brey
Roldo .....Fred C Jones

Story by William Johnston.
Screen version by Jack Cunningham.
Directed by Ernest C. Warde.
Length, Five Reels.

The Story.

Mr. and Mrs. Gaston, an elderly couple, living in the "Kentmore" apartments, have reached the point of nervous collapse from the effects of mysterious whisperings, which they have been unable to locate. They decide to go away and invite their nephew, Nelson Spaulding, to ocupy the apartment in their absence. On his way to dine with his uncle and aunt, Spaulding discovers that he is too early and waits in the park. There he is attacked and, after routing his opponent, is confronted by a beautiful girl, who offers him a large sum of money. At dinner that evening he is told of the whisperings and resolves to unravel the mystery. When Spaulding arrives at the apartment he receives a telegram from his uncle saying that has aunt has left a pearl necklace in the wall safe. As he is opening the safe he hears stealthy footsteps, which so frighten the negro cook that she leaves immediately. Spaulding tries to persuade her to stay, but is unsuccessful. When he returns the necklace has disappeared.

Shortly after Spaulding meets Barbara Bradford, the girl in the park, who lives in the next apartment. She confides in him that her sister Clara, who is engaged to be married, is being subjected to a strange persecution. She has been secretly married to Roldo, an Italian chauffeur, who was reported killed in the late war. Whispers in Roldo's voice are heard in the Bradford apartment and notes signed by Roldo are found in the rooms. He threatens to divulge his existence to Clara's fiance unless a large sum of money is paid him. Spaulding and Barbara, by sounding the walls between the two apartments, discover a secret stairway.

The climax is reached when Daisy Lutan, a tenant who has discovered the secret of the house, is murdered and Clara disappears. Nettie Kelly, the telephone operator, denounces Spaulding to the detectives who are called on the case. They search Spaulding's room and find the revolver with which the murder was committed. Spaulding takes refuge in the secret passage, which leads him to the room where Clara is concealed. He saves Clara from Nettie and Roldo and, in a fight on the staircase, breaks through into the Bradford apartment. Spaulding leads the detectives up the staircase and they succeed in capturing Nettie, Roldo and Henry Kent, owner of the "Kentmore." Nettie confesses that Kent has lined the wall of the building with secret passages for the purpose of robbing the rich tenants; that he put the revolver in Spaulding's room and that she and Roldo were married before he met Clara. This leaves Clara free to marry the man she loves. Spaulding and Barbara decide to do the same thing.

Program and Exploitation Catchlines: A Mystery Story with J. Warren Kerrigan. They Heard the Secret Whisperings, But Could Not Locate Them—See This Weird Tale.

Every One Was Afraid to Stay in the House But Spaulding Nelson—He Wasn't Afraid of the Footsteps or Unlocatable Whispers.

Exploitation Angles: Sell Kerrigan and the other favorites, of whom there are a number, but don't overlook the novelty of a modern haunted house. Play this all the way across. You can build some good advertising on this point and get real interest.

Comments

THE TAILOR SHOP (Fox).—A funny Mutt and Jeff animated, in which Mutt takes his only pair of trousers to a tailor to be pressed. While standing behind a screen, waiting for the trousers, the tailor burns a hole in them. Mutt is naturally in great distress. Little Jeff adds to the humor of the situation in his efforts to steal a pair of pants for Mutt.

CINDERS (Universal-Western).—A two-reel comedy-drama, by W. C. Tuttle, produced by Edward Laemmle. Ed (Hoot) Gibson and Dorothy Woods play the leading roles. The story is one of the light amusing type, with horseback riding and thrilling incidents thrown in to keep up the interest. Hoot plays the cowboy hero, whose flirtations with a lady on a passing train get him into trouble with his sweetheart, but he wins back her love as the story progresses. The action is good in this and the humorous touches particularly pleasing.

UNCLE TOM'S CABOOSE (Universal Century).—A funny burlesque, depicting the trials of a traveling tented exhibition of "Uncle Tom's Cabin." The cabin, or caboose as it is called, is built upon a large automobile and proves a speedy affair in the final chase scenes. The incidents in this should make a trmendous appal to children and older folks will also enjoy it. Little Eva, Eliza, Uncle Tom and other characters appear, and one of the amusing scenes is where the ice gets on fire. The chase brings the whole up to a laughable climax.

DOING TIME (Rolin-Pathe).—A Snub Pollard comic, directed by Alf Goulding, with Marie Mosquini in the assisting cast. Snub starts out by getting in trouble with his sweetheart's father. He then attempts to walk off with some bottled booze and is arrested and thrown into prison. The prison scenes are the most amusing, picturing the convicts breaking rocks, doing the lock-step and the like. Little Sambo adds a touch of humor, appearing as a very juvenile prisoner.

PATHE REVIEW, No. 71.—Tinted views of the River Veneon, Isere, France, lead this number, showing some fine mountain vistas and then the broaded valleys. The making of high grade soap is an excellent feature, picturing the process from the time the cocoa-butter, lard and other ingredients are boiled in large cauldrons, until the finished cakes of soap are finally wrapped and sealed for market. Fishing at Yokohoma and a Hy Mayer travelaugh are also pleasing features.

$140,000 *Theatre for Mineral Wells.*

Work will be continued on the finest show house in West Texas, located at Mineral Wells, Texas, as soon as labor and rains will permit. The theatre will cost about $140,000 and will be equipped with up-to-date appliances. The organ will arrive at an early date from Michigan.

The Fanning-Dunn Amusement Company, owners, announce that the show will be first-class in every way. It is the third up-to-date house in the city of Mineral Wells.

A BATTLE TAKES PLACE IN "THE HOUSE OF MYSTERY."
Scene from this new production, which is being released by Arrow and starring Glenn White.

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FOX ENTERTAINMENTS

SPECIALS.

The White Moll (Pearl White). Vol. 45; P-507.
If I Were King (William Farnum).
The Skywayman (Lt. Omer Locklear). Vol. 46, P-246; C-R, P-388.
While New York Sleeps (All-Star Cast).
The Face at Your Window (All-Star Cast).
My Lady's Dress (All-Star Cast).
Over the Hill to the Poorhouse (All-Star Cast).
A Connecticut Yankee in King Arthur's Court (All-Star Cast).

WILLIAM FARNUM SERIES.

The Joyous Troublemakers (William Farnum)—Six Reels). Vol. 45; P-251; C-R, P-369.
Drag Harlan.
The Scuttlers.

PEARL WHITE SERIES.

The Thief.
The Tiger's Cub.
The Mountain Woman.

TOM MIX SERIES.

3 Gold Coins. Vol. 45; P-371.
The Untamed. Vol. 46; P-114.
The Texan.
Prairie Flowers.

WILLIAM RUSSELL SERIES.

The Man Who Dared (William Russell). Vol. 45; P-932; C-R, Vol. 46, P-388.
The Challenge of the Law.
The Iron Rider.

SHIRLEY MASON SERIES.

Merely Mary Ann (Shirley Mason). Vol. 46; P-389.
Chin Toy.

GEORGE WALSH SERIES.

From Now On.
Number 17.
The Plunger.

20TH CENTURY BRAND.

Firebrand Trevision. Vol. 45; P-637.
The Husband Hunter (Eileen Percy). Vol. 46; P-530.
The Little Grey Mouse (Louise Lovely).
Sunset Sprague (Buck Jones).
Beware of the Bride (Eileen Percy).
The Rangers (Buck Jones).

SERIAL.

Bride 13 (Marguerite Clayton—Fifteen Episodes). Vol. 45; P-934.

SUNSHINE COMEDIES.

Mary's Little Lobster.
A Waiter's Wasted Life.
His Wife's Caller.

CLYDE COOK COMEDIES.

Kiss Me Quick.
The Huntsman.

MUTT AND JEFF CARTOONS.

The Cowpunchers.
Home, Sweet Home.
Napoleon.
The Song Birds.

FAMOUS PLAYERS-LASKY

May.

Why Change Your Wife? (Cecil B. DeMille Special). L-7,175 Ft. Vol. 43; P-1678; Ex. 828, 1087, 1332, 1596; C-R, P-1359.
Mrs. Temple's Telegram (Bryant Washburn). Vol. 46; P-862; C-R, P-1233; L-4,138 Ft.
The Sea Wolf (George Melford Special). L-6,797 Ft. Vol. 44; P-1236; C-R, 1359.
The Dancin' Fool (Wallace Reid). L-4,124 Ft. Vol. 44; P-982; C-R, P-1233.
A Lady in Love (Ethel Clayton). Vol. 44; P-1238; C-R, 503.

June.

Old Wives for New (DeMille Special Reissue) L-5,663 Ft.
Below the Surface (Thomas H. Ince Special). L-5,987 ft. Vol. 44; P-163; Ex. 1330; C-R, P-1787.
Paris Green (Charles Ray). L-4,257 Ft.
Remodeling Her Husband (Dorothy Gish. L-4,844 Ft. Vol. 44; P-1630; C-R, P-1787.
The City of Masks (Robert Warwick). L-4,708 Ft. Vol. 44; P-1789.
Sick Abed (Wallace Reid). L-4,327 Ft. Vol. 44; P-1793; C-R, P-369.
Sand (William S. Hart). L-4,869 Ft.; C-R, 503.

ARTCRAFT.

Rebecca of Sunnybrook Farm (Mary Pickford Reissue). L-5,382 Ft.

July.

The Sins of St. Anthony (Bryant Washburn). L-4,656 Ft. Vol. 15; P-371.
Away Goes Prudence (Billie Burke). L-5,046 Ft. Vol. 45; P-370.
Let's Be Fashionable (Doris May—Douglas McLean—Ince). L-4,501 Ft. Vol. 41; P-1503; C-R, Vol. 45; P-117.
The Ladder of Lies (Ethel Clayton). L-4,271 Ft. Vol. 45; P-251; C-R, 503.
Homer Comes Home (Charles Ray). L-4,555 Ft. Vol. 45; P-252; C-R, 369.
The Fourteenth Man (Robert Warwick). L-4,639 Ft. Vol 46; P-533.

August.

The World and His Wife (Cosmopolitan Production). L-6,702 Ft. Vol. 45; P-638.
The Fighting Chance (Special)—L-5,894 Ft. Vol. 45; P-778.
The Prince Chap (W. DeMille Productions). L-6,168 Ft. Vol. 45; P-506; C-R, P-63.
Crooked Streets (Ethel Clayton)—L-4,570 Ft. Vol. 45; P-779.
The White Circle (Maurice Tourneur Production). L-4,017 Ft. Vol. 45; P-639.
What Happened to Jones (Bryant Washburn) L-4,539 Ft. Vol. 45; P-1066; C-R, P-1211.
Guilty of Love (Dorothy Dalton). Vol. 46; P-249.
Hairpins (Enid Bennett)—L-4,796 Ft.; Vol. 45; P-934; C-R, P-1064.

September.

The Right to Love (George Fitzmaurice Production). L-6,661 Ft. Vol. 45; P-1066; C-R, Vol. 46; P-218.
The Village Sleuth (Charles Ray—Ince Production). L-4082 Ft. Vol. 46; P-531.
Lady Rose's Daughter (Elsie Ferguson—L-4,585 Ft. Vol. 46; P-247; C-R, P-388.
What's Your Hurry? (Wallace Reid). L-5,040 Ft. Vol. 45; P-1214. Ex. 491-493.
Humoresque (Cosmopolitan Production). L-5,987 Ft. Vol. 44; P-982; C-R, Vol. 46; P-220; Ex. 362, 493.
Half an Hour (Dorothy Dalton). L-4,667 Ft.
Civilian Clothes (Thomas Meighan-Hugh Ford Production). Vol. 46; P-246.
Little Miss Rebellion (Dorothy Gish). L-4,835 Ft. Vol. 46; P-529.

COMEDIES.

Aug. 1—Vacation Time (DeHavens—Two Reels).
Aug. 15—Great Scott (Sennett—Two Reels).
Aug. 29—Never Again (DeHavens—Two Reels.
Sept. 5—Don't Weaken.
Sept. 12—Kids Is Kids.
Sept. 19—It's a Boy.
Sept. 26—A Reckless Romeo.

PARAMOUNT-BURTON HOLMES TRAVEL PICTURES.

(One Reel.)

July 25—In Flanders Fields.
Aug. 1—Cocoanuts and Copra.
Aug. 8—Heroic Leige.
Aug. 15—Hunting for Formosan Headhunters.
Aug. 22—The Sentence of the Sarre.
Aug. 29—Souvenirs of the Dingapore.
Sept. 5—Alsation Days.
Sept. 12—Luzon Lingerie.
Sept. 19—In Rural Belgium.
Sept. 26—Farmers of Famosa.

PARAMOUNT MAGAZINE.

(One Reel.)

Aug. 1—Masks and Mummers.
Aug. 8—Beach Pirates.
Aug. 15—Dying as a Fine Art.
Aug. 22—The Unseen Land.
Aug. 29—Why Do They Do It?
Sept. 5—Human Tides.
Sept. 12—Milady's Wardrobe.
Sept. 19—Dangerous Occupations.
Sept. 26—The Art of Tanning.

POST NATURE PICTURES.

Sept. 5—From a Piscatorial Angle.

FIRST NAT'L EXHIBITORS

July—The Perfect Woman (Constance Talmadge). Vol. 46; P-777; C-R, P-930.

July—Go and Get It (Marshall Neilan Production). Vol. 45; P-642; C-R, P-30, 913.

July 19—Yes or No? (Norma Talmadge). Ex. Vol. 46; P-80; 216.

Aug 16—The Jack Knife Man (King Vidor). Vol. 45; P-932.

What Women Love (Annette Kellerman). Vol. 45; P-1068; Ex. P-1013-77-361.

Aug.—The Notorious Miss Lisle (Katherine MacDonald). Vol. 45; P-1212; C-R, Vol. 46; P-109.

Aug. 30—Forty-five Minutes from Broadway (Charles Ray). Vol. 46; P-245.

Sept. 6—The Scoffer (Allan Dwan Production).

Sept. 13—Harriet and the Piper (Anita Stewart).

Sept. 20—Smilin' Through (Norma Talmadge).

Sept. 20—The Master Mind (Lionel Barrymore). Vol. 46; P-531.

Oct. 4—The Branded Woman (Norma Talmadge). Vol. 46; P-391.

Oct. 11—Peaceful Valley Charles Ray).

Oct. 18—R. A. Walsh Productions.

Oct. 25—Nomads of the North (James Oliver Curwood Productions).

Oct. 25—Old Dad (Mildred Harris Chaplin).

Nov. 1—Curtain (Katherine MacDonald).

Nov. 8—Twin Beds (Mr. and Mrs. Carter DeHaven).

Nov. 15—The Heart of a Fool (Allan Dwan Production).

Nov. 22—The Honorable Peter Sterling (Lionel Barrymore).

Nov. 29—The Girl of Gold (Norma Talmadge).

Nov. 29—Penrod (Marshall Neilan Production).

Dec. 6—The Woman in His House (Mildred Harris Chaplin—Six Parts). Vol. 45; P-1214; C-R, Vol. 46; P-109.

Dec 13—The Human Chess-Board (Constance Talmadge).

AMERICAN FILM COMPANY

The Honey Bee (Mme. Marguerite de Sylva). Vol. 44; P-600.
The Dangerous Talent (Margarita Fisher). Vol. 4; P-2011; C-R, Vol. 44; P-134.
Slam Bang Jim (William Russell).
The Thirtieth Piece of Silver (Margarita Fisher). Vol. 44; P-981.
The House of Toys (Seena Owen). Vol. 44; P-1502; C-R, P-1787.
Peggy Rebels (Mary Miles Minter).
The Week End (Margarita Fisher—Six Reels). Vol. 45; P-933.
A Live Wire Hick (William Russell).

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W. W. HODKINSON

BENJAMIN B. HAMPTON—GREAT AUTHORS PICTURES.

The Sagebrusher (Hampton Production). Vol. 43; P-207; C-R, P-1010.
The Dwelling Place of Light (Claire Adams—Six Reels). Vol. 46; P-390.
The Kentucky Colonel (J. J. Dowling). Vol. 46; P-530.

ZANE GRAY PICTURES, INC.

Riders of the Dawn (Six Parts—Hampton). Vol. 44; P-980; C-R, P-1105.
Desert Gold (Hampton Production).

J. PARKER READ, JR., PRODUCTIONS.

The Lone Wolf's Daughter (Louise Glaum—Seven Parts). Vol. 42; P-1010.
Sex (Louise Glaum—Seven Reels). Vol. 43; P-2013; Ex. 1331.
Love Madness (Louise Glaum—Seven Reels). Vol. 45; P-1067; C-R, P-1211.

DIETRICH-BECK, INC.

The Harvest Moon (Doris Kenyon—Six Reels). Vol. 44; P-302; C-R, P-723.

DIAL FILM COMPANY PRODUCTIONS.

King Spruce (Mitchell Lewis—Seven Reels). Vol. 43; P-2177; C-R, Vol. 44; P-723.

ARTCO PRODUCTIONS.

Cynthia-of-the-Minute (Leah Baird—Six Parts). Vol. 45; B-154; C-R, P-777.

ROBERT BRUNTON PRODUCTIONS.

The Dream Cheater (J. Warren Kerrigan). Vol. 43; P-2013; C-R, Vol. 44; P-299.
No. 99 (J. Warren Kerrigan). Vol. 44, P-1234; C-R, P-777.
The Green Flame (J. Warren Kerrigan). Vol. 45; P-505; C-R, P-633.

JOSEPH LEVERING PRODUCTIONS.

His Temporary Wife (Rubye de Remer). Vol. 43; P-773; C-R, 2002.

LOUIS TRACY PRODUCTIONS.

The Silent Barrier.

PATHE EXCHANGE INC.

Pathe Review (One-Reel Educational) and Topics of the Day (One-third Reel) Issued Weekly. Pathe News (Topical) Issued Every Wednesday and Saturday. Warner Oland and Eileen Percy are stars of "The Third Eye" and George B. Seitz and Marguerite Courtot of "Pirate's Gold."

Releases for Week of August 29.

Lahoma (Edgar Lewis Production—Seven Reels). Vol. 46; P-112.
No. 15 of The Third Eye (The Triumph of Justice).
No. 3 of Pirate Gold (The Dead Man's Story).
No. 1 of Ruth of the Rockies (The Mysterious Trunk—Three Reels—Starring Ruth Roland).

Releases for Week of September 5.

The House of the Tolling Bell (Bruce Gordon and May McAvoy—Six Parts). Vol. 46; P-250; C-R, P-527.
No. 4 of Pirate Gold (Treasure—At Last).
No. 1 of Ruth of the Rockies (The Mysterious Trunk—Three Reels—Starring Ruth Roland). Vol. 45; P-1216.
A Regular Pal (Beatric La Plante—One Reel).

Releases for Week of September 12.

Felix O'Day (H. B. Warner). Vol. 46; P-390.
No. 5 of Pirate Gold (Drugged).
No. 3 of Ruth of the Rockies (The Tower of Danger).
Get Out and Get Under (Harold Lloyd—Two Reels). Vol. 46; P-531.
Go As You Please (One Reel).

Releases for Week of September 19.

No. 6 of Pirate Gold (Kidnapped).
No. 4 of Ruth of the Rockies (Between Two Fires).
Rock-a-By-Baby (Harry Pollard—One Reel).

Releases for Week of September 26.

Help Wanted: Male (Blanche Sweet).
No. 7 of Pirate Gold (Under Suspicion).
No. 5 of Ruth of the Rockies (Double Crossed).
Doing Time (Harry Pollard—One Reel).

Releases for Week of October 3.

The Riddle: Woman (Geraldine Farrar—Six Reels).
No. 8 of Pirate Gold (Knifed).
No. 6 of Ruth of the Rockies (The Eagle's Nest).

Releases for Week of October 10.

Forbidden Valley (Bruce Gordon and May McAvoy—Six Reels).
No. 9 of Pirate Gold (The Double Cross).
No. 7 of Ruth of the Rockies (Troubled Waters).
Fellow Citizens (Harry Pollard—One Reel).

Releases for Week of October 17.

No. 10 of Pirate Gold (Defeat—and Victory).
No. 8 of Ruth of the Rockies (Danger Trails).
No. 1 of The Phantom Foe (Juanita Hansen and Warner Oland—Doom—Three Reels).
Alias Aladdin (The Vanity Fair Girls—One Reel).

UNIVERSAL FILM MFG. CO.

Releases for Week of August 9.

The Adorable Savage (Edith Roberts). Vol. 45; P-931.
No. 16 of The Moon Riders (The Flaming Peril).
No. 10 of The Vanishing Dagger (When London Sleeps).
Ringing His Belle (Bartine Burkette and Austin Howard—One Reel).
An Oil Can Romeo (Lillian Byron and Charles Dorety—Two Reels).
The Smoke Signal (James Warner—Two Reels).

Releases for Week of August 16.

Under Northern Lights (Leonard Clapham and Virginia Faire).
No. 17 of The Moon Riders (Rushing Waters).
No. 11 of The Vanishing Dagger (A Race to Scotland).
Cutting Out His Vacation (Bartine Burkette and Austin Howard—One Reel).
The Breath of the Gods (Tsuru Aoki and Arthur Carew—Six Reels). Vol. 45; P-933; C-R, P-1064.
A One Cylinder Love Riot (Billy Engel and Lillian Byron—Two Reels).
The Smilin' Kid (Hoot Gibson—Western—Two Reels).

Releases for Week of August 23.

Blue Streak McCoy (Harry Carey). Vol. 45; P-
No. 18 of The Moon Riders (Clearing Skies).
No. 12 of The Vanishing Dagger (An Evil Plot).
No. 1 of The Dragon's Net (The Mysterious Murder—Marie Walcamb Serial). Vol. 46; P-111.
The Nuisance (Bartine Burkette and Austin Howard—One Reel).
Shipwrecked Among Cannibals (Cannibal Feature—Six Reels).
Brownie the Peace Maker (Two Reels).
Blazing the Way (James B. Warner—Two Reels).

Releases for Week of August 30.

No. 13 of The Vanishing Dagger (Spears of Death).
No. 2 of The Dragon's Net (Thrown Overboard).
Who's Crazy Now (Bartine Burkette and Austin Howard—One Reel).
The Devil's Pass Key (All-Star Cast—Seven Reels). Vol. 45; P-
A Movie Hero (Jimmy Adams and Louise Fortune—Two Reels).
The Lone Ranger (Leo Maloney and Mae Busch—Two Reels).

Releases for Week of September 6.

In Folly's Trail (Carmel Myers). Vol. 45; P-1215.
No. 14 of The Vanishing Dagger (Walls of Doom).
No. 3 of The Dragon's Net (A Watery Grave).
Her Night Out (Bartine Burkette and Austin Howard—One Reel).
Once to Every Woman (Dorothy Phillips—Six Reels).
You Tell 'Em Lions, I Roar (Century Lions—Two Reels).
The Champion Liar (Hoot Gibson—Two Reels).

Releases for Week of September 13.

Hitchin' Posts (Frank Mayo). Vol. 46; P-114.
No. 15 of The Vanishing Dagger (The Great Pendulum).
No. 4 of The Dragon's Net (Into the Chasm).
Fix It For Me (Bertine Burkette—One Reel).
A Prohibition Monkey (Joe Martin—Two Reels).
The Profiteering Blues (Merta Sterling and Eddie Lambert—Two Reels).
The Honor of the Range (Leo Maloney and Louise Neilson—Two Reels).

Releases for Week of September 20.

The Secret Gift (All-Star Cast).
No. 16 of The Vanishing Dagger (Beneath the Sea).
No. 3 of The Dragon's Net (A Watery Grave).
Rings and Things (Josephine Hill and Neal Burns—One Reel).
Love and Gasoline (Connie Henley and Bud Jamison—Two Reels).
The Big Catch (Hoot Gibson—Two Reels—Western).

Releases for Week of September 27.

Once a Plumber (Lyons—Moran). Vol. 46; P-391.
No. 17 of The Vanishing Dagger (Beasts of the Jungle).
No. 4 of The Dragon's Net (Into the Chasm).
The Belle and the Bill (Bartine Burkett—One Reel).
His Master's Breath (Century Wonder Dog).
A Gamblin' Fool (Hoot Gibson—Two Reels).

VITAGRAPH

SPECIAL PRODUCTIONS.

The Sporting Duchess (Alice Joyce—Seven Reels). Vol. 43; P-1840; C-R, P-597; Ex. P-1086.
Captain Swift (Earle Williams). Vol. 44; P-727; C-R, P-989.
Dollars and the Woman (Alice Joyce—Six Reels). Vol. 44; P-1501; C-R, Vol. 45; P-117.
The Courage of Marge O'Doone (James Oliver Curwood—Seven Reels). Vol. 44; P-1239; C-R, P-1787; Ex. Vol. 46; P-82-358.
September—Trumpet Island (All Star Cast—Special—Seven Reels). Vol. 46; P-247.
The Silent Avenger (William Duncan—15-Episode Serial).
The Invisible Hand (Antonio Moreno—15-Episode Serial).

CORINNE GRIFFITH.

June—Bab's Candidate. Vol. 45; P-370; C-R, 503.
September—The Whisper Market.

EARLE WILLIAMS.

The Fortune Hunter (Earle Williams—Seven Reels).
September—The Purple Cipher.

ALICE JOYCE.

September—The Prey. Vol. 45; P-639.

LARRY SEMON COMEDIES.

Solid Concrete.
September—The Stage Hand.

BIG V COMEDIES.

(Two Reels.)

A Parcel Post Husband (Earle Montgomery).
He Laughs Last (Jimmy Aubrey).
August—Springtime (Jimmy Aubrey).

CURRENT FILM RELEASE DATES

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GOLDWYN DISTRIBUTING

The Street Called Straight (Basil King—All Star). Vol. 43; P-1293; C-R, Vol. 44; P-134.

The Woman in Room 13 (Pauline Frederick). Vol. 44; P-138; C-R, P-597; Ex. 949.

The Woman and the Puppet (Geraldine Farrar—Seven Reels). Vol. 44; P-142; C-R, P-723.

The Strange Boarder (Will Rogers). Vol. 44; P-729; C-R, P-979.

Out of the Storm (Barbara Castleton). Vol. 44; P-1107; C-R, P-1211.

Jes' Call Me Jim (Will Rogers). Vol. 44; P-1361; C-R, P-1499.

Dollars and Sense (Madge Kennedy). Vol. 44; P-1363; C-R, Vol. 45; P-250.

The Return of Tarzan (Gene Pollar). Vol. 44; P-1504; C-R, Vol. 45; P-117; Ex. P-910.

Scratch My Back (T. Roy Barnes and Helene Chadwick). Vol. 44; P-1632; C-R, P-1787; Ex. Vol. 46; P-82.

The Great Accident (Tom Moore). Vol. 44; P-1634; C-R, Vol. 45; P-250.

Double Dyed Deceiver (Jack Pickford). Vol. 44; P-1791; C-R, Vol. 45; P-250.

The Slim Princess (Mabel Normand). Vol. 45; P-254; C-R, P-369.

Going Some (Rex Beach Production). Vol. 45; P-637; C-R, P-777.

Cupid—The Cowpuncher (Will Rogers). Vol. 45; P-780.

The North Wind's Malice (Rex Beach Production). Vol. 45; P-1068.

The Penalty (Lon Chaney). Vol. 45; P-1069.

Earthbound (All Star—Seven Reels). Vol. 45; P-1069; C-R, Vol. 46, P-109.

Stop Thief (Tom Moore). Vol. 45; P-1215.

The Truth (Madge Kennedy). Vol. 46; P-246. C-R., P-527.

It's a Great Life. Vol. 46; P-248; C-R, P-388.

Milestones (Lewis Stone—Alice Hollister). Vol. 46; P-389.

Madame X (Pauline Frederick—Seven Reels). Vol. 46; P-529.

Honest Hutch (Will Rogers). Vol. 46; P-530.

BRAY PICTOGRAPH.

(One Reel.)

Pheasants, Aristocrats of Birdland.
Professor B. Flat—A Musical Novelty.
Guardians of Our Gateways.
Famous Robberies.
High Cost of Courting.
Taos Indians and Other Subjects.

FORD EDUCATIONALS.

(One Reel.)

Aug. 1—Into the Big Cypress—No. 212.
Aug. 8—Starting Life—No. 213.
Aug. 15—To a Queen's Taste—No. 214.
Aug. 22—"Aqua"—No. 215.
Aug. 29—Out of the Woods—No. 216.
Sept. 12—Having a Circus—No. 218.
Sept. 19—"Air"istocracy—No. 219.
Sept. 26—In the Glory of the Past—No. 220.
Oct. 3—Between Friends—No. 221.
Oct. 10—For the Future—No. 222.

L-J-SELZNICK ENTERPRISES

Distributed by Select Exchanges.

SELZNICK PICTURES.

The Man Who Lost Himself (William Faversham). Vol. 44; P-150.

The Flapper (Olive Thomas). Vol. 44; P-1239; C-R, P-1499.

Aug. 2—Panthea (Norma Talmadge).

Aug. 2—Johnny (Herbert Kaufman Masterpiece—One Reel).

Aug. 9—Darling Mine (Olive Thomas). Vol. 45; P-1213. Vol. 46, C-R, P-527.

Aug. 23—The Point of View (Elaine Hammerstein. Vol. 45; P-1065; C-R, P-1211.

Aug. 30—The Poor Simp (Owen Moore).

SELECT PICTURES.

July 10—The Sowing of Alderson Cree (Bernard During).

Aug. 16—Just Outside the Door (Edith Hallor).

NATIONAL PICTURES.

March—Just a Wife. Vol. 44; P-458; C. R, P-979.

March—Blind Youth. Vol. 44; P-600.

The Invisible Divorce (Leatrice Joy—Walter McGrail. Vol. 45; P-252.

July 19—Marooned Hearts (Conway Tearle).

Aug. 23—Out of the Snows (Ralph Ince).

REPUBLIC PICTURES.

Distributed by Republic Exchanges.

Kinograms (News Reel).

July 12—Mr. Wu (Special Cast).

July 19—Baby (Special Cast).

July 26—Mountain Madness (Special Cast).

April—The Gift Supreme. Vol. 44; P-727; C-R, P-1499.

The One Way Trail (Edythe Sterling). Vol. 44; P-1236; C-R, Vol. 45; P-250.

The Great Shadow. Vol. 44; P-1237.

Man's Plaything (Montagu Love-Grace Davison). Vol. 44; P-1792.

Girl of the Sea (Williamson). R-507.

Children Not Wanted (Edith Day). Vol. 45; P-642.

METRO PICTURES CORP.

May 31—The Best of Luck (All Star—Six Parts). Vol. 44; P-1791; C-R, P-633.

July 5—Parlor, Bedroom and Bath (All Star—Six Parts). Vol. 45; P-372.

July 19—The Misfit Wife (Alice Lake—Six Parts). Vol. 45; P-638; C-R, P-777.

Aug. 2—Held in Trust (May Allison—Six Parts). Vol. 45; P-1065; C-R, P-1211.

Aug. 16—The Chorus Girl's Romance (Viola 1213.
46; P-113; C-R, P-388.

Sept. 1—The Hope (All Star—Six Parts). Vol. Dana—Six Parts). Vol. 45; P-

Love, Honor and Obey (All Star). Vol. 46; P-250, C-R, P-527.

Sept. 13—The Price of Redemption (Bert Lytell—Six Parts).

Sept. 20—The Saphead (Crane-Keaton—Six Parts).

Sept. 27—Clothes (All Star—Six Parts).

Oct. 4—The Hope (All Star—Six Parts).

NAZIMOVA PRODUCTIONS.

January—Stronger Than Death (Seven Reels). Vol. 44; P-631.

April—The Heart of a Child (Seven Reels). Vol. 44; P-459; C-R, P-857.

C. E. SHURTLEFF, INC.

Aug. 23—The Mutiny of the Elsinore (All Star Cast—Six Reels). Vol. 44; P-636; C-R, P-777.

Nov. 22—The Star Rover (All Star—Six Reels).

TAYLOR HOLMES PRODUCTIONS.

April—Nothing But Lies (Six Reels). Vol. 44; P-1235; C-R, P-1787.

ROBERTSON-COLE

The Third Woman (Carlyle Blackwell). Vol. 43; P-2174; C-R, Vol. 44; P-299.

Bright Skies (ZaSu Pitts). Vol. 44; P-859; C-R, Vol. 45; P-250.

The Devil's Claim (Sessue Hayakawa). Vol. 44; P-984.

The Fortune Teller (Marjorie Rambeau). Vol. 44; P-1107; Ex. P-1598.

The Notorious Mrs. Sands (Bessie Barriscale). Vol. 44; P-1108; C-R, 503.

The Wonder Man (Georges Carpentier—Six Reels). Vol. 44; P-1502; C-R, P-1737.

The Heart of Twenty (ZaSu Pitts). Vol. 45; P-118; C-R. 503.

Uncharted Channels (H. B. Warner). R-506.

Li Ting Lang (Sessue Hayakawa). Vol. 45; P-505; C-R, P-633.

Life's Twist (Bessie Barriscale). Vol. 45; P-640; C-R, P-777.

An Arabian Knight (Sessue Hayakawa). Vol. 46; P-534.

Big Happiness (Dustin Farnum). Vol. 46; P-251.

Occasionally Yours (Lew Cody—Six Reels).

Supreme Comedies.

Artistic Temperament.
In Room 202.
Come Into the Kitchen.
Take Doctor's Advice.
Oh, You Kid!
Letty's Lost Legacy.
Becky Strikes Out.

MARTIN JOHNSON.

Lonely South Pacific Missions.
Recruiting in the Solomons.
The City of Broken Old Men.
Marooned in the South Seas.

ADVENTURE SCENICS.

Sons of Salooskin.
Ghosts of Romance.

PIONEER FILM CORP.

Thoughtless Women (Alma Rubens).

Place of Honeymoons (Emily Stevens with Montague Love).

Midnight Gambols (Marie Doro).

What Women Want (Louis Huff).

Where Is My Husband? (Jose Collins).

Out of the Depths (Violet Mesereau and Edmund Cobb).

Empty Arms (Gail Kane and Thurston Hall).

Finders Keepers (Violet Mesereau and Edmund Cobb).

His Brother's Keeper (Martha Mansfield, Rogers Lytton and Gladden James).

The Inner Voice (E. K. Lincoln).

Bubbles (Mary Anderson).

A Moment's Madness (Marguerite Namara).

Idle Hands (Gail Kane and J. Herbert Frank).

A Good Woman (Gail Kane and J. Herbert Frank).

Luke McLuke's Film-osophy.

Sonny Series.

REALART PICTURES

Special Features.

The Deep Purple (R. A. Walsh Production—Six Reels). Vol. 44; P-983; C-F, P-1233; Ex. P-1594. Vol. 45; Ex. 746.

The Law of the Yukon (Charles Miller Production—Six Reels). Vol. 46; P-534; C-R, P-492.

Star Productions.

Jenny Be Good (Mary Miles Minter). Vol. 44; P-984; C-R, P-1233; Ex. 1478.

Miss Hobbs (Wanda Hawley). Vol. 44; P-1630; Ex. 1599-908; C-R, Vol. 45; P-117.

A Cumberland Romance (Mary Miles Minter). Vol. 45; P-641.

A Dark Lantern (Alice Brady). Vol. 45; P-934; C-R. P-1064.

The Soul of Youth (Lewis Sargent). Vol. 45; P-1216; C-R, Vol. 46; P-109.

Sweet Lavender (Mary Miles Minter). Vol. 46; P-532.

39 East (Constance Binney). Vol. 46; P-534.

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EDUCATIONAL FILMS CORP.

Chester Comedies.
(Two Reels.)

Four Times Foiled.
An Overall Hero.

Christie Comedies.
(Two Reels.)

Kiss Me Caroline (Bobby Vernon).
A Seaside Siren (Fay Tincher).

Torchy Comedies.

A Knight for a Night (Johnny Hines).
Torchy Comes Through.

Mermaid Comedies.

A Fresh Start (Marvel Rea).
Duck Inn (Lloyd Hamilton).

Specials.

The Why of Volcano.
The Valley of Ten Thousand Smokes. Vol. 44; P-1362.
A Day with Carranza.
Modern Centaurs.

Robert C. Bruce Series.

The Wanderlust.
The Log of the La Viajera.
The Song of the Paddle.

Chester Outing Scenics.
(One Reel.)

Wanted—An Elevator.
Pigs & Kava.
Dreams Come True.

Screenics.
(Split Reel.)

Forbidden Fanes.
Barks and Skippers.

HALLMARK PICTURES CORP.

HALLMARK RECREATED STAR PRODUCTIONS.

Carmen of the North (Anna Boss). Vol. 44; P-726.
The Veiled Marriage (Anna Lehr and Ralph Kellard). Vol. 43; P-1342; C-R, Vol. 44; P-299.
The Evil Eye (Benny Leonard—15 Episode Serial). Vol. 43; P-2147.
A Dangerous Affair.
July—The Coward (Frank Keenan).
July—The Lamb (Douglas Fairbanks).
July—The Aryan (William S. Hart).
July—The Deserter (Frank Keenan).
July—Wild Winship's Widow (Dorothy Dalton).

BURTON KING PRODUCTIONS.

Love of Money (Virginia Lee).
The Common Sin (Grace Darling and Rod La Rocque).

PLIMPTON PICTURES.

What Children Will Do (Edith Stockton).
Should a Wife Work? (Edith Stockton).

COMEDIES.

Madcap Ambrose.
Thirst.
The Betrayal of Maggie.

MISCELLANEOUS RELEASES

AMERICAN CINEMA CORPORATION.

The Inner Voice (E. K. Lincoln). Vol. 44; P-140.

ASSOCIATED PRODUCERS.

Homespun Folks (Gladys George and Lloyd Hughes). Vol. 46; P-249; C-R, P-388.

UNITED ARTISTS.

Romance (Doris Keane—Seven Reels). Vol. 44; P-1239; C-R, P-1787.
June 13—The Mollycoddle (Douglas Fairbanks—Six Reels).
June 27—Suds (Mary Pickford—Five Reels). C-R, P-215.
August—The Love Flower (D. W. Griffith). Vol. 46; P-110.

EQUITY PICTURES.

For the Soul of Rafael (Clara Kimball Young). Vol. 44; P-983. Vol. 46; Ex. 745.
Whispering Devils (Rosemary Theby and Conway Tearle—Six Reels). Vol. 46; P-112; C-R, P-388.
Midchannel (Clara Kimball Young). Vol. 46; P-528.

FEDERATED FILMS EXCHANGES OF AMERICA, INC.

Nobody's Girl (Billie Rhodes).
Bonnie May (Bessie Love).

KINETO COMPANY OF AMERICA, INC.

Urban Popular Classics.
Charles Urban's Movie Chats.
Kineto Reviews.

MONTE BANKS COMEDIES.
(Two Reels.)

His Naughty Night.
A Rare Bird.
Nearly Married.

CAPITAL FILM COMPANY.
(Two Reels Each.)

Escaped Convict.
The Square Gambler.

DEMOCRACY PHOTOPLAY COMPANY.

Democracy. Vol. 46; P-113; C-R, P-388.

MATTY ROUBERT PRODUCTIONS.

Heritage (Matty Roubert). Vol. 45; P-1070; C-R, Vol. 46; P-109.

SPECIAL PICTURES CORPORATION.
(Comedyart—Two Reels Each.)

Uneasy Feet. Vol. 43; P-2176.

FINE ARTS.

Up in Mary's Attic (Five-Reel Comedy) (Eva Novak and Harry Gribbon). Vol. 45; P-781; Ex. 146; 1015; C-R, 930.

STATE RIGHT RELEASES

ARROW FILM CORPORATION.

Bachelor Apartments (Georgia Hopkins).
Circumstantial Evidence (Glenn White). Vol. 44; P-1632.
The Trail of the Cigarette (Glenn White). Vol. 44; P-1503; Ex. P-1747.
The Bromley Case (Glenn White). Vol. 44; P-1502.
The Unseen Witness.
The Wall Street Mystery.
The Sacred Ruby.
Bitter Fruit.
Woman's Man (Romaine Fielding).
Love's Protege (Ora Carew).
Blazed Trail Productions (Every Other Week)
Lone Star Westerns (Every Other Week).
Lightning Byrce (Serial).
The Lurking Peril (Serial).
The Fatal Sign (Serial).
Thunderbolt Jack (Jack Hoxie Serial—Fifteen Episodes.

COMEDIES.

Arrow-Hank Mann (Two releases a month).
Muriel Ostriche Productions (One a month).
X & N A Ardath (One a month).

CELEBRATED PLAYERS FILM CORP.

Gump Cartoons (One Reel).
Andy and Min at the Theatre.
Andy Visits the Osteopath.

C. B. C. FILM SALES.

The Victim (Six Reels).

GROSSMAN PICTURES INCORPORATED.

$1,000,000 Reward (Lillian Walker—Serial). Vol. 43; P-1523.
Face to Face (Marguerite Marsh.)

HALL ROOM BOYS COMEDIES.

June 10—Misfortune Hunters.
June 24—Back on the Farm.
July 8—Stung Again.
Aug. 5—Some Champs.
Aug. 19—Clever Cubs.

GREIVER EDUCATIONALS.

The Spirit of the Birch.
Suds.
Precisely as Polly.

JANS PICTURES, INC.

Love Without Question (Olive Tell—Six Reels). Vol. 44; P-141; C-R, P-597.
A Woman's Business (Olive Tell). Vol. 44; P-1505.
Madonnas and Men (Seven Reels). Vol. 44; P-1790.

FIDELITY PICTURES COMPANY.

The Married Virgin (Six Reels).
Frivolous Wives (Vera Sisson). Vol. 44; P-1140.

GAUMONT COMPANY.

In the Clutches of Hindoo (Serial).
Husbands and Wives (Vivian Martin). Vol. 44; P-142.

PHOTO PRODUCTS EXPORT CO., INC.

Shirley Mason Revivals.

The Awakening of Ruth.
Light in Darkness.

Flagg Comedy Revivals.
(One Reel.)

The Man Eater.
The Superstitious Girl.
The Artist's Model.

REELCRAFT PICTURES CORPORATION. TEXAS GUINAN WESTERNS.
(Two Reels.)

Desert Vulture.
Girl of the Rancho.

ROYAL COMEDIES.

Oct. 15—When the Cat's Away (All Star Cast.

MATTY ROUBERT.
(Romances of Youth.)

She's a Vamp.
Circus Days.

ALICE HOWELL COMEDIES.
(Two Reels.)

Lunatics in Politics.
Good Night Nurse.
Convict's Happy Bride.
Squirrel Time.

BILLY FRANEY COMEDIES.
(One Reel.)

Professor.
Getting His Goat.
Fixing Lizzie.
Dry Cleaned.
Kidnapped.
The Snitch.
Moonshiner.
Number 13.
Pile Driver.
The Pest.
Undressed Kid.
Live Wire.

Burrud (Sunset) Scenics.
(One Reel.)

The Mountain That Was God.
The Wind Goddess.

D. N. Schwab Productions.

Girls Don't Gamble (David Butler). Vol. 46; P-248.

JOAN FILM SALES.

The Invisible Ray (Ruth Clifford and Jack Sherill—Serial). Vol. 45; P-1070.

ROYAL COMEDY SERIES.
(Two Reels.)

Aug. 15—Snakes (Billy B. Van).
Aug. 30—Plucky Hoodoo (Billy B. Van).

RADIN PICTURES, INC.
829 Seventh Avenue.

Johnny Dooley Comedies (Two each month).
Brind's Educationals (One every week).

SUPERIOR PRODUCTIONS.

Female Raffles Series.
The Oath of Vengeance (Two Reels).

MURRAY W. GARSSON.

A Dream of Fair Women (Two-Reel Feature).

WILK AND WILK.

Ashes of Desire.

PROJECTION

By F. H. RICHARDSON

Power's Projector Improved.

The Nicholas Power Company has made a number of improvements in the Power's projector. These improvements cover a wide range, but only two or three of them operate to make any radical change in the projector as a whole, or its mechanism.

First and foremost is the first practical move on the part of a manufacturer to make a projector which may be operated equally well from either side. By this we do not mean to say that the projector with the improvements which we shall enumerate may be operated equally well from either side, but several of the changes point toward that end, and quite a way toward it too. As a matter of fact given a Power's projector with the improvements we shall describe, the projectionist can perform about every necessary operation, excepting threading and setting carbons, equally well from either side of the machine.

A new arc projector is attached to the lamphouse door on both sides of the lamphouse. This is a little device made of malleable cast iron, two inches square, attached to the lamphouse door over the opening formerly containing the colored glass "peep-hole," through which the arc was observed. The arc projector protudes two and a quarter inches, and in its face is placed a piece of ground glass one and a quarter inches square. Opposite the center of this glass is a very minute pin hole, and through this pin hole a sharp well defined image of the crater is projected through the ground glass. On the surface of the ground glass is etched a series of lines which are at an angle of 55 degrees with the axis of the optical system, so that by advancing or retarding the lower carbon tip until the image of the crater is on the plane of one of these lines, the crater is maintained at the most efficient angle possible—the angle of greatest efficiency of the crater to the collector lens being an angle of 55 degrees with the axis of projection.

Assumes Maximum Light Flux.

This device is in line with a suggestion recently made in this Department, and is in very simple and efficient form. It certainly will enable all but the most careless projectionists to deliver to the collector lens the maximum light flux possible with the carbon combination and amperage that he is using.

Motor Drive Belt.

Another important and most excellent improvement is in the motor drive belt, which is now made endless and of oiled rawhide, half an inch wide. The endless feature makes for noiselessness of operation, and the half-inch flat belt is, and always has been a much better belt than the round. In this connection the motor drive belt runs between two flat grooved pulleys in such a way that, not only is an even belt tension maintained, but when the projector is tilted to accommodate angled projection, the device automatically shortens the motor drive belt just enough to meet the requirements of the angle. This is a change which will be appreciated by projectionists, because in future when changing the angle of projection there will be no necessity for paying any attention to the motor drive belt.

Important Change in Intermittent.

An extremely important change has been made in the intermittent movement itself. This change does not alter the form of the movement, but makes for greater efficiency in the movement itself. The steel cross pins which engage with the cam have been reduced in diameter, and the difference has been made up by placing over each of them an oil tempered steel roller. In order to secure absolute accuracy of movement these little rollers are, after being tempered, ground both inside and out. In order to retain these rollers on the pins of the cross, a thin steel flange has been added to the actuating cam, the same being secured to its outer surface by means of four screws.

The effect of all this is that, instead of the pin of the cross sliding on the metal of the cam under stress during the intermittent movement, the outer roller will revolve, thus providing a rolling instead of a sliding movement.

Personally we could not offer any opinion of value on this proposition until it has been tested out thoroughly in theatre practice, but we can say that it looks good, because there should be no more wearing of flat spots on the cross pins.

We believe that this change will tend to greatly increase the life of the Power's Intermittent Movement, as well as its accuracy as applies to the used machine, meaning by that that the intermittent should remain in accurate adjustment for a much greater period of time.

Intermittent Bearing Changed.

Aside from the change in the intermittent movement already described, the double bearing of the intermittent shaft has been abolished. The Power's intermittent shaft from now on will have only one bearing, but this will be of bronze, and one and a half inches in length.

The outer diameter of the bearing is about one and an eighth inches, the same as heretofore, and there is the same method of adjustment between the cross and the cam provided as formerly.

Shutter Adjustment Added.

A shutter adjustment has been added, so that by merely turning the knurled knob, situated by the side of the intermittent oil well, the projectionist may alter the adjustment of the intermittent shutter while the projector is in motion. This adjustment seems to be in very practical form and will doubtless be welcomed by many of the men, though we do not ourselves value such a device very highly.

Interior of the Mechanism Lighted.

On the interior of the mechanism a four-volt battery lamp has been installed, wires therefrom leading out through a proper opening at the bottom of the front plate. These wires terminate in a neat rubber connector. In the front plate just at the upper left hand corner of the nameplate is a plunger terminating in a knob. The lamp is connected with two ordinary dry cells, and by shoving the plunger in it is

SHOWING SEVERAL OF THE POWER'S IMPROVEMENTS.

Left, magnified view new roller pin cross of intermittent movement. Center, pilot light in rear of new type "E" lamphouse which automatically lights when lamphouse door is opened. Right, light in interior of improved mechanism, enabling projectionist to place picture exactly in frame. In upper section is shown film footage counter.

lighted. Another shove of the plunger and it is extinguished.

This little lamp lights the interior of the mechanism so that threading in frame is a very simple matter.

Intermittent Idler Roller Banished.

The intermittent sprocket idler roller has been eliminated, and in its place is a curved metal shoe, held in against the sprocket by means of a flat spring in the form of a bow. This shoe is attached to an intermittent bracket very similar to the one already in use. The shoe is instantly removable and replacable.

Light Shield.

Attached to the gate is a light shield which protrudes toward the condenser a little more than three inches and is two and an eighth inches deep—up and down. The arrangement is such that it automatically raises when the gate is opened, thus avoiding contact with the intermittent oil well.

Its top and both sides are of dark ruby glass. The bottom is open.

Self Adjusting Coupling.

Between the motor and the friction disc of the motor drive a flexible spring coupling has been installed, so that the two elements mentioned may be out of alignment one-sixteenth of an inch or more without affecting the operation of the drive.

This is a change which will be appreciated by projectionists using Power's equipment, quite a little trouble having been experienced with this particular item in the past.

All light-reflecting portions of the projector, except only the nickled parts of its mechanism, will, in future, be enameled a dull black.

Lamphouse Door Latch Improved.

The old style lamphouse door latch has been replaced by a bakelite die-cast handle, horn shaped, and about two inches in length. This material is an insulator of both electricity and heat.

Motor Drive Control Improved.

The motor drive control has been changed, so that there is now a controlling lever, accessible from either side of the projector. The control handle already on the machine has been duplicated at the other end of the control lever. The projectionist may now control the speed of projection from either side of the machine, which removes another of his few available excuses for not attending to business.

Double Motor Control Switch.

The motor switch control is also double ended, so that the motor may be stopped or started just as conveniently from the left side of the projector as from the right.

Projector Table Switch Position Altered.

The projector table switch has been entirely divorced from the motor control switch, and is now located on the bottom of the rear end of the lamphouse table brace, with its handle immediately under the various lamp control handles. This will be convenient to the projectionist, the switch, minus the motor control end, being decidedly smaller.

Notice to All!

Pressure on our columns is such that published replies to questions cannot be guaranteed under two or three weeks. If quick action is desired remit four cents, stamps, and we will send carbon copy of department reply as soon as written.

For special replies by mail on matters which, for any reason, cannot be replied to through the department remit one dollar.

QUESTION BOOKLETS.

We have two paper covered booklets containing 150 questions designed as a guide to study. They indicate what the projectionist should know.

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"Type E" Lamphouse.

The type E lamphouse has already been given a pretty thorough description in this Department. There are, however, several new features which are valuable from the viewpoint of the projectionist.

First, the interior dowser is now connected to two separate handles, one of which is accessible from either side of the projector, so that the projectionist may either open or close the dowser from the right or left hand side. This dowser is self-locking either in the open or closed position.

Lamphouse Interior Automatically Lighted.

At the rear of the right hand side of the lamphouse an incandescent socket has been provided, designed to take a 25-watt 110-volt tubular incandescent lamp. This socket is arranged with an automatic switch, in such way that when the lamphouse door is closed the lamp is extinguished, and when the lamphouse door is opened the lamp burns.

This is something to be highly appreciated by the projectionist, who in the past has been compelled to dub around in a dark lamphouse by sense of touch, knowing that a hot lamp and carbons were already for contact with his fingers, or else go to the bother of lighting and adjusting a hand lamp.

The type E lamphouse has the arc projectors before described; also it is a very roomy affair, being eleven and a half inches wide by twenty long, and about two feet deep. It has an improved condenser mount, already described in the department, which, in itself, is a great improvement over the old style equipment.

The Nicholas Power Company is to be congratulated on its enterprise in evolving and adopting these improvements. The motion picture industry is continually advancing, and it is only right and proper that projector manufacturers should keep up with the procession.

Our opinion has several times been asked as to the probabilities for success in the introduction of new projectors. Our reply has invariably been that such projects will have reasonably hard sledding so long as the present manufacturers continue their policy of keeping abreast with the times in the matter of improved equipment.

The Three-Inch Condenser

Recently, in conversation with Mr. Robin, inventor of the Robin speed indicator, the matter of a small diameter condenser was discussed. Mr. Robin is of the belief that a small-diameter, three-lens condenser would give better illumination than does the standard four-and-one-half-inch diameter, two-lens condenser now in use in this country.

With this view we are inclined to agree, except as to conditions where the projection lens has small working distance, and even possibly then. We have long held this view to some extent, but our talk with friend Robin served to bring the thing to a head. By this we do not mean that we are yet quite certain as to the matter, but the arguments in its favor are reasonable.

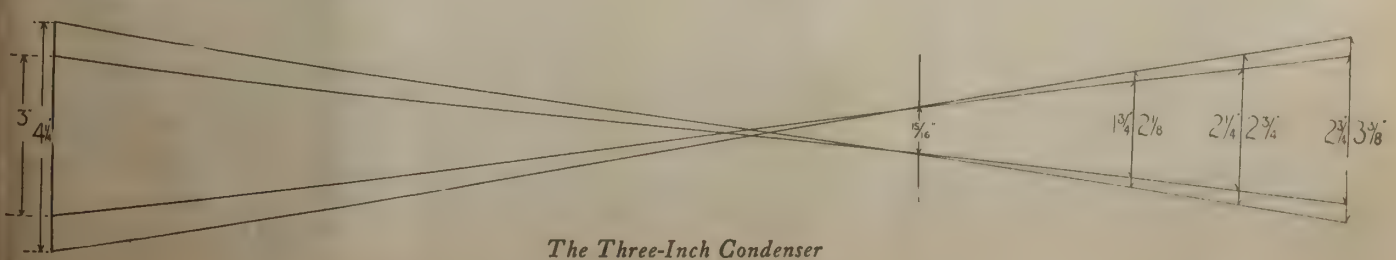
In the first place it is now pretty generally admitted that where the projection lens working distance is long, it is impractical to pick up the entire light ray from a four and a half inch condenser if the amperage be such that distance from center of condenser to aperture is comparatively short, and even moderately long projection lens working distance, if combined with short condenser-to-film distance, calls for a large diameter projection lens, with its admittedly objectionable features.

With a Three-Inch Condenser.

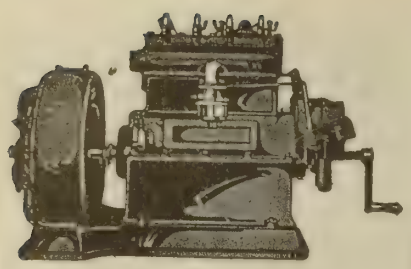
With a three-inch condenser this condition would be largely modified. The long working distance projection lens could pick up as much light as it ever did, and the quality of the light would undoubtedly be better, for reasons hereinafter set forth.

In the accompanying diagram, which is roughly drawn and not exact, we have shown the effect of the three-inch condenser as compared with the standard four-and-a-half-inch diameter condenser, which has an actual effective opening of about four and a quarter inches when used at its full, normal opening.

It will be observed that on the screen side of the aperture the standard gives a two and an eighth 4½-inch diameter condenser with a 4¼-inch opening, a two and



The Three-Inch Condenser



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three-quarter and a three and three-eights diameter ray at respectively four, six and eight inches from the aperture, as against a one and three-quarters, two and a quarter and a two and three-quarter inch ray for the three-inch condenser, distance from face of condenser to aperture being sixteen inches.

This means that with the three-inch condenser a projection lens two and one-half inches in diameter would pick up nearly all of the light ray, at eight-inch working distance, whereas a lens three and three-quarter inches in diameter would be required with the standard condenser.

"Yes," You Say.

"Yes," you say, "but, conceding the gain at the projection lens under such conditions, we must consider the greatly lessened light collecting power of the three-inch lens."

Quite true, but another important equation enters, viz., the chromatic aberration found in the outer zones of the large lens, which is carried down into the center of the beam at the spot by the spherical aberration, thus discoloring the light and rendering it less brilliant. This is a very important factor and must be considered.

Where the projection lens working distance is short there can be no saving beyond the aperture, and the same loss will occur through lessened collecting power of the smaller condenser. But there will be the purifying effect through elimination of the mixing of the colors with the white light.

Then there is the three-lens proposition. Frankly we do not know just what to say about that end of it.

There will be an added loss through reflection from the surfaces of the added lens, but, viewing the condenser as a whole, the lenses will be much thinner, and Robin's proposal includes the making of really high-class lenses, so that there will be practically no light absorption by the glass itself.

Viewed as a Whole.

Viewed as a whole, we are inclined to believe the diameter reduction proposed by Robin is a good proposition. We are thoroughly with him in the matter of high-grade lenses, but to us the three-lens part will be purely in the nature of an experiment.

Maybe it is good—maybe not. And, anyhow, the small, thin lens will allow of bringing the light closer to the lens and decrease, if not entirely eliminate, breakage. By all means let us have the whole matter thoroughly tried out.

S. M. P. E. Meeting

The Society of Motion Picture Engineers will hold a semi-annual (fall) meeting at the Dayton Engineers' Club, Dayton, Ohio, October 4, 5, 6 and 7, 1920.

We are not as yet advised as to the details of the program, except that the papers committee is hard at work and promises much valuable material.

More time will be given over to social and entertainment features at the coming meeting than has been the case heretofore. In former meetings the sessions of the society have been altogether too continuous. There has been practically no time at all for either sociability or entertainment, and the only way committees could get any work done was for the members of those committees to miss a portion of the proceedings of the society by remaining away from sessions a sufficient time to attend to the committee's business.

This proved a serious handicap because where in some instances individual members belonged to three or four important committees it was impossible to secure full committee attendance.

The session of the society has been lengthened to four days, instead of three, as heretofore, and we believe that this, coupled with the shortening of the sessions, will be a much more satisfactory arrangement and productive of much more good, since in the Society of Motion Picture Engineers, as well as in other organizations, much of the very best work is perforce done by committees, and ordinarily, since the members of a committee are likely to be scattered in anywhere from two to half a dozen cities, it is almost impossible to secure representative committee meetings except at the time of the meeting of the society.

Reason for Film Inquiry

E. T. Roberts, projectionist, Rex Theatre, Waco, Texas, suggests a reason for a certain injury to film, as follows:

Dear Brother Richardson—Noticed in the July 31 issue a letter regarding the last thirty to fifty feet of film running off the sprockets. Believe you said you had had several complaints of similar trouble.

I may be wrong in supposing they fit the case set forth in above mentioned letter, but I know of two reasons for last end of film running off sprocket. The first is reels with flat hubs and bent sides. This will cause a heavy jerking of the film and may pull it off the sprocket, particularly at the last end when the film roll is very small. The second reason is improper adjustment of the takeup tension.

The first named reason is a good one. Don't know why I did not think of it myself. Knew it well enough. Don't think much of your second cause, friend Roberts. An improperly adjusted takeup tension (too tight) produces heavy pull at the start of the run, but this trouble decreases as the size of the film roll increases.

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Cincinnati Exhibitors and House Managers Strongly Advocate Steam Heating Methods

STEAM heat is generally favored and given the preference by Cincinnati moving picture theatre owners and managers. While hot water and warm air systems are also considered good, steam is favored and preferred because of the more general satisfactory results obtained at minimum cost.

Probably one of the most complete systems of heating and ventilating a moving picture house is that now in operation in the Orpheum, located in the largest of Cincinnati's suburbs and one of the biggest houses of its kind in southern Ohio. The Orpheum was converted into a moving picture house several years ago, when I. M. Martin, owner of the house, found vaudeville unprofitable.

The Orpheum has a seating capacity of 2,150, which includes orchestra, balcony and gallery seats. In addition to the house proper, a sky theatre, seating 1,000 persons, has been built on the roof, where separate shows are given.

With the aid of a number of huge electric fans, incoming air is forced through large ducts and through a steady stream of water, which washes and purifies the air. Large galvanized ducts then convey the washed air through coils attached to the heating system, after which it is carried to various parts of the theatre and released by means of grated openings in the walls of the auditorium.

At the same time the fresh air is being forced into the theatre other ducts in the ceiling of the auditorium are carrying off the foul air.

Two Tudor boilers, manufactured by the Tudor Boiler Works, Cincinnati, are used to get up steam, which in turn warms the air. The two boilers supply 14,000 feet of radiation.

To keep the atmosphere at an even temperature at all times the heat is automatically regulated by a Power system of automatic heat regulation.

The heating plant consumes an average of forty tons of coal per month. Dimensions of the auditorium are 90 feet long, 80 feet wide and 75 feet high.

The sky theatre, which is glass inclosed, is warmed with steam heat, which is run direct to the roof of the building from the boilers. A. G. Heddesheimer, the manager, claims that this steam heating system has proved the most efficient of the several heating systems being used throughout the city.

The Capitol Plant.

Equally modern in all respects is the steam heating system which is being installed in the Capitol, situated in the heart of the business district, and which is now in process of construction.

This house when completed will have a seating capacity of 2,000, which includes orchestra and balcony. Two 10,000 feet capacity Imperial super-smokeless boilers, manufactured by the Utica Heater Company, Utica, N. Y., are being installed. Steam heat will be used, with coal for fuel. The heat will be regulated by a Warren-Webster thermostatic temperature control.

BOULEVARD THEATRE, CINCINNATI.
This 1,200-seat house uses both coal and gas for fuel.

Inside dimensions of the auditorium are 134 feet by 100 feet, and it is 66 feet high.

Gift's Buys Its Steam.

Jerome H. Jackson, who, with L. M. McMahon, operates Gift's Theatre, a house seating 590 persons, and located in the business district, strongly favors steam heat. The system, he claims, is most practical.

Although the theatre is equipped with two boilers for steam heat, the house secures its heat from the Butler Building, a large manufacturing house situated next door. The air is drawn into the theatre by means of a Sturtevan electric fan in the cellar, which then forces it through several grated openings in the walls of the house.

Four seven-foot fans on the roof force air into the house from that point, keeping the theatre at all times at a moderate temperature. In the summer the roof fans are used as a cooling system. Automatic heat regulators assist in keeping the temperature uniform throughout the house.

The house, which has two entrances on two separate streets, has a main floor only, dimensions of the inside of the auditorium being 22 feet high, 80 feet long and 50 feet wide. The steam heat obtained from the adjoining building is paid for by the theatre operators on the square foot of radiation basis, which cost varies according to the price of fuel and cost of labor.

Coal and Gas for Boulevard.

Steam heat is placed above all other methods by L. H. Fisher, manager of the Boulevard, with a seating capacity of 1,200, which formerly was operated as a burlesque theatre.

This house, which has, in addition to the main floor, a balcony and a gallery, is equipped with a combination coal and gas boiler for making steam.

Gas for fuel is given the preference by the management, but because on severe cold days the gas pressure sometimes runs low a combination boiler was installed. While no exact estimate of the amount of gas consumed for the theatre heating could be given, it is estimated that the monthly gas bill for the entire house will run to about $85.

Inside dimensions of the theatre are 45 feet wide, 100 feet long and 60 feet high.

At the Royal, a house of 300 seating capacity, steam heat, with gas as fuel, is used. An average of 10 pounds of steam is sufficient to heat the entire theatre on the coldest days.

The house dimensions are 30 feet wide, 70 feet long and 50 feet high.

NORDLAND PLAZA, PARK AND LIBERTY THEATRES, CINCINNATI.
The first has a seating capacity of 920, the other two hold 600 each. All use steam with blower attachments.

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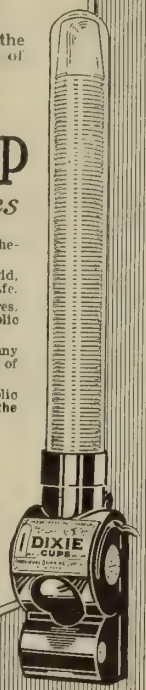

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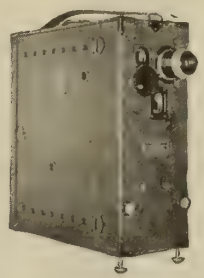

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Carl Scheidel, manager of the theatre, highly praises the steam heating system for use in moving picture theatres.

A hot air furnace with blower attachment, which for some years has been in operation at the Columbia, a suburban house of 970 seating capacity, including lower floor and balcony, is to be supplanted soon with a modern steam heating system, Manager Henry Levy announced recently. An average of 60 tons of coal a season is needed to heat the theatre, which is 64 feet wide, 90 feet long and 25 feet high.

Steam heat with blower attachment for even distribution of warmth throughout the house is in use at the Nordland Plaza, seating 920 persons. The inside of the house measures 150 feet by 45 feet wide and is 25 feet high. Sixty tons of coal per season is the average amount of fuel used.

The "mushroom" system, which forces warmed air, previously heated by steam, through ducts to ventilators under each seat, is being used to advantage and with success at the Park, a suburban house of 600 seats. An Ideal boiler with a radiation of 2,500 feet, with coal for fuel, is used.

An average of 55 tons of coal per season is needed to heat the theatre, which is 40 feet wide, 90 feet long and 22 feet wide. In severe weather this heating system of the theatre also supplies warmth for a social club on the second floor and for several offices and stores in the building.

A direct steam heating system, with an exhaust blower attachment for even distribution, is used in the Liberty, seating 600 persons. Gas is used as fuel in this theatre, the average monthly bill for consumption being about $30. The inside dimensions of the house are 40 feet by 90 feet by 22 feet high. All of the four theatres last mentioned are owned and operated by Mr. Levy.

A Fine New Theatre Opens In Columbia City, Ind.

The Columbia City Theatre, of Columbia City, Indiana, operated by the Columbia Amusement Company, F. F. Morshes, president; A. E. Hancock, treasurer, and J. D. Adams, secretary, opened to packed houses on the evening of September 15.

The new house has a seating capacity of seven hundred, is one hundred and fifty feet long by forty-four feet in width, and the two Simplex Type S projectors, with which it is equipped, throw the picture one hundred and twenty-nine feet.

The screen is a Gold Fibre Minusa, twelve by sixteen and the house, which is equipped with a Typhoon ventilating system, has six exits, three at the side, one at the rear, and two at the front.

The illumination is furnished by two rows of ceiling lights, consisting of red, white, and blue bulbs, and small lanterns, which hang from each pilaster along the sides. These latter are equipped with blue bulbs.

The theatre was equipped by the Exhibitors Supply Company, Inc., of Indianapolis.

Get This New Catalog and Get It Right Away

The Lucas Theatre Supply Company of 158 Marietta street, Atlanta, Ga., has just issued an attractive catalogue of one hundred and seventy-six pages.

The book measures five by eight inches—just the right size for quick and easy reference—and contains an illustrated price list of Simplex projectors, also a line of rheostats and compensarcs, calculated to fill the needs of every exhibitor.

Arc controls, automatic ticket sellers, Newman ticket choppers, Hakilu ticket boxes, change making apparatus, stereopticons, lenses, condensers, mounts, rewinders, reels, and film cabinets are included in that portion devoted to mechanical equipment.

Many pages are devoted to tools, lighting fixtures, fans, individual drinking cups and vendors, signs, and display cases. Decorations, a pretty complete line of seating, and a detailed list of Simplex repair parts assist in making the book a regular first aid to the exhibitor who wants something good and wants it quickly.

As a handbook of exhibitors needs and requirements, the catalogue is bound to be most helpful. It is also a practical testimonial to the artistic ability and efficiency of the Lucas Company's own printing plant in which the entire work was done. It's so good that you exhibitors should send for a copy right away.

Cleveland's Picture Theatres Are Now Sprucing Up for Fall

Cleveland picture houses are sprucing up for the fall season, and that Cleveland branch of the U. T. E. has been particularly busy of late aiding in the good work.

Recent installations by this concern include the following:

Castle Theatre, 7305 Wade Park avenue: A complete United installation, two Powers 6B Type E machines, Minusa gold fiber screen, Hallberg generator, and Menger Ring & Weinstein display frames.

Moonlight Theatre, East Seventy-first and Broadway: Two latest type Powers 6B machines.

Victory Theatre, East Seventy-first and Indiana avenue: Complete United installation—two machines, generator and screen.

The Lyceum: Two Powers 6B machines and spot lamp.

The Erie: Two Powers 6B machines.

The Jewell: East 123d and St. Clair avenue: Two Powers 6B machines and motor generator set.

Two Simplexes for Dorchester House

The Boston Motion Picture Supply Company, 69 Church Street, Boston, reports the installation of two Simplex machines Type S Lamp House in the Franklin Park Theatre, Dorchester, Mass.

Eve Unsell Is Author of "Stigmata."

Eve Unsell, scenarist of many of the most successful productions released under the Paramount standard, who has just returned from London, where she has been scenario editor for Famous Players-Lasky British Producers, Ltd., is the author of a short story entitled "Stigmata," which has been dramatized by Beulah Marie Dix and Evelyn Neilson Terry.

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Everything for the Theatre

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THE AUTOMATICKET SYSTEM STOPS BOX OFFICE LEAKS & LOSSES
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In Answering Advertisements, Please Mention the MOVING PICTURE WORLD

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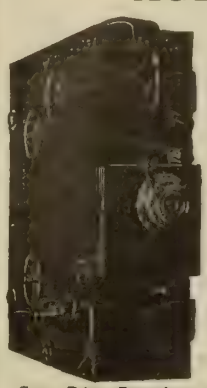
1044 CAMP ST., NEW ORLEANS, LA. 255 NO. 13TH ST., PHILADELPHIA PA. 64 W. RANDOLPH ST., CHICAGO, ILL.

"BASS SAYS ACT QUICK"



Again we can offer immediate delivery on those wonderful values.

Don't be left behind as you were the last time we advertised them and our stock was quickly exhausted.

Get a 400 ft. capacity De Franne Field & Studio Model at once. Special features: Regular and trick crank, forward and reverse take up, reflecting focusing device, Tessar lens, Automatic Dissolve and many others. Price with Automatic Dissolve $225.00. Without Dissolve $200.00.

SPECIAL

The Latest Universal Enclosed Top Panoram and Tilting Tripod, $108.00. Just received a lot of Genuine Carl Zeiss and Goerz Prism Binoculars each complete with leather case:

6x24 Carl Zeis.....$52.50
8x30 Goerz 65.00
6x30 Huot French Binocular..... 45.00

Immediate delivery on the Minor F:1.9 lens. Price $75.00. Fitting extra.

By all means get our latest M. P. List at once.

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Reco Color Hoods

Fits 5, 10, 25 and 40 W. Lamps

INSTEAD OF DIPPED LAMPS

Infinitely better, more lasting and cheaper in the long run.

Made of natural colored blown glass.

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We do not CUT prices but quote SENSIBLE prices for

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Manufacturers of Electric Ticket Issuing Machines for Moving Picture Theatres and Restaurants. Sold direct or through your dealer.

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1511 North Broadway
St. Louis, Mo., U. S. A.

SIGN OF BUFFALO CRITERION
Illuminated with nitrogen bulbs.

How Nitrogen Bulbs Solved A Shea Amusement Problem

Nitrogen bulbs for theatre signs seem to be the coming thing. From the results obtained in New York City and now Buffalo at Shea's Criterion, this type of light should have a bright future. The Shea Amusement Company, after trying out various types of incandescent bulbs, decided that white nitrogen lights on the name of the house with a border of blue colored bulbs of the same kind were just the thing to make the Criterion stand out like a house afire.

Electrical Display Attracts Attention.

The new electric display is the talk of the town, especially the large "SHEA'S CRITERION" sign which runs the length of the front, from the top of the marquee to the roof. This sign which is 58 feet high, is similar to the one used on the Criterion on Broadway, New York and is visible from no less than a dozen down town points. It is a real magnet in attracting crowds to the box office. The signs that top the marquee also have the nitrogen bulb and certainly "brighten the corner where you are."

Solved the Problem.

Through the use of these brilliant displays, Harold B. Franklin, managing director of Shea's Hippodrome and Criterion, solved one of the problems which confronted the Shea Amusement Company on opening this theatre. Before remodeling the old Star, which is now the Criterion, the corner at Pearl and Genesee streets was a forbidding spot, dark and uninviting. The old house showed "welcome" nowhere on its face. This had to be overcome by the new owners and the illustration shows how the Criterion literally puts out its hands to welcome one. Now instead of shunning the spot, Buffaloians are already making the Criterion a rendezvous.

Two Changeable.

It all goes to show the importance of the right kind of electric display. In fact most of the time remodeling the outside of the Criterion was spent in putting over this striking electrical ad and it's sure "getting them in." Two of the signs on the marquee are changeable, the one along the front and the one just over the entrance to the lobby. Here the programs are written in brilliant bulbs. A blaze of light flashes forth at all times. Buffalo is a cold town in the winter and residents seek warm spots. One of these spots from now on will surely be Shea's Criterion.

GUARANTEED

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MOVING PICTURE THEATRES

Every State—total 25,300; by States, $4.00. Per M.

1,057 film exchanges.....$7.50
313 manufacturers and studios..... 4.00
368 machine and supply dealers..... 4.00

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Earn $35 to $100 a Week

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Big opportunities NOW. Qualify for this fascinating profession. Three months' course covers all branches: Motion Picture—Commercial—Portraiture

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MAKE THE BEST OF IT
Write Us and We Will Tell You How

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The Musical Marvel Write for Catalogue
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These men can design a good house. Let them plan yours.

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CHRISTIAN W. BRANDT
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160 Griswold Bldg., Detroit, Mich

New York

EUGENE DE ROSA
110 West 40th Street, New York

Pennsylvania

W. H. LEE CO.
Architects & Engineers Theatre Specialists
32 So. 17th Street, Philadelphia, Pa.

W. ALBERT SWASEY, Inc.

Architects and Engineers
101 PARK AVENUE, N. Y.
SPECIALISTS IN THEATRICAL WORK
No Charge for Preliminary Services

CLASSIFIED ADVERTISEMENTS

3c Per word for situations wanted and help wanted. Minimum $0.50
5c Per word for all commercial advertisements. Minimum $1.00

SITUATIONS WANTED.

MANAGER OR OPERATOR for first-class picture house. Will be at liberty October 1. Can furnish best of references as to ability. Nothing too large. Age, 25. R. C. Tindell, Printing Department, U. S. S. Pennsylvania, in care of Postmaster, New York City.

HELP WANTED.

WANTED—Pianists, organists learn pipe organ; theatre playing; exceptional opportunity; positions. Address Theatre, care M. P. World, New York City.

BUSINESS OPPORTUNITIES.

THEATRE TONIC fills every page of "Picture Theatre Advertising," by E. W. Sargent. Undercrowding never bothers a theatre man who owns this book of tested ad ideas. 270 pages. $2.00, postpaid. CHALMERS PUBLISHING COMPANY, 516 FIFTH AVENUE, NEW YORK CITY.

CAMERAS, ETC., FOR SALE.

CAMERAMEN AND STUDIOS, get my latest list of motion picture apparatus! Immediate delivery on Minor ULTRA-STUGNAT, F: 1.9 lenses, in barrel. Price, $75.00. Micrometer Mount $32.00 extra. Plain Mount for Universal, $15.00. STINEMAN MOTION PICTURE DEVELOPING OUTFITS: 100 feet, complete, at $50.00; 200 feet, complete, at $86.00. USED UNIVERSAL Cameras at $265.00 and $295.00. ERNEMANN professional, 400-feet camera, with TURRET FRONT and three lenses, at $450.00. Write to me today. BASS FOR A SQUARE DEAL. Charles Bass, president, Bass Camera Company, Inc., 109 N. Dearborn St., Chicago, Ill.

SELIG SCHUESTEK STEP PRINTERS, with Schuestek Camera movement, rheostat for controlling light, 110-volt D. C. motor and lamp house; outfit unconditionally guaranteed; price, packed F. O. B. Chicago, $285. David Stern Co., 1027 Madison St., Chicago, Ill.

FOR SALE—Complete moving picture outfit in first-class condition. A wonderful opportunity for road showing. Machine tagged for many states. Inquire Welfare League Association, Room 4836, Grand Central Terminal. Phone, Vanderbilt 4747.

200-FOOT NEW CAMERA, F: 3.5 lens; only $90.00. Tripod, panorama and tilt, $25.00. National Home Projector, $60.00. Measuring machines, $6.00. Ray, 326 Fifth Ave., New York.

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OPERA CHAIRS from war camps, booths, machines and entire equipments furnished at half original cost. Write your requirements. J. P. Redington, Scranton, Pennsylvania.

MERCURY ARC RECTIFIER; 650 upholstered opera chairs; Simplex and Powers' machines. Bargain. Leland Theatre Supply House, Montpelier, Vermont.

FILMS FOR SALE OR RENT.

ATTENTION, STATE RIGHTS BUYERS!—Beverly B. Dobbs one-reel Western Scenics and Travelogues are offered to dealers for the first time. Here is a pippin, depicting "Automobile Trip Through the Rogue River Valley to Crater Lake, Oregon." Yes, it has been filmed before, but this one is in a class by itself. Beautiful photography; intensely interesting subjects. A picture that will delight any audience. It must be seen to be appreciated. Make your reservations now or it may be too late. Dobbs Totem Films, 4852 Alki Ave., Seattle, Washington.

THEATRES WANTED.

WANTED—Theatre in small town; to lease or buy. State full particulars in first letter. Address Box 509, Oxford, N. C.

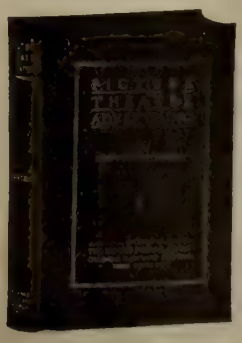
In Answering Advertisements, Please Mention the Moving Picture World

HELP!

For Your Theatre When It Is In Trouble—A Set of These Books On Your Desk Will Mean Money in Your Pocket.

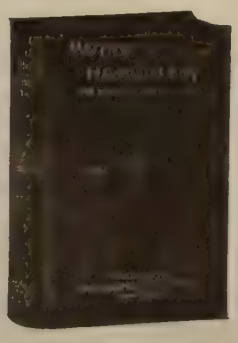
Undercrowding
is easy to remedy with this book full of crowd-pulling advertising ideas, all tested, all practical.

Picture Theatre Advertising
300 pages $2.00 Postpaid



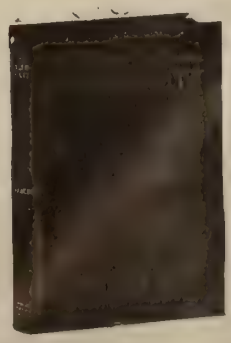
Projection Worries
can't live in the same booth with an operator who owns this book full of sound advice and practical information on every projection point.

Motion Picture Handbook
700 pages $4.00 Postpaid



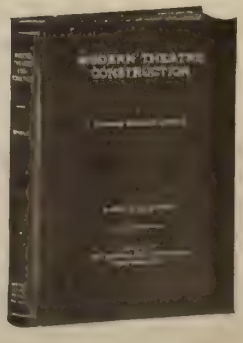
Current Troubles
disappear with the help of the practical advice that fills this book on every phase of electrical theatre equipment and maintenance.

Motion Picture Electricity
280 pages $2.50 Postpaid



Growing Pains
cease to bother you when you plan to remodel or build and spread your business if this book guides you and your architect.

Modern Theatre Construction
266 pages $3.00 Postpaid



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